

Church Music as Pedagogy: An Investigation Through Digital Storytelling
Into The Role That Southern African Christian Church Music Praxis
Played In The Musical Development of Five Professional Musicians

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By

Praise Mathebula (16M1455)

Supervisor: Dr Boudina McConnachie

(b.mcconnachie@ru.ac.za)

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This thesis is dedicated to my late brother Eugean Thete who left us months before I could finish this thesis. May your beautiful soul rest in eternal peace.

Thank you all

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**Church Music as Pedagogy: An Investigation Through
Digital Storytelling into the role that Southern African
Christian church music praxis played in the musical
development of five professional musicians**

DECLARATION OF ORIGINALITY

I am thoroughly familiar with the university's policy on plagiarism.

I know that copying directly from either printed (books, journals or papers) or electronic sources (the internet) and using this material as my own is dishonest.

I understand that I am liable to lose my DP if I plagiarise.

This research project is my own work.

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Date: **15 March 2024**

Research Topic

Church music as pedagogy: an investigation through Digital Storytelling into the role that South African Christian church music praxis played in the musical development of four professional musicians.

Abstract

Using an ethnographic and autoethnographic approach, this study investigated how the church has influenced the development and practice of five professional musicians practicing in South Africa. This research resulted from discussions with numerous musicians who had their music genesis at church, some of them well-known professionals in the country. Reflecting on the history of church music education that can be traced back to the arrival of the missionaries on the African continent and the different types of music education settings that can be found in South Africa, this thesis analyses the approach and delivery of music pedagogy that exists in the South African church setting. Discussing the introduction of Western musical tools such as tonic-solfa, choral music and four-part singing, this research contextualises the historical effect of mission education of several South African composers, including Tiyo Soga, Enoch Sontonga and John Knox Bokwe. Thereafter, using Digital Storytelling (DS) as a methodology for data collection and Ethnographic Content Analysis (ECA) as an analytic tool, co-researchers were given the opportunity to create data or share their stories in a novel manner, which has proven to develop powerful, honest and self-reflexive results. Important pedagogic themes that emerged as being part of a shared church-led approach to music teaching and learning include practice and consistent performance; collaboration; imitation; embodied and experiential learning, rote learning, and memorisation. Central to using DS as a methodology, this study found that musical identity and early pedagogical approaches to learning music play an important factor in further musical development and education.

Keywords

Pedagogy; Church music; Indigenous African Music; Digital Storytelling (DS); Western Education

ACRONYMS

ABRSM Associated Board of the Royal Schools of Music

AOG Assemblies of God

DS Digital Storytelling

ECA Ethnographic Content Analysis

ILAM International Library of African Music

IMS AE Instrumental Music Studies African Ensemble

QCA Qualitative Content Analysis

RUCE Rhodes University Community Engagement

UNISA

University of South Africa

Chapter 1

Introduction and Contextualisation

Growing up in a Christian family, the church has played a significant role in shaping how I perceive the world. In addition, church music was an integral part of my childhood. Christian songs would start and end every occasion. No one was exempt from singing, and we would harmonise songs and hymns that were deemed befitting to a Christian lifestyle. Harmony was taught by rote (a term that will be discussed in detail later in this thesis) to the younger generation until it became second nature. This informal music education sparked my love of music. . As I progressed musically, I began to reflect on the extent to which the church has contributed to my development. I am not unique and have had many conversations with musicians about how our musical practice began with playing an instrument or singing in the church. This ignited my interest in researching the role that South African church music praxis has played in the musical development of professional musicians in South Africa and how this has effected their different music careers.

Church music's performance practices vary significantly across denominations (Adedeji & Loko, 2020; Moses, 2015). One aspect, however, that all Christian denominations have in common is that music forms part of the church services. Church worship

services incorporate music so thoroughly that it cannot and should not be thought of as a separate entity (Chitando, 2002; Luck, 1955). Since the church is a place where music is made, it can, and often is, be a space where music is learnt. In most instances, churches do not focus on music education since the music practices of the church are deemed to be for worship purposes (Rohwer, 2011). However, the music practices require some form of practical pedagogic intervention, and a musician is needed to lead the ensemble. These leaders may come from different musical backgrounds and thus influence the music performed in different ways. Håkansson and Söderman (2016) comment that music enculturation occurs in places outside the typical school environments, which develop into musical venues that foster encouragement, transcend socioeconomic lines, and provide access to musical instruments to those who do not have the means to purchase musical instruments.

The well-documented history of missionary work in Africa highlights the significant influence that churches have had on the music praxis of African people, both positive and negative (Hayes, 2010; Pieters, 2021; Torp, 2017). Different denominations and missionary organisations during the early nineteenth century arranged worship in churches according to what they were accustomed to, resulting in banning of indigenous music of the people they came into contact with (Axelsson, 1974). As the Protestant denomination became dominant on the African continent from the 1940s to the 1990s, a Euro-American church music practice spread into the already established churches. Hymn singing and the use of the organ as accompaniment were normalised (Zosim, 2020). This had a divisive impact on church music development across economic and racial bases because only churches with adequate financial support to purchase an organ or piano could integrate music in this manner (Bethke, 2018). Congregations without these forms of accompaniment developed differently, such as the collaboration of missionaries and converted African Christians, which gave rise to the *difela*, which are acculturated hymns sung by Northern Sotho Christians (Mapaya, 2013) and the use of marimbas as an instrument of worship (Dargie, 1996).

I was raised in the Protestant God With Us Assemblies and Ministries Church, which followed the doctrinal teachings of the Assemblies of God Church (AOG). The AOG group was originally from the United States of America and was a body of several Pentecostal missionaries operating in South Africa. Due to Apartheid, two major branches of the church were established. One was for white Christians, and the other

was for black Christians, led by James Mullan and Nicholas Bhengu (Clark, 2005). My church was one of the few black churches that had started incorporating musical instruments in their liturgy, which involved leading the congregation in praise and worship. As defined by Moses (2015), a praise and worship team is an ensemble made up of a group of singers, a keyboard, bass guitar, drums, and a lead vocalist. Their role is to accompany the congregation and play interludes during the church service, which was my experience when I shadowed one of the musicians in the ensemble. I learned the electric keyboard and was required to attend the practices and watch the church musician to whom I was assigned. I would observe them play the songs that were part of the repertoire that would be played during church service worship. The musicians would demonstrate the repertoire, and I would have to memorise it and practise during the week. This rote form of learning has played an important role in my musical identity, the theme of which will form part of this research. As with my case, which will be discussed in this thesis, musicians who form part of these church ensembles learn their skills through imitation, repetition, and memorisation. The more advanced musicians, who usually have no formal music training, become the teachers. These skills, from both a learning and teaching perspective, are linked to indigenous forms of pedagogy and oral transmission, which has been an effective tool of education in various African cultures for millennia (Abrokwa, 1999; Duran, 2015; Oehrle, 1991; Shelemay, 2010). Indeed, most church musicians sing or play during liturgical performances from memory without referring to notated music sheets, which are not a part of many traditional music performance practices (Shelemay, 2010).

This form of mentorship is used by the *griots* of Mali, amongst others. They have maintained a high level of musicality by traditionally passing on music knowledge from father to son. Exposure, immersion and participation are key aspects of their learning process (Duran, 2015). Similarly, aural transmission of music is a common practice in most South African church denominations, especially those with a predominately black congregation (Moses, 2015; Nyairo, 2008). Through this indigenous form of education, these musicians attain the necessary skills for performance that enable them to serve in the church. These foundational skills are fundamental, and despite the fact that this church education is regarded as not adequately preparing one for a professional career, many musicians have become professional performers. It is this phenomenon that is at the heart of this research.

Methods, procedures and techniques

This qualitative project will be approached via an ethnographic and autoethnographic lens. Ethnography refers to the art of writing about people using a broad set of practices where scholars observe and interpret the beliefs and practices of groups by engaging with them (Grazian, 2004). Various collection methods are now used and continually expanded due to access to new technology. In light of this, the data for this project was collected using Digital Storytelling (DS), where the primary participants use technology to make an autoethnographic representation of their story as a participatory methodology. Although there are various definitions of DS, it can be defined as the newest version of ancient storytelling. DS empowers a participant with the skills to tell a story using multimedia elements such as images, music, and narrated voice, creating a powerful, authentic and effective story (De Jager et al., 2017). DS is informed by participatory research methodology, aiming to support communities to act as co-researchers rather than study subjects on projects (Fields et al., 2008). Although the concept of DS draws from the theoretical literature on education for critical consciousness (Wang & Burris, 1997), this research will utilise the method focusing more on the ability of DS to enable an authentic data creation space than on its power to “take action against the oppressive elements of reality” (Freire, 1974). DS also enhances elements of identity construction in research. This is important as it relates to the research participants' identity reflection, as we all reconsider who we are as musicians, how we got to where we are and how our musical instruction at church may affect who we want to become. Because DS is primarily based on telling a personal story, this approach has the potential to deliver rich data which is unaffected by researcher agency and will allow the participants to fully engage with the project themselves (Fields et al., 2008). This methodology will be outlined in greater detail in Chapter 2.

The research participants include four practising musicians and myself, who were coached through the technological aspects of DS. They were then requested to create personal audio-visual clips documenting their musical journey from where they started in the church to where they are currently in their career. The criteria for selection included the following prerequisites:

1. They had to be professional musicians;
2. They must have started their musical tuition in a church in South Africa;

3. They had to have access to a computer or a smartphone with which they could record their digital story;
4. They must have been willing to utilise the DS method.

As mentioned earlier, I also detail my personal experiences of growing up in the church. Thus, The project becomes autoethnographic to me, the primary researcher, and the research participants as they report on their own experiences. I believe this is one of the strengths of this methodological approach, where the data is created and recorded by the participant. Each research participant has the power to add or remove what they deem important. This was important as it related to their re-telling of their own stories, and when they were given the option of remaining anonymous, none of them chose to.¹ They knew how their story would be represented in the research.

The participants, or co-researchers as they are interchangeably called, include:

1. Bonelela Mavuso, a jazz musician and lecturer originally from Eswatini (28 years old)
2. Elijah Madiba, a multidisciplinary musician and sound engineer originally from Limpopo (49 years old)
3. Thandeka Mfinyongo, a vocalist and *uhadi* performer originally from the Western Cape (36 years old)
4. Dumza Maswana, a vocalist and radio personality originally from the Eastern Cape (41 years old)

As will be shown in Chapter 5, their biographies are varied. Although they all have a musical background grounded in their church attendance, their current status as professional musicians is vastly different, giving this study a wider lens with which to work. Importantly to this research, I trained the participants to utilise the DS method as I completed the Rhodes University Community Engagement (RUCE) short- course on DS in August 2022. The process of training the research participants was planned to take place online over a period of three days in January 2023. However, as will be explained in Chapter 5, this was not the case, and this training process became one of the areas of research that I learned the most from. Nevertheless, participants had the training and were given the freedom to complete their storylines in the manner that they wanted. However, I was available to give technical and other advice.

¹ See Addendum #2 for the research consent forms.

Goals of the research

The overarching research question is:

How did the church influence you as a professional musician?

In order to gain some cohesion for the research, the following questions were given to the participants to help them remain within the research boundaries of this project while they were developing their Digital Story:

1. How did the church influence your musical upbringing?
2. Describe how your church approached music pedagogy.
3. How did your church music experience define who you are as a professional musician?

These proved to be very helpful as a basis, and in fact, other questions emerged during both the making and analysis of the DS. These were not made explicit to the research participants but have formed the framework for the data analysis in Chapter 5.

These questions were developed after I completed my own Digital Story, which I analysed, looking for themes that I could identify in the other four case studies. These are the questions that emerged:

1. What is the history of music pedagogy in churches in South Africa?
2. How have musical experiences in the church developed performance skills?
3. What pedagogic approach was experienced by each participant?
4. How has this influenced their professional development?
5. How do churches foster music interest?

As you will see, these have proven invaluable in the final analysis, where the results from the answers to these questions are extrapolated in Chapter 5.

Literature review

In this section, I give a brief overview of the literature that guided my research and added important insights into the final analysis and methodology.

Research on the overarching approaches, including ethnography, which these following scholars speak of as a methodological orientation that involves the description of people and their culture (Barz & Cooley, 2008; Becker, 1958; Grazian, 2004; Hammersley, 2018) and autoethnography which these scholars collectively mention that it can be utilised as a theoretical, methodological, and primarily textual mode of inquiry that combines personal narrative with sociocultural exploration and aims to evoke the relationship between individual and collective experience and can be effectively in research (Chang, 2016; Belbase *et al*; De Jager *et al*, 2017). Literature on ethnography include insights presented by Campbell & Lassiter (2014) who explain that current research must acknowledge the possible negative impact that ethnographers may have on those they study. This is an important point as it shows how researchers have begun to embrace the responsibility of active advocacy and opened the possibility of experimenting with Digital Storytelling (DS) as a methodology.

DS has already made a place in higher education research. Bull and Kadjer (2005) and Wu and Chen (2020) write that it has been used for pedagogical purposes in different institutions worldwide in the context of constructive engagement between lectures and students. However, DS as a research methodology is still at a point of novelty. Fields *et al*. (2008) write that because DS is based on telling a personal story, this approach has the potential to deliver rich data which is unaffected by researcher agency. My use of this unique digital narrative tool as a methodology was aided by the study completed by Cunsolo *et al*. (2013) on digital storytelling as an emerging narrative method for preserving and promoting indigenous oral wisdom. They speak of challenging conventional ways of completing research and the need to evolve research methods to change the power dynamics at play in the research field. Other researchers have helped refine my approach (Robin, 2008; De Jager *et al*., 2017; Rossiter & Garcia, 2010) and how this reporting tool became a musical methodology. DS has seven elements (point of view, a dramatic question, emotional content, gift of voice, the power of soundtrack, economy, and pacing), each adding a new dimension to the story and making it more realistic (Robin, 2008). This allows for a variety of themes to emerge in three steps:

- the preparation stage (topic selection, determining the audience, storyboarding, script writing, and discussing and editing the script)
- the production stage (choosing the suitable non-verbal elements and accompanying the script with the proper multimedia tools)
- the presentation stage (showing the end-product to the audience).

These elements² were used to code data results using an Ethnographic Content Analysis (ECA) approach. This consists of “reflexive movement between concept development, sampling, data collection, data coding, data analysis, and interpretation” (Altheide, 1987). The use of Ethnographic Content Analysis (ECA) as a data extrapolation tool was guided by Berelson (1952) and Lindgren et al. (2020). Its distinctive characteristic, valuable to this research, is the reflexive and highly interactive nature of the investigator, concepts, data collection and analysis. Notably, the investigator is central to the interpretation of the data (Altheide, 2015). Akinyode and Khan’s (2018) article discusses the importance of proper data analysis in qualitative research, which was vital in the data coding of this research as it provided a deeper understanding of abstraction as a methodological tool. Abstraction is a process in which different components are transferred to a higher logical level, showing a classification (Downe-Wamboldt, 1992) or pattern (Patton, 2015). This method was utilised effectively, as shown in Chapter 5.

Understanding the history of church music in South Africa was crucial to the study. The works of the missionaries have been well documented from when they first arrived in Africa to their current status in the modern day, where their influence lingers on (Bethke, 2019; Dargie, 2010; Etherington, 1977; Ntsimane, 2012; Pieters, 2021; Torp, 2017). Literature on the exploits of the missionaries is vast. A brief overview of their endeavours is given so as to paint a picture of their impact on Christian liturgy in South Africa. Mission stations such as the Lovedale Missionary Institute and the St Matthew’s are discussed due to their contribution to music education in South Africa. Of the two missionary stations, I delve into Lovedale due to the significant role it played in shaping the lives of black composers (Bethke, 2019; Pieters, 2021). The history of Lovedale is relevant to this research because it speaks on how the pedagogic interventions at the Lovedale Missionary Institute developed the musical skills of the Africans who were at Lovedale. Chapter 3 reports on this as a basis from which to understand each participant’s church or churches and why they approached music in the manner they

² Practice & consistent performance, collaboration, Imitation, Rote Learning and Memorisation.

did. Presenting valued historical figures who were educated through this system, including Tiyo Soga, Enoch Sontonga, and John Knox Bokwe, gives evidence of the longevity of the church's influence. This section was guided by research by several authors (Coplan and Jules-Rossette, 2005; Mzondi, 2018; Nxasana, 2011; Olwage, 2006).

Music education is the basis of this research. It was, therefore, imperative to look at music education in various music-making settings to better understand the music pedagogy in the church. These scholars (Carver, 2017; Dargie, 1996; Ibitoye, 2022; Leal, 2021; Lebaka, 2019; McConnachie, 2016; Nezwi, 1999; Ng, 2020) have written significantly on music education in different cultural settings and educational institutions. The dichotomous divide between informal and formal music education and the perceptions that they carry are thoroughly discussed in Chapter 4 (Folkestad, 2006; Nompula, 2011). An overview of Western and Indigenous African music education was crucial to this research to acknowledge the diversity of teaching and learning practices in different settings. The presentation of Indigenous African music education shows that numerous African cultures view music as essential to their way of life, serving as a means of creating group identity in addition to serving as a form of entertainment (Jenkins, 2011; Nezwi, 1999; Tobias, 2015). McConnachie (2016). This literature was essential to this research because it aided me in bringing attention to places that are not acknowledged as places where music education takes place. According to Folkestad (2006), the majority of research in music education focuses on music instruction in formal institutions like schools and is thus predicated on the idea that musical learning comes from exposure to music instruction in a structured, sequential manner.

While developing themes during the analysis phase of this research, I was guided by articles by Tan (2011), Santrock (2011) and Iqbal and Ahmad (2015), who presented a deep comprehension of what rote learning and memorisation are whilst revaluing these formerly scorned approaches to teaching and learning. These scholars challenge the perception that these two modes of learning are commonly perceived as. In Western education, memorisation and rote learning are known as ineffective learning practices that are simply a process of repeating information. Tan (2011) writes that rote learning and memorisation can transcend to the level of understanding and meaningful learning. Grey (2020) writes on the active discourse on rote versus note and discusses teaching

methods, practices, and curriculum selection in the quest to develop literacy and performance skills in secondary instrumental music classrooms. Chapter 5 expounds on these learning practices and displays their relevance in the pedagogic interventions of the research participants. Gustafson (1999) and Davidson and Emberly (2012) write on embodied and experiential learning, while Kolb (1984) and Gentry (1990) expound on the development of knowledge through doing and making. These are significant to the research and have helped contextualise the coding and analysis section of the thesis.

In thinking through the theme of imitation, which forms an integral part of this research, Lebaka (2022) and Duran (2015) were consulted for contextualisation on the African continent, while Bhattacharya's (2022) article, titled "I Am a Parrot: Literacy Ideologies and Rote Learning" had a profound impact on me. This was due to the fact that all of the participants (and myself) experienced this form of learning practice during our musical development. The title had an undertone of mockery relating to rote learning, a learning practice prevalent in many African cultures of Africa. Bhattacharya writes that rote learning practices are perceived as highly problematic because they teach learners "what to think" rather than "how to think" (2022:114). He further states that the socialisation into and through literacy practices is inherently ideological, and rote learning practices have been shown to contribute to educational underachievement. I disagree with this statement because this is not my experience with the rote learning practice I underwent in the church. Grey (2020) affirms my position by stating that there are music educators who champion the use of rote learning practices before the students can move on to music notation. These educators believe that movement, singing, developing aural skills, teaching expressiveness, and creativity are rote learning practices that enhance contextual knowledge and experiences to equip the students better to read notation. Research done on music reading by Gudmundsdottir (2010) suggests that there is not much to other pedagogical approaches to back the perceptions of the detractors of rote learning. Gudmundsdottir (2010:333) further mentions that "nothing in the literature indicates a strong relationship between performance abilities and music reading".

As the analysis yielded results, several authors assisted in understanding the themes that emerged. The theme of practice surfaced, and Williamon and Valentine write that "extensive practice is undoubtedly a vital constituent of expertise" (2000: 353). A second theme, collaboration, was guided by research completed by Bruffee (1999),

while imitation was a theme covered by Dollard and Miller (2017). Gustafson (1999) writes on embodied and experiential learning, while a larger theme, memorisation, was guided by Tan, who writes that there are a variety of approaches to memorisation (2011:130). These, discussed later in the thesis, include mechanical memorisation (rote learning with no understanding but development of technical proficiency) and memorisation in order to achieve understanding (Haggis, 2003; Kember et al., 1999; Marton et al., 1997).

Chapter Outline

The following chapters follow on from this:

Chapter 2: Methodology.

Chapter 3: History of church music in South Africa

Chapter 4: Music Education in Different Settings

Chapter 5: Five Case Studies, the Analysis

Chapter 6: Findings and Conclusion

Ethical considerations

This research received ethical clearance from the Rhodes University Human Research Ethics Committee. The approval number is 2023-7054-7492. This project constitutes a low risk to the participants. The ethics clearance certificate has been attached in Addendum #1.

Chapter 2

Methodology

In this chapter, I discuss and outline the overarching approach to this research and the methodological frameworks that guide the project. This research is about people and music, which is essential to its classification as an ethnomusicological project. As such, an ethnographic framework is essential in order “to produce data that will enable accurate documentation of what people do, how they do it, and why they do it” (Hammersley, 2018:8). This established approach is, however, in contrast to the use of digital story-telling (DS) as a methodology. DS is usually used as a way for people to share their stories without the imposition of an interviewer. However, there are a few examples of DS being used as a methodology. This procedure is, therefore, novel, and the process described below will hopefully guide others in using DS as a methodology in the future. As the use of DS was new to my participants, I also included my own digital story in the analysis and, therefore, included autoethnography as a methodology.

Ethnography

Ethnography refers to the art of writing about people using a broad set of practices where scholars observe and interpret the beliefs and practices of groups by engaging

with them (Grazian, 2004). Traditionally, ethnography referred specifically to the task of the participant observer who collects information by being involved in the daily life of the group or organisation the observer is studying (Becker, 1958), and is now used by a wide range of disciplines where researchers employ a range of qualitative methodologies, such as open-ended interviewing and biographical narrative collection (Grazian, 2004). Many scholars and researchers have widely defined it because of the different meanings that they attach to it during their scholarly and research endeavours. The history of ethnography shows us that it has undergone diverse methodological and theoretical changes in different fields of study, including ethnomusicology. Hammersley (2018) mentions that due to the numerous, often complex and divergent views on ethnography, a great number of qualifying adjectives have been applied to ethnography. Adjectives such as autoethnography, casual ethnography, citizen ethnography, cognitive ethnography, collaborative ethnography, constitutive ethnography, critical ethnography, digital ethnography and many others have been used in an attempt to distinguish the different methods used or a particular commitment properly. Although ethnography is commonly described as a method to conduct fieldwork and an approach to writing, we would be wrong in limiting it to just that because “it extends to methodological, ontological, epistemological, ethical and political ideas” amongst its other functions (Hammersley, 2018:6).

It is clear that ethnography has different approaches. At its core, as mentioned above, ethnography is about people. Researching people is where ethnography begins and ends, making it collaborative in nature (Barz & Cooley, 2008). Ethnography executed well moves researchers and scholars away from being objective and from using colonial authoritative tactics of exploitation, which often gives them the impression that they have the right to tell the narratives of the subjects while rendering them mute (Barz & Cooley, 2008). Modern-day ethnographers acknowledge the possible negative impact they may have on those they study and have begun to embrace the responsibility of active advocacy. It fosters new relationships and creates a co-experience between the researcher and the research participant (Campbell & Lassiter, 2014). Research methods are continually being expanded due to access to new technology. In light of this, the data for this project will be collected using Digital Storytelling (DS), which will be explained in detail later in this chapter. This research will examine audiovisual data through the application of ethnography to investigate audiovisual materials in the form of digital stories that my research participants have created detailing their experiences

of music learning in the church. I have collected data by observing and analysing the digital stories (both the process of making these stories and the finished product) of the four individuals who have agreed to be my research participants.

Autoethnography

Although I am focusing on the musical upbringing of my participants in the church via digital storytelling, due to the nature of the methodology, they are ultimately researching themselves. In addition to the fact that I analysed my own digital story, this fact makes this research autoethnographic for the research participants as well. Autoethnography is one of the qualifying adjectives that I mentioned previously that has been used to distinctively identify a type of methodological approach or a type of commitment. The prefix “auto” simply means self (Chang, 2016:2). It can be asserted that autoethnography constitutes the ethnographic exploration of one's self (Chang, 2016). It involves the researcher's self-reflection and personal experiences to understand and interpret cultural phenomena (Belbase, Luitel, & Taylor, 2008). In autoethnography, individuals explore and analyse their own lived experiences within a specific context, aiming to provide insight into broader social and cultural issues. This qualitative research methodology not only provides insights into individual life experiences but also furnishes the analytical instruments essential for the interpretation of the multifaceted nature of human interactions within the contextual framework of culture and identity (Chang, 2016). In autoethnography, the writer produces a descriptive narrative (in first person) of their lived experiences as the object of the research, “thus breaching the conventional separation of researcher and subject” (Belbase, Luitel, & Taylor, 2008:88). We can then infer from the scholarly inputs that I have cited above that autoethnography is a self-narrative that critiques the situatedness of self with others in a social, political, economic and cultural context. Autoethnography is a useful research methodology to use because it allowed me to analyse the personal narratives that my research participants have shared using Digital Storytelling. As mentioned earlier, I created a digital story just like my research participants. Autoethnography encourages the use of multiple modes of expression, and digital storytelling provides a range of tools for this purpose (De Jager et al., 2017). Researchers can combine written reflections with images, videos, and audio to create a more comprehensive and immersive narrative. This multimodal approach allows for a more nuanced representation of experiences and emotions. The primary participants used technology

to make an autoethnographic representation of their story as a participatory methodology.

Linking ethnography and autoethnography

What is peculiar about this research is that the confines between ethnography and autoethnography are blurred because I am also a product of church musical learning, just like my research participants, and therefore, each of us has completed an autoethnographic review of our experiences through digital storytelling. The ethnographic aspect of this research is my observation and overseeing of the creation of these digital stories (this included the training and assistance of the stories, which will be analysed in Chapter 5) and my analysis of all the data collected from their stories as well as my own. This is achieved by looking at the data collected from an objective-removed perspective.

Digital Storytelling as a Methodology

I define digital storytelling as fusing technology and storytelling to create an evocative narrative. This definition is the culmination of various definitions I have encountered (Robin, 2008; De Jager et al., 2017; Rossiter & Garcia, 2010). A digital story may be used for various purposes, such as informing or instructing others on a specific topic, retelling historical events, social justice endeavours, telling personal tales, and educational efforts of teaching and learning, amongst other things (Robin, 2008). The digital stories are typically short, ranging from two minutes to five minutes (Robin, 2008). They are made from a combination of different multimedia elements such as video, narrated voiceovers, background audio, text, photography, and special sound effects (Rossiter & Garcia, 2010). Although there are various definitions of DS, it can be defined as the newest version of ancient storytelling. DS empowers a participant with the skills to tell a story by using different multimedia elements such as images, music, and narrated voice, leading to the creation of a powerful, authentic and effective story (De Jager et al., 2017). Although the concept of DS draws from the theoretical literature on education for critical consciousness (Wang & Burris, 1997), this research will utilise the method focusing more on the ability of DS to enable an authentic data creation space than on its power to take action against the oppressive elements of reality (Freire, 1974). DS also enhances elements of identity-construction in research, which is particularly important to a central theme of this research, as the researcher participants

reconsider who they are as musicians, how they got there and how their musical instruction at church may affect who they want to become. Because DS is largely based on telling a personal story, this approach has the potential to deliver rich data which is unaffected by researcher agency and will allow the participants to fully engage with the project themselves (Fields et al., 2008).

DS differs from conventional storytelling in both the creation and execution of the stories. While DS focuses on the process and the product, conventional storytelling focuses solely on the process (Choo, Abdullah & Nawi, 2020). The digital storyteller creates a story that is first drafted and written; then the storyteller makes use of technological tools (images, voice recording, music, etc.) to enhance the story. Creativity only takes place during the digital story's design and editing stages and this is why it takes longer to create a digital story. Once a digital story is converted into digital format, it remains fixed and it is shared with an audience as it is. Traditional storytelling on the other hand, which is process-based, constantly undergoes a process of alteration. It gives the storyteller the chance to continuously change the story depending on the skill, the message the storyteller wants to convey at that specific moment, or the purpose of the story (Rossiter & Garcia, 2010; Choo, Abdullah & Nawi, 2020). The storyteller may emphasise certain aspects of the story or add and remove something in the story to reinforce specific aspects of the story.

Digital storytelling is thus archival. However, it can be seen as an anarchival product in this case. The anarchival is a crucial archival moment when approaches to archiving and documenting through creative practices are valued. McConnachie et al. write (2024:11), "Affective anarchiving aims to disrupt these conventional practices and surface the minor gestures through various media, genres, and interactive and collaborative efforts". Thus, DS can be coined as the newest version of ancient conventional storytelling. On another level, storytelling is a part of so many cultures. Storytelling is a powerful tool that is valuable for teaching and learning purposes because of the mental imagery it creates. In an African context, oral traditional practices have been a tool used to pass down knowledge from one generation to the next. Storytelling is often a part of family gatherings, pastimes, meals, or a time of relaxation in the evening after a hard day's work around the warmth of a flickering fire. The elderly are usually the storytellers using their vast knowledge of riddles, folktales, cosmologies, epistemologies, and fables. They are perceived as the custodians of traditional

knowledge (Chiparausha & Mavhunduse, 2018; Choo, Abdullah & Nawi, 2020;). They creatively use their voice, facial expressions, and different hand gestures and make good use of eye contact and frequent interaction to create a bond between the tale and the listeners (Choo, Abdullah & Nawi, 2020). I have had first-hand experience of this storytelling in the form of folktales as a Tsonga-speaking person in my childhood. Folktaling is an integral part of the Xitsonga culture. The Tsonga-speaking people call folktales *Mitsheketo*. I remember vividly the nights when my grandmother would narrate folktales to us just after a hearty supper meal. The one I loved was titled “*N’wamfenhe na N’wampfundla*” - a tale of the baboon and the hare’s escapades. This tale and others that my grandmother skillfully told were, in most instances, accompanied by song, a dance, clapping, or drumming, and they were participatory in their nature. These folktales that our elders told were oral narrative performances that sought to inform, educate, warn, or even entertain.

History of DS

DS captures these stories and is a technological phenomenon that is gaining traction in different social, cultural, and educational settings (Rossiter & Garcia, 2010). Its genesis dates back to the 1980s when Dana Atchley coined the term while experimenting with different multimedia components in storytelling performances. He started giving workshops on digital storytelling in 1990 and later founded the Center for Digital Storytelling, which has done great work in propelling digital storytelling to the capacity it is today with Nina Mullen and Joe Lambert (Rossiter & Garcia, 2010). De Jager *et al.*, (2017) mention that digital storytelling empowers the storyteller with the skills to tell a story by using different multimedia elements such as images, music, and voice narration, leading to the creation of a powerful, authentic, and compelling story.

Digital storytelling is steadily making a place in higher education research. It has been used for pedagogical purposes in different institutions worldwide (Bull & Kadjer, 2005; Wu & Chen, 2020). It has been used in lecture rooms to cultivate constructive engagement between lectures and students (Bull & Kadjer, 2005). It is now ushering in the future of research, a future that affords researchers with innovative possibilities to

undertake qualitative research in a way that fosters new relationships and genuine participation of all the people taking part in the research. This methodological approach allows the researcher to move away from outdated and ethically questionable fieldwork practices based on invasive surveillance and problematic agency. Although still being developed, DS is working towards a model that embraces research integrity and independence. This involves participatory research practices and closeness of dialogue with research participants. Cunsolo Willox *et al.*, emphasise the point of finding and utilising new methods of research in an attempt to change the power dynamics that exist in the field by stating that there is a,

...need for methods that not only work to deconstruct power dynamics between researchers and researched and indigenous and nonindigenous but also are respectful of and resonant with the rich oral histories and cultural practices of indigenous communities. (2013:129).

DS is a narrative and story-based tool that can be utilised in qualitative research as a method. It is classified as part of narrative research, which is informed by participatory research methodology, aiming to support communities in acting as co-researchers rather than studying subjects on projects (Fields *et al.*, 2008). This is very significant in this scholarly period we are in because of the many attempts to redress many injustices of the past in the academic space. Scholarly work is moving away from the practices of old that solely focused on research and creating knowledge to appease intellectual communities to more engaged practices that aim to create genuine relationships with the people that researchers or scholars encounter in the field (Harrison, 2016).

As mentioned in Chapter 1, DS, as pioneered by Dana Atchley and Joe Lambert, has seven elements (point of view, a dramatic question, emotional content, gift of voice, the power of soundtrack, economy, and pacing), each of which adds a new dimension to the story and makes it more realistic (Robin, 2008). A digital story affords the storyteller the opportunity to express themselves in an authentic and personal manner. The point of view element is where the power of personal expression is displayed. The storyteller tells the story in first person using the “I” pronoun. It is imperative that the storyteller creates the digital story from their own perspective and experience. The dramatic question catches the attention of the people watching the digital story. A well-constructed digital story will have an emotive dramatic question that builds

suspense and is resolved at the end of the digital story (Bull & Kadjer, 2005). In the case of this research, the question was:

“How did the church influence you as a professional musician?”

A good story is one that can evoke emotions and unearth and disseminate knowledge that is premised on our inherent humanity. The emotional content is significant in that it helps drive the point of the story in a way that the audience can relate to (Bull & Kadjer, 2005). A three to five-minute vignette or description should be able to tell the storyteller's account effectively in those few minutes. The aspect of economy comes into play in this regard. The storyteller must focus on what is essential during the developmental process. The flow of the story should be organic and fluid. The storyteller should not be haphazard in their delivery. Pacing allows them to tell a coherent story that flows from one point to the next. The storyteller should make tough decisions (Bull & Kadjer, 2005). They need to decide what to omit and what is essential in order to create a DS that has a natural pace. The gift of voice is the process in DS where the storyteller narrates their script. Using their own voice to tell the story brings life to the DS and it reinforces the effectiveness of the DS. The tone, texture, inflections, and timbre of the voice play an important role in the weaving of the narrative and how the account is received. Is it joyful? Is it reflective in nature or is it sad? The last element of DS is the soundtrack. Music can significantly enhance a story. A filmmaker will attest to the importance of having music in a film. A DS with a well-employed soundtrack will successfully capture the attention and interest of the audience and enhance the mood (Bull & Kadjer, 2005).

This research uses DS because of its ability to enable an authentic data creation space. DS also enhances elements of identity construction in research, which is particularly important to a central theme of this research, as the co-researchers reconsider who they are as a musician, how they got there, and how their musical instruction at church affected who they became. As mentioned earlier, due to the fact that DS is personal and completed in relative solitude, this approach delivers relatively subjective data where the researcher's goals cannot affect the final product (Fields et al, 2008).

Ethnographic Content Analysis

Analysing this data was difficult (as will be elucidated in Chapter 5). Each participant's approach to their Digital Story was vastly different because they come from different cultural contexts, and story-telling is a skill that needs to be honed and nurtured over a period of time. Thus, teaching someone to tell their stories in one week worked for some, but not others. After deliberating over various data analysis methods I decided to use Ethnographic Content Analysis (ECA). ECA is an approach to studying and analysing written or visual material within its cultural context. It combines principles from ethnography with content analysis, which is a method for analysing the content of communication.

Content analysis was developed exclusively as a quantitative approach and thus related to a positivistic paradigm (Berelson, 1952). Lindgren et al write that, “Later descriptions indicate that content analysis has undergone comprehensive changes, moving from ‘a counting game’ to a more interpretative approach within the hermeneutic paradigm” (2020:2). According to Lincoln and Guba (1985), this paradigm is a value-based process characterised by multiple subjective realities, the mutual creation of data, and the development of individual and multifaceted perceptions of phenomena.

ECA, not to be confused with qualitative content analysis (QCA), is used to document and understand the communication of meaning as well as to verify theoretical relationships. Its distinctive characteristic is the reflexive and highly interactive nature of the investigator, concepts, data collection and analysis (Altheide, 2015). Importantly, the investigator is central to the interpretation of the data. Like all ethnographic research, the meaning of the message is assumed to be reflected via various modes of communication, format, rhythm and style, as well as in the context of the report itself. ECA consists of the reflexive movement between concept development (in this case the story-board), sampling (the participants), data collection (the Digital Stories), data coding (abstraction), data analysis and interpretation. The aim is to be systematic and analytical but not rigid (Altheide 1987; Lindgren et al, 2020) By gathering distinct and categorical data for every case analysed, ECA tries to verify, enhance, and refute earlier theoretical assertions by creating analytical constructs that may be applied to a variety of studies. Furthermore, data in ECA is conceptually coded, which enables a single item

to be pertinent for several purposes and to provide extensive descriptive information. Altheide et al comment that although there is a hypothesised idea of what patterns will emerge, there is leeway within the approach to allow for new themes to develop (1987). These themes may overlap in the coding stage and create the opportunity for descriptive language, essential for a project that is dealing with stories. Because ECA is embedded in constant discovery and comparison of situations, styles, settings, images, meanings and nuances it is appropriate for DS analysis.

Altheide (2001) presents a table which compares other quantitative analysis methods which highlight the reflexive nature of ECA.

Figure 1: Table on ECA developed by Altheide (2001).

TABLE 1
Quantitative (QCA) and Ethnographic (ECA) Content Analysis

	QCA	ECA
Research Goal	Verification	Discovery; Verification
Reflexive Research design	Seldom	Always
Emphasis	Reliability	Validity
Progression from Data Collection, Analysis, Interpretation	Serial	Reflexive; Circular
Primary Researcher Involvement	Data Analysis and Interpretation	All Phases
Sample	Random or Stratified	Purposive and Theoretical
Pre-Structured Categories	All	Some
Training Required to Collect Data	Little	Substantial
Type of Data	Numbers	Numbers; Narrative
Data Entry Points	Once	Multiple
Narrative Description and Comments	Seldom	Always
Concepts Emerge During Research	Seldom	Always
Data Analysis	Statistical	Textual; Statistical
Data Presentation	Tables	Tables and Text

As displayed above, the research goals in ECA analysis are part of the discovery of new material while the research design and progress from data collection to analysis to interpretation are reflexive in nature. The researcher is involved in all phases of the research and the sample (i.e. the participants in this case study) are chosen purposefully with specific goals in mind. Interestingly the training required to collect data is classified as substantial, and as I will explain in Chapter 5 this is an important point. The data that is collected is both qualitative and quantitative and is taken from a variety of sources. Most importantly, the analysis takes the form of narrative description and statistical analysis and concepts emerge from the process itself.

A challenging part of ECA is deciding upon coding themes or abstracting the patterns. Coding is the examination of distinct parts of data for differences and similarities to form explanations and comprehensive themes in the data (McConnachie et al., 2024:8). As Akinyode and Khan (2018) write, data coding in qualitative research involves labelling or assigning codes to different sections of data in relation to the different problems or topics. Abstraction is a methodological tool used in various methods,

including qualitative and ethnographic content analysis. Abstraction can be defined as a process in which different constituents are transferred to a higher logical level, showing a kind of classification (Downe-Wamboldt, 1992) or pattern (Patton, 2015). All types of data, such as descriptions of physical things, values of things, and people's experiences, perceptions, attitudes, and opinions, can be abstracted. The result of such abstraction is an overarching term or concept for all supporting terms or concepts (Lindgren et al., 2020). These themes or patterns are developed via the reflexive interpretation of the investigator.

Interpretation is often referred to as hermeneutics. Hermeneutics dates back to the interpretation of biblical texts, but has expanded considerably into the Humanities research paradigm, including philosophy, history, literature, and the arts (Virkler & Ayayo, 2023). Hermeneutics is a scientific method on its own, but interpretation is part of many research methods. Lindgren et al., (2020) write that interpretation can be defined as a process that involves explaining, reframing, making sense of, or otherwise showing an understanding of, for example, narratives about a person's lived experience of music training, instrument learning and performance anxiety amongst others. In ECA the researchers strive to make the participants' voices heard, a vital aspect of this research. Interpretation is part of the re-contextualising process, moving from descriptions of the obvious content to interpretations of the concealed content and the creation of sub-themes and themes.

A further step of the ECA process involves recontextualisation. Recontextualisation begins with sorting codes into subcategories, a core issue in ethnographic content analysis. Sorting is about interpreting which groups of codes are interrelated and differ from other groups of codes (Lindgren et al 2020). Once these categories are collated, the findings can be transferred into a text which must be validated. Validation can take place by comparison with other data sources or methods. This can include cross-referencing ethnographic content analysis results with other forms of qualitative data or seeking feedback from experts in the field.

I found that an important aspect of ECA was to reflect on my own positionality and potential biases throughout the research process. The knowledge that my own interpretation of the data was valid, made the analysis process less stilted. However, as I will explain in Chapter 5, I became very aware of my own approach to learning and thus acknowledge that this may play a part in the findings. Despite this, Ethnographic

Content Analysis allows researchers to explore cultural phenomena through the lens of the materials created and consumed by a particular group. It is a flexible approach that can be adapted to various types of data and research questions.

Research Participants

Ellis et al. (2011) define autoethnography as a research approach that aims to systematically describe and evaluate the personal experience in order to the comprehend cultural experience.

I trained the participants to utilise the DS as I completed the Rhodes University Community Engagement (RUCE) short-course on DS methods. The course is called Digital Storytelling for Social Innovation and it is offered by RUCE at their Social Innovation Hub at Rhodes University. The Rhodes University website gives an overview of what the course is about by stating that “The Digital Storytelling for Social Innovation course is designed to foster social innovativeness by facilitating access to personal and professional skills development and opportunities for developing community cohesion, for community members, local innovators in community development, social innovators, and education practitioners” (Rhodes University, 2024). It is a course that is accredited by Rhodes University and it is pitched at an NQF (National Qualifications Framework) level 5 rating. Every participant of the course receives a certificate upon completion of the learning outcomes. I was part of the course which is offered over a period of a week and my training commenced from the 1st to the 5th of August, 2022. The training was held online via Zoom because the university was still transitioning from the effects of COVID-19. We met on the online platform daily, and the sessions spanned 45 minutes to an hour. For the duration of the week, we were tasked with learning how to script and plan a digital story, make a video using video editing software, give and receive feedback in a group, collaborate in a group setting, engage meaningfully in story circles³ and finally develop a digital story that illustrates the comprehension of the subtle distinction of a digital story versus a video (Rhodes University, 2024). The training is usually done for a small group of four people to make it easier for the facilitator to control and give adequate attention to each

³ A story circle is a group activity (occurs before the creation of the digital story) used to create an open-minded environment for individuals to express their personal stories and create opportunities for people to learn from their peers (Clarke, 2017).

individual. This training equipped me with the necessary skills to embark on this novel methodological project.

Using this experience I trained my project participants in 2023. However, the experiences were vastly different due to the circumstance but most importantly, DS in this instance, was being used as a methodology, rather than a skill upgrade. The challenges and successes of the training will be analysed and outlined in Chapter 5.

Conclusion

This chapter discussed the methodological frameworks employed in this thesis, which include the incorporation of ethnographic enquiry, and autoethnography as a reflexive tool to recount the lived experiences of the participants. The literature on ethnography points to the potentially negative impact that ethnographers may have on those they study and the shift towards active advocacy which opened the door to the exploration of DS as a methodology. In addition, the importance of embracing technology within research was another motivation for the use of DS. Thus, a brief history of its origins was presented as well as descriptions of how it is developed and presented.

ECA was introduced as the analysis tool which is used because of its distinctive characteristics. These are its reflexive and highly interactive nature and the approach to the incorporation of the investigator as central to the development of concepts, data collection and analysis (Altheide, 2015).

In the next chapter I discuss the history of church music and the influence of missionaries in South Africa in order to contextualise the pedagogical experiences that the participants of this research experienced.

Chapter 3

History of church music and the influence of missionaries in South Africa

Church music in South Africa has a history that stretches far back to colonial times. I use the term church music to reflect the institutions of the Christian faith, although, in contemporary understanding, churches may be part of many other religions or ways of life. South Africa's colonial history and missionary activity have contributed significantly to the moulding of what we know as church music in this country today. Historically, the church has been influential in the many aspects that make up daily living, and societies have been shaped by the church in ways that may be deemed to be out of the scope of the church's known functions. History has shown the church exerting its influence on societal issues such as politics, education, and culture amongst other things (Etherington, 1977). The South African church has been no different. The many churches that exist in the country have in some way contributed to the shaping of South African society. This is a testament to the foundation laid by the missionaries when they first arrived (Pieters, 2021). The works of the missionaries have been well documented from when they first set foot on African soil to the modern day, where their influence lingers on (Bethke, 2019; Dargie, 2010, Etherington, 1977; Torp, 2017).

The main purpose for the settlement of missionaries in Africa was to propagate Christianity. This can be seen in the many churches and Christian movements that exist currently in South Africa making the country a predominantly Christian-professing nation (Ntsimane, 2012). Importantly to this research, the colonial society, together with the missionaries, began to greatly influence southern African music when they first arrived on the continent. Music had a salient role to play in the development of their agendas (Pieters, 2021). Missionary work in South Africa is shrouded by ambiguity and there are two perspectives to consider when discussing their work in South Africa and the African continent at large. One of these perspectives portrays the missionaries as an aid to the colonial powers' agendas, one of which was to civilise Africans, while the

other sees the missionaries' programme as improving African life through proselytisation (Dargie, 2010).

A significant amount of literature written on the exploits of missionaries gives a damaging testimony to how the West has, throughout the years, viewed African culture (Bethke, 2019; Dargie, 2010; Pieters, 2021; Torp, 2017). Western colonial contact brought about many inequities and atrocities that resulted in the muffling or stifling of African life. Several accounts depicted African culture and religion as perverse and backward in comparison to Euro-American culture (Dargie, 2010). Western thought was laid down on Africans as dogma that they could not refuse. The domineering methods of pushing Western thought created the narrative that Euro-American culture was superior and through the colonial mandate thrived because it also focused on the altering of the African's spiritual and philosophical beliefs (Etherington, 1977; Torp, 2017). Indeed, Euro-American ideologies were preached to the Africans who were regarded as savages in need of cultivation so as to attain civilisation. They employed many methods to further their imperialist objectives (Dargie, 2010). It is noteworthy to mention that initially, many missionaries came with an anti-imperialist mindset, including the American missionaries who were first sent to Natal where they were in contact with the Zulu people. Hoaland (2013:4) states that "while the missionaries in theory started out in agreement with an abstract idea of equality between all Christians, whether European or African, they ended up in practice developing patterns of interaction that facilitated European rule over African populations".

The 1800s were a period that brought about an influx of missionary activity on South African soil which was still under the rule of the British Empire, which had set up colonies all over the vast South African landscape. There were numerous and diverse Christian missions all over the British Colonies - Cape, Natal, Transvaal and Orange Free State. These missions had their bases in different countries abroad which included countries such as England, Norway, Sweden, Scotland, Germany and the United States (Bethke, 2019). Although all these numerous missions had a broad goal of evangelising to multitudes of people with the sole purpose of converting them, they differed in theology, class, economic resources and missionary approach (Etherington, 1977). This meant that the communities they encountered had a unique experience of the missionaries.

In some cases, African communities resisted Christianity due to cultural practices, state policies, and economic considerations. Missionaries' approaches, such as itinerant preaching or sedentary station work, also had varying levels of success based on the local context. The presence of different missionary societies from various countries and denominations further highlighted the diversity of approaches and the blending of individuals from different social and ethnic backgrounds. Overall, the effectiveness of mission approaches in Africa was intertwined with the complex interplay of local social, economic, and political realities. Missionaries had to strategically navigate these factors to make purposeful connections with African communities and achieve their goals of converting the African man. By the year 1880 there were various denominational groups operating in the different colonies. Methodist, Congregationalist, Presbyterian, Anglican, Roman Catholic and Lutheran were the missionary societies that had set up mission stations in South Africa (Etherington, 1977).

There were, however, many other mission stations in South Africa. These included famous institutions such as the Lutheran *Umphumulo* station that was set up by the Norwegian Mission Society in 1850 (Hovland, 2013). *Umphumulo* was in the colony of Natal which is now known as the province of KwaZulu Natal. Another was Genandendal which was the first Protestant missionary station in South Africa. It was founded by Georg Schmidt (1709-1785) in 1738 and was under the control of the Moravians who are known for their hymn compositions and choral singing. The Moravians also founded two other stations in the Cape colony namely, Elim and Mamre. These mission stations became havens for emancipated slaves. St Matthew's mission is another mission station that deserves mention because of the focus on music education that took place within its walls. It is one of the mission stations with a mission school that had a history of hymnody and a known use of now ubiquitous tonic sol-fa method of transcription which they used in their music curriculum.. St Matthews was, like Lovedale Missionary Institute, located in the Cape Colony (now the Eastern Cape Province) in a place called Keiskammahoek (Bethke, 2019). I delve more into the Lovedale Missionary Institute below because it is renowned for its music pedagogical endeavours that brought about several nationally renowned musicians.

Another example of a successful endeavour was the Berlin Missionary Society, which had set up a mission station led by Friedrich Reuter (1875–1959) among the Lobedu

people. They lived in the then northern-eastern Transvaal (now known as the Limpopo province), and they were one of the tribes that were in contact with missionaries (Torp, 2017). The station was called the Medigen Mission Station. Reuter was said to have been a missionary who used unpleasant and unconventional methods to accomplish his work. He was often coercive, racist and hierarchical in his approach. This led to numerous conflicts with the Lobedu people and their leaders, especially Queen Modjadji, the hereditary Queen of the Balobedu people of the Limpopo province near a place called Ga-Kgapane. She is also known as the Rain Queen because of her mystical rain-making powers (Joubert, 2011). Reuter was influential in the gruesome process of land appropriation that the Lobedu people suffered, and he supported Queen Modjadji's challengers to the throne, siding with the Afrikaaner Boers who were in constant conflict with the Queen. He went as far as offering annexed land to his supporters in his attempt to assert his power and dominance (Torp, 2017). Importantly, Reuter imposed Western music on the Lobedu people in order to enforce his hierarchical interventions and introduced brass instruments where he later formed a brass ensemble. Although this imposition was met with dissent from some of the Lobedu people, it afforded those who were part of Reuters' musical ensemble a favourable local status at a time where living was strenuous and working in the mission afforded them special recognition (Torp, 2017). Like many missionaries, his arrival came with the prohibition of some dances and instruments of the Lobedu people. Despite the people's opposition to Reuter, missionary reports showed that a substantial number of people were becoming Christians (Torp, 2017).

This imperialistic agenda shared by colonising Europeans to bring civilisation to the people of the African continent propelled the undervaluing of the African peoples' culture and traditions (Dargie, 2010). This view by the colonists ushered in a form of acculturation that was aided by mission school teachings and labour migration of the Africans that were forced to work in mines and farms. Three factors determine the degree of acculturation which occurs. List (1964: 18) writes that these include the vitality of each of the competing cultures; the degree to which the dominant culture accepts or shows tolerance of the values of the culture upon which it impinges; and the degree of disparity existing between values or aspects of the juxtaposed cultures or between similar aspects such as musical style.

As history has shown, much pertaining to African life was degraded by the colonialists and therefore by some, if not most of the missionaries (Dargie, 2010; Torp, 2017). Music was a central tool used to secure their domineering agendas. The music of the Africans, like many other cultural aspects of the various African nations regarded as backward and uncivilised, did not go unscathed. It was looked at through the lens of the colonial powers who believed everything about their societies was superior. Torp (2017: 236) states that “it was the missionaries’ musical fervour that first imposed symbolic hierarchies privileging Western over non-Western music that were not, of course, inherent in the different musical traditions”. This is why missionary work is often spoken of in the same context as that of colonialism and as Everly (2020: 14) writes, “Missionary projects of various kinds often equated or presaged acts of cultural genocide.” For as much the intentions of the missionaries was to preach Christian values to the Africans, they also advanced the notion that African life was inferior by their unwavering efforts to convert the people from their heathen ways to a life of salvation. This was presented as meaning that the African person had to forsake everything that the missionary deemed as heathenish or pagan (Torp 2017; Dodds 2023) and the foreign missionaries often set out Christian worship practices in accordance with what they were accustomed to, making the locals abandon their own customs of worship (Everly 2020).

Scholars and musicologists at that time referred to Euro-American music as being pure or proper (Johnson-Williams 2020). On the other hand, African musical expressions were undermined by missionary, musicological, and anthropological literature (Dargie 2010; Torp 2017; Dodds 2023). The contributions of African culture and heritage were stifled, vehemently undervalued, and misrepresented. Western Art and church music were an integral function of the works of the missionaries and colonial powers. It aided their civilising mission. The missionaries understood that a specific community's musical practices contribute immensely to that specific community's social fabric. Pieters (2021:236) concurs and writes, “Missionaries were so zealous in their desire to provide locals with a musical education largely because the music of the congregation was a standard component of religious practice, particularly within Protestantism”.

Missionaries believed that their music which included the singing of hymns was a “virtual conduit for the spread of Christianity” (Pieters, 2021:6). The hymns were regarded as a condensed version of the Gospel and were considered an outward

reproduction of inward convictions which are an important aspect of Christian liturgy. Moffat (1846) affirmed this notion when he stated that the great truths of salvation are best grasped and engraved onto the minds of people when they are constantly sung. The missionaries made sure to use hymns as tools of paramount importance to the cause of conversion. They went as far as translating the hymns from different European languages to African languages while often disregarding the linguistic features of African speech and the musical styles of the African people during these translations (Dargie, 2010). The impact of the influence of these mission stations cannot be understated and it is because of the above that I deem missionaries to have played an important role in the development of church musical practices in South Africa and therefore, the development of musicians that have a church-learning background.

Lovedale Missionary Institute

As can be seen in the documentation above, there is no denying that the religious and musical landscape of Africa has been reshaped by missionaries. In addition, we can see proof of this through the schools, hospitals and orphanages they built and maintained as part of their task of bringing the gospel to Africans (Ntsimane, 2012). Christian missions offered the first formal music training in South Africa. One notable place that is a constant feature of the missionary work discourse is the Lovedale Missionary Institute, an illustrious mission in the former Cape Colony, which was under the rule of the British (1806-1961). It was known for its academic endeavours, amongst other things and was founded in 1824 by John Ross (1842-1915) and John Bennie (1796-1869), priests from the Glasgow Missionary Society. Its significance to the history of music education in South Africa cannot be downplayed. Lovedale was named in honour of Dr John Love, who passed on a year after the founding of the station. The station was set up a few kilometres close to the Tyhume River, which runs near a town called Alice, north-west of East London in the British's Cape Colony, which is situated in what is now known as the Eastern Cape Province (Nelani, 2021). It was a station for the Presbyterian missionaries and an educational institute. Initially, it was founded as an institution that would be non-denominational and non-racial and the founders were determined to provide vocational training for Africans and to promulgate the Christian message (Torp, 2017; White, 1987). Lovedale Missionary Institute had a multifaceted curriculum that aimed to spread Christianity and civilisation among the Xhosa people of the Eastern Cape Province in South Africa. The curriculum included

various educational functions such as agriculture, nursing, science, nutrition, vocational training, theology, and music.

Mission-educated Black middle-class students became schoolteachers and they would be subsequently tasked with the responsibility to teach the practical content of music education in schools. Lovedale was the start of these music educators' education. In fact, the school became the mainstay of education across the entire Cape colony. Scottish Presbyterian missionaries played a salient role in shaping the Lovedale Missionary Institute in the Eastern Cape from 1841 to 1955. The missionaries had two most important mandates: spreading the gospel in southern Africa and providing a Western-style education to indigenous peoples they encountered. They were driven by a strong conviction in the justness of their cause and saw their mission as a moral endeavour in service of the communities they were commissioned to (Bethke, 2014; Torp, 2017). Under the control of the Scottish Presbyterian missionaries from the Glasgow Missionary Society, Lovedale, in its infancy, was faced with controversy due to the fact that South African society was fast changing and race politics were at the centre stage (White, 1987). Lovedale was the only institution during that time that offered black students an adequate standard of education in the whole of South Africa. The education provided at Lovedale was equated to the education that was available in Great Britain at the time. Lovedale also ranked among the best schools in the Cape (Fourie, Ross and Viljoen, 2014). Pieters (2021:30) affirms this by stating that:

It was only during the late 1880s that several schools for Europeans began to surpass Lovedale, with the former being aided by substantial government assistance. Lovedale had excellent resources, a substantial library, well-qualified teachers, and everything needed at an institution for basic to advanced education.

The mission's main objective besides its religious mandate, was to provide education to the indigenous community of Xhosa people residing in that area (Cox and Stevens, 2016). The curriculum at Lovedale was unique in that it placed a strong focus on teaching and learning in indigenous languages, and it required missionaries to acquire basic indigenous language skills so that they could best cater for the indigenous Xhosa community they were in contact with. But with music, it was different. For Lovedale's African students, performance offered a significant cultural component that helped them adjust to institutional life and change. Cultural exchanges transcended all social and

racial divisions. It was unfortunate that indigenous music was never included into the Lovedale curriculum although the composition of hymns in isiXhosa, the main language of the region, was encouraged and promoted. Pieters (2021:30) states that “the omission reinforced a hierarchy with European culture at its apex”. The mission station musicians at Lovedale, for example, were exposed to the institute's music culture and acquired musical literacy from the church. They were influenced by Victorian music from Europe while attending the mission school. This is significant to this research because of how the church has, from the time of missionaries, been influential in the training of musicians. The institute promoted the adoption of Western cultural practices among its Black graduates by providing them with access to a Western formal education. African students at Lovedale had received a comprehensive education in European fashion from a period that spanned from 1841 to 1955. This education exposed them to Western culture, history, literature, and music. Additionally, the students had the chance to go abroad to study, further immersing themselves in Western practices. This education and the exposure to Western culture created an elite black group that conformed to a cultural hybridity.

Interestingly, the Christian faith has played, and continues to play, a significant role in the politics of the country and despite its chequered past, the church became a beacon of hope for many marginalised non-whites who were oppressed. It was a safe haven to express their frustrations and thoughts, providing solace for the oppressed in many forms (Dargie, 2010). Music was one of these safe spaces and became a notable outlet to voice out opinions on the state of the people's lives and what they were forcefully subjected to. Many hymns, spirituals, and freedom songs were composed and sung in and outside of the church in an effort to address the many social and political issues of that period and the musical tools that the church taught the communities were appreciated. The Lovedale College is a testament to some of the positive works of the missionaries. It was a place of fervent and robust intellectualism and a place that birthed great scholars, musicians and composers. Composers such as Tiyo Soga (1829-1871), John Knox Bokwe (1855-1922), Benjamin Tyamzashe (1890-1978), Daniel Marivate (1897-1989), Michael Moerane (1904-1980) and Enoch Sontaga (1873-1905), who are discussed below, are some of the remarkable composers that made the Lovedale Missionary Institute the distinguished institution it is (Nelani, 2021). Some of these great composers received theological training at the institute and they were ordained as ministers in the mission churches (Pieters, 2021). They all continue to have an impact

on the music of South Africa and their compositions, using SATB choral harmonies (Soprano, Alto, Tenor and Bass lines) were collected by the Lovedale Press. These composers, along with others, made remarkable cultural achievements during their time at Lovedale. They contributed to the advancement of vocational training, educational opportunities, and the expansion of the Lovedale Press, which published important compositions by African composers. Lovedale Press was established as a small printing press at Tyumie Mission in 1823 under Rev. John Ross of the Glasgow Missionary Society but was destroyed during the Frontier War of 1834-5. A second press was set up in 1839, which was in turn destroyed during the War of the Axe (1846-7).

Importantly to this research, the Lovedale Press in its present form dates from 1861 and was used to print music in both tonic sol-fa and staff notation, both still presently used in South Africa and which will be discussed below. The musical tools that the missionaries used to establish their musical influence thus included tonic-solfa notation, SATB choral harmonies and Western instrumental practical tuition, which will be discussed briefly below.

Tonic-solfa, choral music, and European four-part hymn singing

While informal music learning took place outside the schools, schools such as Lovedale and other mission stations focused on tonic-solfa literacy, European hymnody and the Western style four-part choral harmony singing. McConnachie (2016:14) states that “indigenous African music and culture were thought of as proletarian, evil and unacceptable for Christian worship and were consequently excluded from school curricula” Thus, music education at that time was usually practically based and European in its nature. The tonic sol-fa method of embodied and written notation was introduced in these mission schools in an effort to foster a culture of congregational singing (Cox and Stevens, 2016). Tonic sol-fa was developed by John Curwen (1816-1880), a congregational minister who wanted to improve singing during the Sunday school services and find better ways to instil aspects of the Christian message using music. It was through the efforts of an Anglican minister called Christopher Birkett that tonic sol-fa gained prominence in various areas in the Eastern Cape (Brukman et al., 2016). From these origins, the tonic sol-fa system extended throughout most of Africa, including South Africa. It was completely absorbed into African culture and developed into the focal point of community choral singing. Tonic sol-fa thus grew to symbolise a major component of South Africa's musical identity today. This

alternative to staff notation, where hand signals and non-key specific notation are used to signify pitch and rhythm to choirs, was introduced and taught as early as 1855 in South Africa (McConnachie & Thram, 2012). Mission schools such as Lovedale and St Matthews used tonic sol-fa significantly and teaching the tonic sol-fa method established a distinguished tradition of choral music pioneered by the composers I have discussed above. This marked the first emergence of the tonic sol-fa system within black South African communities. Black composers adopted it as their standard of notation, and their choral works were performed at the missionary schools and school choir competitions across the nation.

As aforementioned, hymns were an important aspect of the mission school's in the colony during the British Empire's rule. They played a prominent role in developing a deeper understanding of 4 part harmony, where the singing voices of Soprano, Alto, Tenor and Bass were used in the European style. Despite specific harmonic rules and progressions being taught as correct, it is interesting to note that many of the South African composers still managed to entertain moments of South African musical form and flavour in their compositions (Nelani 2021).

These musical tools were used by many influential historic composers, musicians and music pedagoges who were born from the mission schools. They are discussed below to describe how the church influenced their professional musical lives and show how long this influence has been maintained..

Musical development at Lovedale Mission Station

James Stewart was the second principal at Lovedale and his tenure was from 1870 to 1905. It was during his tenure as principal that racial politics were rife at Lovedale. He was ordained as a minister at the Presbytery in Glasgow on the 1st of February 1865 and appointed as missionary at Lovedale Missionary Institute on the 20th of December 1864. He was later given the role of principal in the year 1870. The culture of the missionaries was deemed and propagated as superior to that of the Africans under his leadership. He reinforced the narrative of missionaries being an aid to colonial powers and his character asserts the claims that I make of the ambiguity of missionaries and their agendas. It was during his time as a principal of Lovedale that racial segregation was implemented. He was named the "Great White Father" at the mission (Pieters,

2021). Although some scholars like Pieters place James Stewart on the side of history most frowned upon, Stewart had an interesting role to play in the music education of the renowned black musicians that have come out of Lovedale and the development of Presbyterian music. Stewart was a music devotee who appreciated what he called “good music” (Pieters, 2021:107). He seemed to be surprised by the fact that Africans had the ability to keep time and he was intrigued by their innate almost second nature knowledge of harmony that the music candidates that he met at Lovedale demonstrated. This surprise and intrigue further asserts the prejudice of that colonial era (White, 1987). Despite this bias, Stewart is credited for being an influential figure in the music education of composer John Knox Bokwe who was taught a few instruments by his wife Williamina Stewart. Under Stewart’s leadership, Lovedale mimicked Scottish contemporary trends. At that time, it was a growing practice for Scottish schools to integrate music and religious education in their curriculum and Stewart made sure that the students at Lovedale sang hymns. James Stewart’s appreciation of music was essential to the development of Presbyterian music and music education at Lovedale. Both Stewart and Williamina supported the inclusion of music education in the curriculum at Lovedale. During this time in Scotland, tonic sol-fa was primarily used for singing. This saw Lovedale timely implementing it in choral singing. This contributed to compositions being written by composers such as Tiyo Soga, Enoch Sontonga and John Knox Bokwe. At the mission schools, they assimilated the European tradition of four-part hymn singing in tonic sol-fa that was introduced by the missionaries. In the next section I discuss the historical composers from Lovedale, who like the participants in my study, became professional musicians due to their church music education.

Historical Lovedale Figures

These men were products of missionary education during colonial times. Okigbo (2010) calls them the pioneers of black nationalism. This is because in their struggle under European rule during colonialism, they toiled to preserve their African identity. They emerged as an urban black intellectual elite that used music, choral music, to express their struggle and aspirations (Okigbo, 2010, Nelani, 2021). Okigbo (2010:44) writes, “Through their works, these poets-cum-songwriters set the pace for a uniquely black South African choral musical tradition, and created a pattern of musical inculturation and theological transformation that reflected their African aesthetic ideals and

worldview”. These composers aspired to merge Indigenous and Western music in an effort to educate their people to cherish their culture in spite of the denigration and ridicule they received by the missionaries and colonialists (McConnachie, 2016; Okigbo, 2010). Below are the accounts of their times at the Lovedale Missionary Institute and their musical endeavours.

Tiyo Soga

Reverend Tiyo Soga (1829-1871) is known as the first black African to be internationally ordained as a Presbyterian minister. This was not a typical occurrence at those times due to white superiority that also crept into the mission stations. Besides this notable appointment that elevated Soga to a social standing, Tiyo Soga would contribute significantly to literature and music at Lovedale. He undertook numerous literary and creative endeavours, such as composing hymns, and was the first Xhosa-speaking person to translate the four gospels into isiXhosa (Nxasana, 2011). Nxasana (2011:67) writes that “for Soga, the pen represented Christianity and education, which he believed would ultimately lead to liberation from colonial rule.” His musical compositions, in the form of hymns, have garnered him much acclaim. He is also known for his much-loved Xhosa translation of John Bunyan's *The Pilgrim's Progress*, which he titled *Uhambo loMhambi* (Nxasana, 2011). Soga is mentioned as one of the composers who interpreted European hymnody and adapted it to suit them. He stood out in that regard because he not only became a well-known missionary, he was able to forge out a music career for himself (Pieters, 2021; Nxasana, 2011).

Enoch Sontonga

One notable composition that became a symbol of African unity and a cry for liberation, sung in a capella-style harmony, is the famous Christian African hymn *Nkosi Sikelel' iAfrika* (*God save Africa*) composed by the late Enoch Sontonga (1873-1905) at the Lovedale Missionary Institute. Sontonga was a Methodist teacher, poet, photographer, composer and choirmaster at a Methodist mission school in Nancefield, Johannesburg (Coplan & Jules-Rossette, 2005). He was a Xhosa man from the Mpinga tribe who received his teaching training at the renowned Lovedale Missionary Institute. It was written 26 years after the first African Presbyterian minister and missionary, Tiyo Soga, was ordained and is said that the piece was first sung publicly at the ordination of the Tsonga-speaking Methodist minister Reverend John Hlengani Mboweni in 1899,

itself a notable occasion. *Nkosi Sikelel' iAfrika* would later on become a song synonymous with the struggle against apartheid, although Sontonga wrote it free of political protest thinking (Comaroff & Comaroff, 1991). It would later form part of the school choir's repertoire, and it was sung by Sontonga's choir during its tour of KwaZulu-Natal and Johannesburg just after 1899. Political meetings either began or ended with the singing of this hymn and it became a chant sung during street protests. It quickly became the anthem of the African National Congress (ANC), the Pan Africanist Congress (PAC) of Azania and the Azanian People's Organisation (AZAPO). Mzondi (2018) states that "It is interesting to note that at a certain time Christians, non-Christians, communists and those who were sympathetic to the struggle for political liberation, sang *Nkosi sikelel' iAfrika* to conclude the gatherings of these liberation movements."

Its popularity transcends the borders of South Africa because of its strong message that stirs up a sense of unity and hope (Coplan and Jules-Rossette, 2005). It has been translated and adapted into a number of African languages. It is now the national anthem of Tanzania, Namibia, and Zambia. In Tanzania it is sung in Swahili: "*Mungu ibariki Afrika*" and in Zambia they have added new lyrics to the tune of *Nkosi Sikelel' iAfrika* and it is entitled "Stand and Sing of Zambia, Proud and Free". The Shona of Zimbabwe also sing a translated version of the hymn. Theirs is entitled "*Ishe Komborera Africa*" and it was their national anthem just after they gained independence in 1980 until the year 1994. The hymn had initially been written with one verse then Samuel Edward Krune Loliwe Ngxekengxeke Mqhayi a renowned imbongi, composer and a Lovedale alumni from Gomo, added an extra seven stanzas to the hymn.

John Knox Bokwe

John Knox Bokwe was another composer who received admission to the Lovedale Institution's preparatory programmes in 1866 and he completed his education at the college in 1869. He was born in the Eastern Cape near Lovedale at a place called Ntselamanzi. His musical prowess owes much to his natural gift and to the music education he found under the tutelage of James Stewart and his wife. He was taught the piano and organ by the wife of James Stewart who was fond of Bokwe. This instrument training became the bedrock of his music education and it led to his recognition as a

prominent Xhosa hymn arranger and composer. Olwage (2006) states that Bokwe was the first black South African composer that had a known notated composition. This is important to this research as it shows how church education changed the trajectory of Bokwe's musical career. Like most of the composers and musicians at Lovedale, John Knox Bokwe was a choral enthusiast who enjoyed choral conducting, and wrote numerous choral compositions but he also had an interest in the Lovedale brass band which he conducted at some point. He was a self-taught composer who wrote more than 40 original compositions and he arranged a few of Ntsikana's and Tiyo Soga's compositions.⁴ Although Bokwe was renowned as a brilliant Xhosa composer, the Western influence stemming from his Lovedale music education was evident in his compositions. His music writing style drew largely on eurocentric models and most of the tunes of his compositions were similar to Victorian hymns (Nelani, 2021). However, in keeping with his Xhosa roots the harmonic features of his compositions were frowned upon by Westerners because they often deviated to what they deemed as the norm. Olwage (2006) mentions that some viewed Bokwe's harmonies as blunders or grammatical faults, as mentioned above, a manifestation of how black choral composition was usually tested against the barometer of European models. For black compositions to gain some form of recognition, the compositions had to be similar to Victorian hymns in their syntax, harmony and musical grammar amongst other things. He is renowned for his compositions "Plea for Africa", "Vuka Deborah" and "Marriage Song". One of his many compositions titled "Msindisi Wa Boni " was published by the Lovedale Press which published evangelical and educational IsiXhosa literature and many other texts that included the different compositions of the black composers that studied at Lovedale. Bokwe was one of the first black composers to adapt John Curwen's Tonic Sol-fa system to Xhosa music.

Conclusion

As can be seen in this chapter, the influence of the church in the lives' of professional musicians and composers has a long history in South Africa. Important contributions made by the missionary music educators included the use of tonic-solfa, choralism and four-part harmony. Famous cultural icons including Tiyo Soga, Enoch Sontonga and

⁴ Ntsikana (born 1780-1821) was a Christian Xhosa prophet, evangelist and hymn writer who is regarded as one of the first Christians to translate Christian ideas and concepts into terms understandable to a Xhosa audience (Pieres, 1979).

John Knox Bokwe benefited from this type of education and produced South African compositions that have remained cherished and are still performed currently. This education has impacted generations of composers, musicians and choralists and contextualises the current study and the historic value of the church's musical interventions in lives of South African musicians.

In the next chapter, I outline different types of music education approaches that remain relevant in contemporary South Africa. This current contextualisation is important in order to recognise the significance of the co-researchers' content in their digital stories.

Chapter 4

Music Education in different settings

This chapter aims to assert my claim that music education takes place in spaces that are not traditionally recognised as educational institutions. These spaces need to be recognised and researched so as to ascertain what type of education takes place and the effectiveness of this education in the preparation of musicians. Ibitoye (2022:104) states that “the context of music education has often been restricted to the formal education environment”. Indeed, as can be seen in South Africa several popular and successful musicians have no formal music education background at all (Leal, 2021). My research participants are a great example of this statement. All of them developed musical skills in environments that presented to them a music education that can be termed as unstructured because it does not subscribe to the norms of what is regarded as formal education. The discourse around what type of music should be termed formal or informal music education can be contentious because there is evidence that shows that both produce practitioners that are regarded as professionals (Ibitoye, 2022; Nzewi, 1999). Folkestad writes that most research in music education deals with music training in institutional settings, such as schools, and is accordingly based on the assumption that musical learning results from sequenced, methodical exposure to music teaching within a formal setting (2006). However, as Ng comments,

Informal pedagogy is closely associated with popular music practices, its methods known to engage students in authentic music learning that develops critical and independent thinking skills, social skills, creativity and self-identity, among others (2020:56).

Thus, music education has a vital role to play in different cultural and educational contexts due to its contributions to cognitive, emotional, and social development (Folkestad, 2006) and all of the contexts need to be valued. In this next section I discuss various approaches to music education that are commonly used in South Africa.

Indigenous African music education

Various literature on African musical expressions point out that in most African cultures, music is not only a form of entertainment but it is fundamental to the way of life of communities and it creates group identity (Carver 2017; Dargie 1996; Lebaka, 2019; Nzewi, 1999; Nompula, 2011). Music education for the African child begins when the baby is carried and jogged to the regular pulse of music during many family gatherings. Then the baby is motivated to acquire the skills of standing, balancing, and walking with the energetic rhythmic chants and claps of the family (Nzewi, 1999). Once the child is able to walk steadily, run, and talk, training in various forms of music education such as instrumental performance, singing, and dance begins. The child is encouraged to produce rhythmical sounds independently and can explore different musical instruments. They also join in with older children who are already playing (Lebaka, 2019; Nzewi, 1999).

This demonstrates how music education in African indigenous communities takes place through an aural-oral form of musical literacy (Lebaka, 2019). The learning and teaching process in these communities is usually a group activity where listening, observing and participation are of paramount importance to the indigenous music education practice. African communities emphasise natural learning and interpretation of music. Children are introduced to dance, melodies, and sounds from birth. Dargie (1996) mentions that music education in African traditional settings promotes lifelong musicians who have the ability to play with emotional depth and technical ability. African music education usually employs a practical approach to teaching and learning. The students learn by participating in music performances. It encourages freedom, engagement, and creativity (McConnachie 2016). This helps develop students' creative ability, particularly during the improvisation process. Nompula (2011) states that the rote learning of a repertoire aids students in learning how to internalise form, rhythms and melody. She further remarks that the interpretative skills of children in indigenous African settings are developed when they participate in drumming, group-clapping and music interpretation through dancing. Lebaka (2019) describes the indigenous Bapedi education system by mentioning that their education music system typically involves various approaches of pedagogy which include listening, participation, storytelling, retention of musical concepts, collaboration, observation, imitation, creativity, and mastery. It is interesting to note that these different modes of teaching and learning are

an indispensable aspect of the socialisation process of most indigenous communities and they are some of the themes that are discussed in the next chapter. According to Lebaka's research on the Bapedi people, music is an integral part of the traditional Bapedi education system that helps Bapedi people to enhance their skills and abilities. The study indicates that people in the Bapedi culture learn a lot from each other in any form of interaction (Lebaka, 2019). Nzewi (1999) supports this observation by arguing that in African societies, individuals can experience the social, moral, health, and entertainment benefits of music and dance every day. Furthermore, these benefits are much greater when people take an active part in performance.

Nzewi continues and claims that for many years, the teaching of the music of Africa was regarded as informal, lacking in logic and systematic philosophy. This is a type of thinking that was enforced by the colonisers and missionaries who deviated from their original evangelism mandates. Nzewi (1999:73) states that:

African music education is largely an informal process, even in instances of musical families and music trades. But informality does not imply lack of philosophy and systematic procedure in transmitting the knowledge of a music culture. The first principle in traditional African music education is the encouragement of mass musical cognition through active participation. Then participation enables the identification of special aptitudes and capabilities.

He further disputes the short-sighted thinking with regard to African music education by stating that African music is assumed not to have a systematic approach because it typically does not have a verbal theorisation or a written tradition. Folkestad (2006) contributes to this discourse by stating that formal music education is not limited to Western classical music taught through staff notation, nor is informal learning confined to indigenous music learned by ear. Formal and informal learning overlap to form dynamic aspects of the overall learning experience and they occur in varying degrees during the learning process. The distinction between formal education and informal education has been reduced to just the location where the learning takes place. This type of thinking regarding the distinction of these two modes of education should transcend from the space in which teaching and learning occurs and include the intentionality of

the individuals involved in the process and the role of the in defining the learning context (Folkestad, 2006).

Apprenticeship

Music education in these indigenous types of settings can take place in the form of apprenticeship. Apprenticeship occurs when a master musician takes a novice learner under their wing and is assisted in learning to master skills. The student learns through association and collaboration. Apprenticeship is based on acquiring practical skills in a learning environment. This is a broader perspective on learning, where apprentices learn not only from their mentor, but also from other apprentices (Ibitoye, 2022). The learner going through this process is called an apprentice, who is mentored by a master to become an expert. Apprenticeship is focused on the acquisition of traditional, informal skills in a learner's chosen field. The mentor guides the apprentice to attain knowledge and skills to evolve into an expert. Relating to this subject and focussing on the master musician and informal music education in Yoruba culture, Stephen (2013) sheds light on the role of apprenticeship in acquiring skills and knowledge of music. He writes that music education in Yoruba culture primarily occurs through this apprenticeship system. The master musician acts as a teacher, and the apprentice is the learner. The master passes on his skills and techniques to the apprentice, who in turn learns through observation and practical involvement in performances and rehearsals. The training period is dependent upon the complexity of the genre and the rigour of the teaching approach. The aim of the apprenticeship is to achieve technical mastery of the instrument or voice as well as an understanding of the music's cultural, social, and historical significance (Burwell, 2013).

The training procedure is tailored to suit the needs of individual apprentices as different learners have unique abilities, attitudes, and backgrounds. The learning process uses both verbal and non-verbal communication. Verbal communication includes the use of proverbs, parables, and maxims, while non-verbal communication includes body language, gestures, and eye contact. Apprentices are expected to be observant, respectful, and obedient to their master. The basic training of the apprentice who plays an instrument may also include being taught how to handle the instruments, how to repair the instrument, how to accompany songs and improvisation (Ibitoye, 2022).

Apprenticeship has several practical advantages over formal institutional education, which is often restricted to the intellectual aspects of music (Nzewi, 1999). Apprenticeship exposes the learner to a wide range of experiences, including stagecraft, public relations, interpersonal communication, and management of roles and responsibilities. As such, an apprentice learns not only the music but also the way of life associated with music and is better equipped to excel in the competitive music industry. Apprenticeship is an integral part of music education in many African cultures such as the Yoruba traditional culture, mentioned above but also at the International Library of African Music (ILAM), where embodied and experiential approaches to music learning are taught. These approaches afford learners the opportunity to acquire practical skills, cultural heritage, and ethical values through interaction with accomplished masters over an extended period. In ILAM's case, invited master musicians take up residencies at the institution and university students are given the opportunity to learn from a teacher who is immersed in the musical style. As Stephen's (2013) discourse highlights, the significance of apprenticeship advocates for its continuity to preserve musical genres via cultural heritage.

The pedagogic benefits of African music education are rooted in traditional principles and methodologies that have been overlooked in modern music education systems (McConnachie, 2016). Here are five key points that I believe highlight the advantages of music education based on the African perspective:

1. **Practical Experiencing over Theoretical Explanation:** African musical arts education emphasises practical experience to instil intuitive cognition and understanding, rather than relying solely on elaborate theoretical explanations that may hinder originality and initiative (Nzewi, 1999; Stephen, 2013).
2. **Value-Enriched Principles:** Traditional African musical arts education is based on value-enriched principles that focus on not just the technical aspects of music but also on creativity, performance dynamics, appreciation, and human values (Ibitoye, 2022; Burwell, 2013).
3. **Humanistic Approach:** By incorporating pedagogic models from traditional African cultures, modern music teaching and learning in Africa can become more humanistic

and humanising experiences, fostering a deeper connection to cultural heritage and values (McConnachie, 2021, Nzewi, 1999).

4. Lifelong Musical Education: African musical arts education focuses on lifelong learning, starting from early childhood to adulthood, where individuals are nurtured in various disciplines within a shared environment such as musical creativity, instrument performance, singing, dancing, and theatre (Lebaka, 2019, Duran, 2015).

5. Inter-Cultural Sensitivity: Modern African music education should blend authentic African musical thinking with contemporary techniques while fostering intercultural sensitivity to enhance global interaction and communication in the modern world (Folkestad, 2006, McConnachie, 2021)

Although these points may be general, it is my understanding that by embracing these pedagogic benefits of African musical arts education, the cultural richness, creativity, and human values inherent in the traditional and indigenous music of Africa can be preserved and integrated into modern educational practices, enriching the musical experiences of individuals in Africa and beyond. Africans usually must undergo a drastic de-culturating process in order to learn about and appreciate modern European music concepts, practices, methodology, and contents. This process will continue to result in cultural crises of mental inadequacy and cultural inferiority unless we embrace these pedagogic benefits (Nzewi, 1999).

Western Music Education

In times predating South Africa's democracy, indigenous African cultures and musical arts were perceived as plebeian, heathenish and unacceptable for worship in Christian spaces as aforementioned in Chapter 3. This resulted in their exclusion in the curricula of schools and the introduction of European music and instruments in churches and missionary schools. The curricula in South Africa still shows a dominance of Western music education over indigenous African music education (Caver, 2017; McConnachie, 2016). Nompula (2011:371) states that "Through the exclusive focus on western European music, learners came to believe that there is only one music system in the world". This is an important statement which speaks to the important data and

conclusions that are made in this research. This fact makes this research relevant because it aims to show that there is music education taking place in a variety of spaces that are not regarded as educational institutions. The formal education system was established in the 19th century by missionaries in places like the Eastern Cape province, when colonial administrations set up ministries of education and schools that were modelled after institutions in Europe (McConnachie, 2016). This included the establishment of formal music education in South Africa, which dates back to the end of the 19th century and the appointment of Thomas Muir, the Superintendent-General of Education in the Cape Colony, who was in charge of enhancing school music in the nation. The Associated Board of the Royal Schools of Music (ABRSM), Trinity Guildhall (formerly Trinity College London), and the University of South Africa (UNISA) introduced a practical examination system (McConnachie, 2016).

The Western music education method usually begins with a theoretical foundation that includes lectures, exam preparation and the memorisation of rules and conventions that are deemed as rudimentary to a basic understanding of music. Music theory is taught to students as a foundation in Western music education. They gain knowledge of note values, scales, and chords. It is believed that mastery of this theoretical groundwork is necessary for learning to read music notation (Dargie, 1996). When this foundation is grasped, the learner moves on to study skills that they can use to learn how to sing or play an instrument. These methods could involve breathing exercises, finger placement, and good posture. The Western approach to teaching music frequently takes place in a strict, rigid academic environment. Students in this type of setting are regarded as learned once they have grasped Western music history, musical forms, music theory and they are proficient in performing the Western canon. African musical arts education places a strong emphasis on independence, participation, and creativity, in sharp contrast to Western methods where students are required to sit motionless and perform music exactly as it is written (McConnachie, 2016). Dargie (1996) contrasts this with Western Education which he says differs with the African method of music education in that Western Music is greatly reliant on music theory and the mastery of the diatonic system. I believe that a consequence of this type of method may be that the learner focuses on playing instruments perfectly and neglects the expressive element of performance.

Music education in South African institutions of higher learning

In universities, formal education is usually provided in an institutionalised, graded, and hierarchical manner. The formal structures remain unchanged upon the addition of additional participants. A teacher directs and regulates the information, timing, and interactions in a structured setting under the conventional paradigm of formal education. Procedures are very clear and deliberate. What has to be learned and how to learn it are explained to the student. Fundamental skills and ideas are presented. The qualifications of the teachers determine the efficacy of the learning process and its efficiency (Veblen, 2018). McConnachie (2016) argues that the South African music curriculum is primarily based on Western theory and music practice, with minor attempts made to incorporate African musical practices. The lack of transformation in attitudes towards African indigenous and traditional music perpetuates the cycle and devalues opportunities presented within the current music curricula to engage with this content (Carver, 2017). According to McConnachie (2022), traditional South African musics must be introduced in schools while recognising the African heritage ingrained in traditional teaching methods. Despite the intention of the South African government, evidence shows that opportunities to incorporate Indigenous Knowledge and music into the South African classroom are not yet seized. Essentially, Carver (2017) advocates for a re-evaluation of the music curricula in South African schools to acknowledge a sense of cultural identity and include African indigenous music.

South African universities have long emphasised Western art music as the fundamental area of study, but the advent of decolonisation has brought up some significant reactions. McConnachie (2021) points to the danger that is posed by the perception that is brought about by the emphasis of Western art music as the core subject of study stating that as a consequence of universities favoring a particular form of music education over others, a group of inadequately informed students in the world of music emerges. This group subsequently transitions into roles as music educators, furthering a cycle wherein Indigenous African music remains undervalued indefinitely. I do, however, acknowledge that the national curriculum ultimately determines the music style or genre that receives attention in these institutions of learning and that these institutions of higher learning respond to that mandate by designing their music programmes to meet the demands set by the national curriculum. McConnachie (2021) speaks of an African musical arts course that was designed to curb the backward thinking regarding

African music. The Instrumental Music Studies African Ensemble (IMS AE) course offered at Rhodes University, mentioned above, uses a more flexible delivery model that accommodates oral traditions of teaching and learning. The course is offered through an embodied approach that includes practical training in which students can engage with master musicians. This course is open to all students and seeks to highlight and decentralise Western musical styles and practices while showcasing the diversity of African musical traditions. This course is open to students with no prior formal music education which is in contrast to the Western art music and Jazz courses that require students to have to go through an entrance test in order to rate their proficiency on the instrument they choose to study. The African Ensembles course offers a wide range of musical arts that change each year based on the master musicians the course collaborates with. These arts may include a marimba ensemble, a Southern African instrument ensemble that sees the ensemble play either the kalimba, *nyanga* reed pipes, kudu horns or the Xhosa *uhadi* bow, South African song and dance, Ghanaian and Nigerian percussion ensemble and dance, and classes on Ugandan fiddles and *amadinda*. In addition to hands-on instruction, students receive weekly lessons on the fundamental principles of music and information on the history and context of the music they are performing. Furthermore, senior students have the opportunity to construct instruments like bows and fiddles to play mixed ensembles of standard and experimental music (McConnachie, 2021).

Music Education outside of the typical learning institutions

The perception of music learning practices that occur outside of institutionalised environments is that the learning practices are informal. This leaves us with the consequence of music possibilities being narrowed. Folkestad (2006) warns against this by cautioning music educators from ignoring the diversity of musical cultures around the world and thinking of what is regarded as informal learning practices too narrowly. Some scholars, however, have lauded learning practices that take place outside of schools for their pivotal contributions to music education (Tobias, 2015; Folkestad, 2006). This type of music education is diverse and it encompasses an array of experiences and practices (Tobias, 2015). This setting is valuable in that it allows for individuals to engage with music in a manner that is more personal and self-directed. The learning becomes flexible and organic. A fundamental feature of this type of music education is the focus on personal ownership and intentionality (Jenkins, 2011;

Folkestad, 2006). More liberty and self-expression are frequently possible in casual learning contexts than in typical institutionalised music lessons, where a teacher-student interaction is formed. An in-depth and more meaningful interaction with the musical material might result from having flexibility to investigate music according to one's own interests and motives. Folkestad (2006) contrasts these spheres of education by extracting four ways they may differ (1. The situation, 2. Learning style, 3. Ownership, 4. Intentionality). He goes on to state that:

Since what is learned and how it is learned are interconnected, it is not only the choice of content, such as rock music, that becomes an important part in the shaping of an identity (and therefore an important part of music teaching as well), but also, and to a larger extent, the ways in which the music is approached. In other words, the most important issue might not be the content as such but the approach to music that the content mediates (Folkestad, 2006:142)

It is therefore erroneous and prejudiced to believe that the content of formal education is synonymous with Western music especially classical music that is notated and learnt from music sheets, and to reduce informal music to content that is transmitted and learnt by ear (Folkestad, 2006; Tobias, 2015). The dichotomy between the two can be further distinguished by whether the people's intentions are focused on creating music or learning about it, and whether the learning environment is formalised in the sense that someone has assumed the role of the teacher, designating the others as students (Veblen, 2018). Learning practices outside the educational structures can be learner initiated or incidental through social interactions. The learning situation is rarely sequenced in advance and it proceeds by the involvement of participants in the activity (Folkestad, 2006).

Conclusion

The aim in this chapter was to assert my claim that music education takes place in spaces not traditionally recognised as educational institutions. I suggested that there needs to be adequate recognition of these spaces. In particular, I make the suggestion that these spaces need to be given particular attention to determine the effectiveness of a variety of educational approaches in preparing musicians to embark on a music career.

Indigenous African music education was presented and it was noted that many African cultures recognise music not only as a form of entertainment but as being fundamental to the way of life of communities, wherein it creates group identity (Carver, 2017; Dargie 1996; Lebaka, 2019; Nzewi, 1999; Nompula, 2011). In addition, the fact that music education in African indigenous communities takes place through an aural-oral form of musical literacy was presented (Lebaka, 2019), as well as how the learning and teaching process in these communities is usually a group activity. In these group activities listening, observing and participation have been noted to be important to the indigenous music education practice (Nzewi, 1999). This chapter also discussed how music education in indigenous settings can take place in the form of apprenticeship which refers to the mentoring a novice learner receives from a master musician (who takes the novice under their wing and assists the novice in learning to master skills). This led to a discussion of the pedagogic benefits of African music education. These benefits are noted to be rooted in traditional principles and methodologies overlooked in modern music education systems (McConnachie, 2016). I make mention of five advantages of music education based on the African perspective, namely: (1) Practical Experiencing over Theoretical Explanation, (2) Value-Enriched Principles, (3) a Humanistic Approach, (4) Lifelong Musical Education, and (5) Inter-Cultural Sensitivity.

The chapter concludes by looking at Western music education, music education in South African institutions of higher learning and music education outside of the typical learning institutions.

In the next chapter I discuss and analyse the stories of five contemporary South African musicians who have also been directly involved in church music learning. In addition, I proffer my own story which forms part of the analysed data presented in the format of a digital story.

Chapter 5

Five Case Studies and Analysis

In this chapter, I analyse the digital stories of my four research participants and my own digital story. As I mentioned earlier in Chapter 2, the project approach is both ethnographic and autoethnographic. My research participants and I share the commonality that we have all been musically influenced by the church and, through this, had some form of music education. We acquired this education in a place that is not regarded as a music education institution. The various approaches, although similar in some respects, have been unique, but we all attest to the church's influence on our music careers. This type of education, as discussed above, is often referred to as informal music education because it was not in a conventional classroom that followed a specific music curriculum. However, the lessons we received from being in and around the church are important to us, for they continue to aid us in the musical endeavours we embark upon. Informal music education can be defined as a form of education where the means of instruction and learning are not formulated to accomplish pre-established ends (Jenkins, 2011). Importantly, in informal learning, the outcomes are usually not plainly defined or distinct from the means (Folkestad, 2006). Jenkins (2011:183) contrasts informal education with formal education by stating that,

The ends of formal learning tend to be clearly defined in advance of the means. In fact, formalising the instructional strategy no doubt evolved to ensure that a particular set of ends were attained rather than some other. Tasks are often broken down into incremental, successive approximations of the target behaviour, the ends-in-view.

As you will see in the analysis below, the pedagogical strategies that the participants and I experienced were a blended mixture of both formal and informal learning. This is due to the fact that the approaches, albeit without particular attention given to the act of teaching and learning, all had a goal. This was to participate in the music-making process during the services at the various churches.

The story circles⁵ that I conducted with my co-researchers revealed a lot about their musical experiences in the church that led to musical development. As they freely told their stories before using DS as their tool to fix the data into a recorded form, they used a conversational manner. This was a fascinating journey because I could see how each account of their musical upbringing in the various church environments sparked old memories of their time in the church. During the story circles, these memories made us laugh in awe of the storyteller's account, nod in agreement of relatable experiences and ponder on how distinct yet quite similar our experiences all were. However, the story circles made me wonder about how the co-researchers were going to retell these stories with such freedom using DS as a methodology. I was worried that they would leave out the details that I deemed important because they had only five minutes within which to share everything. Two of my initial participants chuckled in disbelief when I told them that all they shared in a story circle (that spanned to over 30 minutes), would have to be retold in a 3 to 5 minute digital product. I was, however, not strict on the length of the digital story, and mentioned to the participants that if they had a compelling reason to go over or under the time limit they should do so. This is an important fact in using DS as a methodology as opposed to using DS as a tool to tell a story. The fact that the data is presented and created by the co-researcher without intervention by the principal investigator means that the data collected is not contaminated by the researcher agency.

In the end, I should not have been so sceptical. In fact, I was surprised by the videos they all produced because they managed to retell the stories in their own way and they told what they themselves deemed as important. This made me reflect on the choice of DS as a methodology positively, because it meant that I had succeeded in averting researcher agency from directing the manner in which my co-researchers told their stories. The stories differ in execution and delivery because as much as they were equipped with the tools and the skills of creating a digital story, the creativity of execution and delivery could not be taught. Some of my researchers were good storytellers who coherently and creatively narrated their stories while others depended on the visuals to help deliver a narrative.

⁵ Conducted two story circles. One on the 15th August 2023 and the last one on the 10 September 2023. Both of the story circles had participants that later decided not to be part of the project. That is the reason why the story circle videos are not included.

Shortcomings of using DS as a methodology

Using DS as a methodology presented me with the prospect of creatively embarking on qualitative research in a novel manner. Only a few scholars have used DS as a methodology (Kaminskienė and Khetsuriani, 2019; Gubrium, 2009). This meant that the likelihood of being faced with challenges was rife. An example of DS being used in research as a methodology is Gubrium's (2009) research on health promotion. DS, in this instance, was used to encourage indigenous healthiness and resilience by offering a means of owning and being able to tell one's own story. I found Gubrium's account of the use of DS interesting because there were similarities in our experiences. I struggled with the retention of participants. Three of the other participants who had agreed to be research participants dropped out during the initial stages of the DS training workshop. I had desired to have one online story circle with all the research participants, but the different schedules made it hard for me to see my desire come to fruition. The first story had to be held physically. I would have also loved to include the story circles with the digital stories, but because I could not retain the other participants, I do not have their consent to include the video recordings that they appear on. There were instances where I had to postpone the date of the workshop more than three times in a month. One of the participants would not even respond to communication. Gubrium (2009) speaks of how it was difficult for the participants to commit to the workshops even though they were offered daily participation stipends, meals during the workshop and child care coverage. This failure to retain the co-researchers drastically changed the timeline of this research.

The other challenge that I was faced with is the training process. After finally finding participants that were willing to be a part of the research (Bonelela, Elijah, Thandeka and Dumza), I was faced with the struggle of trying to get every participant comfortable to use technology. The training I got from RUCE was vital in this aspect of the project. Some participants were tech savvy and this made it easy for them to use editing software. This does not demean the efforts of the others who struggled. It did, however, point out the fact that the use of technology can "contribute to a digital divide separating those with access to technologies from those without access" (Gubrium, 2009:186). Most participants' oratory skills spurred them on and gave them the courage to complete their digital stories.

My use of DS was informed by my goal to not allow research agency to influence the direction of the study. This meant that the creation of the digital stories was solely the responsibility of the participants. My role was to offer a helping hand whenever they needed it. I had to be patient with everyone even though I had set time goals. The training that they all received was designed by the Rhodes University Community Engagement department (RUCE) to take place over the course of a week but the different circumstances that arose such as the changing schedules of the participants, and the struggles in using technology resulted in further delay.

In the section below, I begin with a short descriptive overview of each DS and follow that with the coded analysis. Please note that the QR code at the beginning of the “Introduction to the participants” section can be used to view the final Digital Stories completed by the research participants. As mentioned in the introduction, each research participant has agreed to full disclosure in this research project and will be identified by their own names (see Addendum #2).

Introduction to the participants

Figure 2: QR code of the final digital stories of the participants (Developed by author)



Praise Mathebula

I am a South African musician hailing from a town in the Mpumalanga province in South Africa, called Bushbuckridge. I am a singer, songwriter, arranger, producer and composer who has an interest in an array of different genres. Although Gospel music was the primary music that was loved in my family, the other genres were also welcomed in the household. I am a recording artist known by my stage name - Praise Smo. I recorded my debut album titled “Overcame” in 2019 and released it in 2021. It is a gospel album that was well received by the general public. One of the songs on the album titled “*Pfuxelela*” debuted at number one the week of its release on the Google Play charts (Mathebula, 2021). I have had the privilege to share a stage with the likes of Inkunzi Emdaka, Dizu Plaatjies, Blessing Bled Chimanga, Mabongi and Sicelo Moya, all well known and respected South Africa musical artists. I also produced an award winning show for Nombasa, an Afro-soul Makhanda born artist, at the National Arts Festival in July 2022. I am similar to my co-researchers with whom I share this project, in that I also had my first musical learning experience at church. I grew up in a family whose lineage included church clergymen and women. This meant that I spent much of

my time in the church either attending a service or serving in whatever capacity that was deemed fit for me. By virtue of being the pastor's child, I had to learn how to play at least one of the musical instruments in the church. The church was transitioning from the way the church normally conducted its service which was just singing and clapping and now wanted to include musical instruments in the actual service. This was a growing trend in my hometown at that time for Charismatic and Pentecostal churches (late nineties). The churches that could afford to buy these musical instruments got the instruments quicker. My church only had a keyboard for a while because it could not afford to buy other instruments. The neighbouring churches that had an ensemble called the worship team or worship band that was usually made up of a 5 piece instrument ensemble and a couple of singers, were privileged to have instruments to cater for the whole ensemble. My aunt was one of the first people to learn and proficiently play the piano in our church. Due to work commitments that usually meant that she could not attend church services on most days, the church leadership decided that I should learn how to play the keyboard so I could take over from my aunt. I shared in the story circle I conducted with Bonelela and one of the participants that decided not to take part in this research after the story circle, that the church leaders made this decision because they thought that I was always close to my aunt every church service when she played the keyboard. They thought that my curiosity and proximity to the instrument and the person playing it would aid me in learning the instrument. I investigate this theory when I speak below on the themes of imitation and that of embodied and experiential learning. My ear developed quite early when it came to church music which is commercialised and coined in the music industry as Gospel music because of the constant singing and harmonising that took place at home and at church. I started singing before playing either the drums or the keyboard in the church. My story differs from all the other digital stories because I had both a singing and an instrument playing experience in the church. When rewatching the video, I realised that the majority of my story is about my learning of instruments which I believe stimulated my love for music.

Bonelela Mavuso

Bonelela Mavuso is a jazz pianist from the Kingdom of Eswatini. He had been residing, at the time of the recording of the digital story, in South Africa for eight years, the duration of his formal music education at Rhodes University. He obtained his Master's

degree in Jazz performance and composition. He has worked on multiple music projects such as the Masicule Annual Choral music concert in Makhanda and the National Arts Festival where he was part of Nombasa Maqoko's 2022 production that was awarded the Standard Bank Bronze Standing Ovation. Bonelela has worked with nationally acclaimed musicians such as the late Sibongile Khumalo, Vusi Mahlesela, Nkuz' Emdaka, Dumza Maswana and many others. The number of musicians that he has worked with coming from different genres, speaks to his versatility which he attributes to his musical upbringing in the church. Like all of the musicians that are involved in this research, he became part of this study because he had some form of music education in the church. As the son of a pastor of the Black Mbuluzi Church of the Nazarene, it was an unspoken duty for him to serve in the church and he started playing in his father's church from the age of 10. Bonelela was one of the research participants who attended the story circle that I arranged in August 2023 and is the only participant from that story circle who stayed on to be part of the project. The dropout rate had an impact on my time frames relating to this project and, as I have discussed above, is one of the few hindrances in using DS as a methodology. Unfortunately, this fact meant that I had to train Bonelela alone while I worked on getting other research participants to be part of this project.

Watching his digital story, I could see that he put a great amount of effort into making sure that his product grabbed the attention of the audience. In our first story circle he shared extensively on his music journey that began in the church. He reminisced of the times when he used to play in the Black Mbuluzi Church of the Nazarene where his father pastored in the Kingdom of Eswatini in his hometown called Manzini. Bonelela's digital story was 4 minutes 30 seconds long and exceeded my expectations because initially, I was worried that I did not spend enough time guiding him in the processes of making the product. This insecurity of mine did not manifest in his digital story and I realised that my instructions were clear. In addition, he mentioned in our first meeting that he had prior audiovisual production knowledge. This knowledge, supplemented with the DS training, helped him produce a digital story that was properly planned, coherent and of good quality. His use of different multimedia tools such as pictures, short video clips and audio recordings for narration enhanced the final product and added to the rich data that I was able to extrapolate.

Bonelela's digital story is an attestation of the power of storytelling. As mentioned earlier in my description of DS, a well made digital story is evocative and for it to be realistic, the storyteller needs to have employed the seven elements of digital storytelling (point of view, a dramatic question, emotional content, gift of voice, the power of soundtrack, economy, and pacing) effectively, creatively and in a manner that will make the digital story authentic. I mention that the digital story needs to be realistic because there is a perception that stories told with the use of multimedia tools are not as genuine, or spontaneous, as they would be if they were told orally. Bonelela managed to utilise audio and visual elements to best tell his story in less than 5 minutes. In addition, the actual story or narration is carefully incorporated into the digital story. He creatively places visuals to represent and match the word or phrase that is currently being used in the section during a specific visual frame. An example of this would be when at time frame (02:42), he speaks about improvisation and immediately after saying that word, a video clip of him improvising on the piano fades into frame.

The interpretive process of digital storytelling presents the storyteller with the opportunity to be reflective and stimulate empathy. Bonelela takes the viewer on a journey back to where he was first introduced to music. He introduces himself as a jazz pianist and composer but mentions that he only became a jazz pianist and composer in recent years. He recognises that much of the skill he now possesses are the fruits of the time spent playing at his home church in Manzini. Bonelela mentions that his father gave him his first music lesson. It was after the advice of his preschool teacher who suggested that Bonelela get an electric keyboard to curb his low attention span that often saw Bonelela rhythmically bang on his preschool table. He does not mention how the banging on the table signalled to the teacher that young Bonelela had a music interest that needed to be cultivated by the electric keyboard. The digital story shows Bonelela sitting in front of a Medeli electric keyboard which I assume was the keyboard that was bought for him by his father, who he mentions as one of the influential figures to his musical journey. Pastor Mavuso utilised a rote method of teaching to get him the necessary basics to enable Bonelela to serve in the Black Mbuluzi Church of the Nazarene. The rote teaching method is a method that is known to be used in most black churches as I have mentioned in Chapter 1. This a theme that recurred amongst the co-researchers. We all had an experience of rote learning in the different churches that we attended.

Elijah Madiba

Elijah Madiba is the manager and sound engineer for the International Library of African Music (ILAM) at Rhodes University and is a lecturer of the Instrumental Music Studies course at the Department of Music and Musicology.⁶ Elijah hails from a town in Phalaborwa called Namakgale which is in the Limpopo province of South Africa. He obtained his first tertiary education certificate at the Nelson Mandela University where he graduated with a Diploma in Music Education and thereafter with a Bachelor's degree in music. He has been employed at ILAM, Rhodes University since 2002 and has been teaching the Instrumental Music Studies course in the ethnomusicology program run by the Rhodes University Music and Musicology department since 2017. He has also done extensive work with a community outreach project in Makhanda called Access Music Project that teaches young children how to play musical instruments after school. Elijah has created, for himself, a track record of excellence when it comes to sound engineering. He has worked on multiple projects either as a tracking, mixing or mastering engineer. He is accredited as the sound engineer that produced Edgar Muzah's "Son of A Tribe" album that received an award nomination for the 2022 edition of the South African Music Awards (Muzah, 2021). He has also produced a number of albums, mine included. Elijah is the son of a pastor, like both me and Bonelela, and also played in the church like the two of us. His story is slightly different to ours in that he started learning instruments to play in his uncle's *Mbaqanga*⁷ church band that played both in and outside the church. Elijah spoke of both *Isicathamiya*⁸ and Mabaqanga in the second story circle that was held in September but he only mentions *Isicathamiya* in his digital story even when he is referring to *Mbaqanga*. He speaks of how these two genres contributed immensely to his musical upbringing. It is fascinating to learn that these two genres were allowed in the church setting that he grew up in. This displayed the church's diverse music culture which is a contrast to the perceptions the missionaries had with regards to the style of music used for worship in the church. His music education started first at home because this is

⁶ The International Library of African Music (ILAM) is one of the world's biggest repositories of African Music. It collects thousands of historical recordings dating back to 1929.

⁷ Mbaqanga Mbaqanga is a style of music that originated in South Africa in the 1960s. Emerging as fusion of traditional South African music such Marabi & Kwela (Topouzis, 1999).

⁸ Isicathamiya is a type of secular acapella choral singing known to be created in South Africa by Zulu immigrant communities. In the late 20th century, the music gained widespread popularity outside of Africa, thanks in large part to the Grammy Award-winning group Ladysmith Black Mambazo (Sithole, 2023).

where his uncle and friends used to practice. They used instruments that the church bought to be used for church worship. I speak more about this type of relationship between the church and the musicians that fosters music interest later in this chapter.

Elijah has, throughout the years, developed a keen interest in indigenous music due to his affiliation with ILAM. He plays and teaches a range of African instruments that he learnt during his time at ILAM. In the story circle we had in September 2023, he mentioned that he has been a musician from a very young age.

Thandeka Mfinyongo

Thandeka Mfinyongo is a Xhosa speaking musician who grew up in Cape Town in an area called Nyanga East. She is known for her expertise on the two Southern African bows she plays - the *uhadi* (gourd/calabash bow) and *umrhubhe* (mouth-bow). She can also play the *kora* (West African stringed instrument) which she learnt and majored in during her time at the School of Oriental and African Studies (SOAS) at the University of London, where she did her Master's in Music Performance. She is a talented vocalist and performer whose performances are always memorable because of her flamboyance and grunge fashion style which grabs the audience's attention from the moment she steps on stage. According to her digital story, she attended the Shammah Community Church of the Nations in her hometown Nyanga East. She started going to church when she was 12 years old. Thandeka speaks of how the church came to her instead of her going to church and she mentions in her digital story that her pastor, Apostle Mzwandile and Mrs Dube visited her house when she was twelve to evangelise and from that visit she decided to attend their church. Thandeka recalls that this is where her passion and love for music was ignited and recounts that her encounter with music at the church propelled her to the many stages she has performed on. Thandeka has collaborated with numerous musicians such as the late legendary Dr Latozi Madosini Mphahleni who was known as a master *umrhubhe*, *uhadi* and *isitolotolo* (jaw harp) player. She has also worked with jazz vocalist Dumza Maswana on multiple occasions.

She was always fascinated by the arts and music from a very young age and narrates her story, recalling how she was involved in almost all arts based projects in and around her hometown.

Dumisani “Dumza” Maswana

Dumisani Maswana is a jazz vocalist and radio presenter at Umhlobo Wenene FM. Dumza is from a village in the Eastern Cape called Bhira which is located in a small town of Ngqushwa (Peddie). His music style and sound has a rich connection to his religion, culture and community which he makes sure to exhibit in every composition and during every performance. He has had an illustrious career that started in the early 1990s when he started an all-male gospel group at the age of 17 called “Healing Voices” which was made up of singers from his hometown. After a few years of performing with the group he moved to Johannesburg where he explored his music interests. Gauteng was a learning experience for Dumza who took every opportunity to grow and forge out a successful career for himself. He did not start as a jazz vocalist famous for the depth of his baritone voice. He ventured into the RnB and Afro Pop scene that led him to record and release his debut album titled “*Iphupha Lam*” which would have one of his songs titled “*Nguye*” receiving significant radioplay on various national and regional radio stations nationwide (Maswana, 2011). All these music endeavours paved a way to the fruitful career he now enjoys but his jazz album titled “*Molo*” asserted his prominence in the South African music scene (Maswana, 2016).

Dumza lauds his grandmother and aunt for sparking his music interest that he says started at a very young age. He states in a documentary I completed about him for my Honours degree in Music in 2022, that his Grandma would take him to the traditional gatherings around Bhira which always had a variety of music and dance. Dumza recalls times when they would come back from the gatherings and they would sing the songs they learnt at these gatherings. These experiences led him to seek out places where music was made, and importantly to this research, which oftentimes was the church. Dumza frequented many churches because he loved the difference in musical styles that each of these different churches had. This, he says in his digital story, fascinated him as a little boy living in Bhira. I was intrigued by his vivid memory of the times he attended these different churches. He even remembered the manner in which they sang the songs. He recounts a time he visited a Zionist church and they sang an upbeat song carried by the polyrhythmic sound of the Zionist drum which he tries to mimic with his mouth. The song is titled “uJonah Uyabaleka” which is translated to “Jonah Flees” which is based on the biblical account of Jonah⁹ who was sent to Nineveh but fled to Tarshish instead. He uses this example to contrast the different singing styles of the different churches he attended. Amongst my four co-researchers, Dumza is the one who

⁹ Jonah 1:1-3. New International Version

is more experienced in storytelling. He mentions in his digital story that the church helped him develop this skill.

Analysis of the Digital Stories

These biographies set the stage for the description of the ways of learning that each participant experienced. In the analysis I looked at themes that emerged from the different digital stories using an ECA approach. This included data analysis and abstraction, the process in which different components are patterned or transferred into a kind of classification framework. These themes included similarities and differences of each participant's experiences of musicking and music learning in the church. My analysis of these digital narratives is informed by the overarching research question that was asked of the research participants and was presented in Chapter 2 which states:

How did the church influence you as a professional musician?

This question is open-ended in its approach because I determined from the beginning of this project not to let researcher agency become an obstacle in my co-researcher's creation of authentic stories. Researcher agency can be defined as the decisions, perspectives and the social standing of a researcher that profoundly affect the locus of the beginning of the research or the direction of the outcome (Mosher, Long and Harding, 2017). The goal was to give my research participants or co-researchers total control of how they wanted to tell their stories, thus ensuring that the data collected is as authentic as possible. This, I believe, is the most powerful aspect of using DS as a methodology. My involvement in the process was just to offer technical support since all of them had not created a digital story before this project.

Besides the overarching research query, I had other research questions that I had not made known to the research participants in an effort not to influence the direction of their final products. During data analysis of each digital story I looked for answers to these following questions:

1. How have musical experiences in the church developed performance skills?
2. What pedagogic approach was experienced by each participant?
3. How has this influenced their professional development?
4. How do churches foster music interest?

The beauty of storytelling is in the creativity of the person telling the story. It was fascinating to see the similarities and differences in the manner in which church music contributed to their musical upbringing and inspiring to see how each co-researcher wove their story differently. In fact, each of the research participants' digital stories reflected their personalities. The execution of some of these stories portrayed different levels of storytelling skills, with some layering information with sound and interjections, while others simply narrated their digital stories as though they were answering a set of questions. However, despite the fact that each DS was completely unique and was presented very differently, the questions that I looked for during the analysis of the data (see above) were answered by the research participants in their own distinct ways.

In the section below I present the analysis of the DS profferings by grouping data together as it relates to the critical questions I presented above. Once each question was answered, I was able to present an analytical overview of the central question.

Question 1:

How have musical experiences in the church developed performance skills?

Praise Mathebula

Like Bonelela and Elijah Madiba I am a pastor's son and grew up serving in the church from a very young age. I grew up with the perception that every human being could sing because my entire family could sing and properly harmonise. It was when I joined my church's children's choir that my aunt made me realise that I had singing talent. That was my first musical experience in the church. From then on she made it her duty to groom me into the singer that I am today. I then had multiple musical experiences in the church because of my love for music from that very young age. I learnt to play the drums by imitating one of the instrumentalists in another church branch that had a full band. I caught onto playing the drums quite quickly for a beginner but had to abruptly switch to another instrument per instruction of the church leadership due to the fact that the church had just bought a new electric keyboard and they wanted their youth in the church to play the instruments. We played every week, and it became second nature to perform. Although I remember feeling excited, I do not remember feeling nervous. This was because the performances were always appreciated and were well received. This built up my confidence and performance became second nature to me.

Bonelela Mavuso

Being the son of a pastor who was leading a church, Bonelela had an unspoken duty to serve the church bestowed upon by virtue of his proximity to the pastor. He had to support his father's ministry by performing weekly at the services. Bonelela speaks about how being in the church and watching father, who was his first music teacher, play was significant in his learning experience. Bonelela played in the church's worship team. The worship team is an ensemble that is made up of a vocalist and instrumentalist who accompany the church as they sing worship songs. The experience in the worship team taught the skill of memorisation that he attributes to the skill he now has of repertoire building. This skill was honed by the fact that he had to learn certain songs on the spot when the songs were sung during a church service without prior practice. These performances became second nature to him, as did being able to improvise chords. He claims that this environment, where his skills were tested but appreciated, led to a performance confidence that he retains to this day.

Elijah Madiba

Elijah Madiba is also the son of a pastor like Bonelela and myself. His story is quite similar to mine in that we both grew up in a musical family that made music even outside of the church building. I grew up in a family of singers while he grew up in a family of instrumentalists who played *isicathamiya* music and formed a band that performed gigs in different places in his hometown. He speaks, however, of how most of his musical education was through listening and observing his uncles and older siblings play in the church band. The tambourine was the first musical instrument that he played. Elijah mentions that he was still very young at this point in time and his older siblings and uncles were the ones playing the other, more exciting, instruments. They would make him and other young boys his age play the tambourine as extras of the different bands (the church band and the *isicathamiya* band). He really enjoyed this role because it afforded him the chance to enhance his rhythmic skills since the tambourine playing often included dance moves. These rhythmic skills that he was subconsciously learning through playing the tambourine allowed him to transition smoothly to learning to play the drum-kit. He says that he did not have lessons with anyone at the church, he would just try out the rhythms and hand and foot position that

he saw and heard the drummer play after the band had completed the gigs. He would do this after every practice session. He mentions that he was at most of the performances so this allowed him the time to learn multiple instruments because he helped the church band setup before every service. He quickly learnt to play the drums from observing the older drummer playing. In 1984 he was then made an official member of the band seeing that he could play proficiently. He was still very young at that time but he was good enough to play for the church band. He also became a band leader and choir conductor at this young age because he was constantly at church since he was the son of the pastor. He also mentions that practices were an integral learning and performance space for him, because people really loved to come to watch the practices. The audience at the practices would occasionally request for the practising worship team band to play a song that was not on the repertoire. This, he says, taught him how to learn songs quickly. This is a skill he cherishes in his career. He concludes that all of this practice happened in an environment where anything he did was deemed as an addition to performance, so although he had intrinsic motivation to become better, he was never chastised or forced to practise.

Thandeka Mfinyongo

There were many activities that took place in Thandeka's church that she was always part of. She was fascinated by the arts at a very young age and that made her choose to take part in as much as was musically possible in the church. She was part of the church choir and the church band which she termed the "Praise and Worship team". She was a part of the team every Sunday, leading the church in song. She mentions that she did not believe she could sing for quite some time but the church gradually dismantled that belief she had. This continuous positive feedback helped her gain confidence in herself and Thandeka mentions that leading praise and worship every Sunday felt like she was on a performance stage and that made her feel empowered, "like she could do anything". Another aspect of her musical education in the church that she mentions developed her musical performance skills is the diverse repertoire that they sang every Sunday. They sang worship songs from different countries and different cultures locally and abroad. This she says thoroughly trained her ear.

Dumza Maswana

Dumza Maswana claims that the church that he grew up in, Assemblies of God, was the place that trained him vocally and gave him the space to perform weekly. He narrates how the different singing styles of the churches that were around his neighbourhood intrigued him and ignited his love for singing. He visited different churches around his village because he loved music at a very young age and would perform with as many of these congregations as possible. He mentions how he was fascinated by how one song could be sung in different ways in the different church denominations. Dumza states that the different churches taught him a form of what he calls “ad libbing”, a style that he believes is similar to storytelling. Ad libbing can be defined as a form of musical improvisation that involves a performer spontaneously adding a word or a phrase that is not sung in the composition of the song (Baker, 2023). This is a significant point to note from his account of his musical upbringing because it draws parallels to jazz music that involves the art of improvisation that he now employs in his performance practice as a jazz vocalist. It must be noted however, that Dumza is reluctant to call it ad libbing because he maintains that the performance style is more like storytelling. He further states that this type of singing has a call-and-response element to it and is similar to the traditional Xhosa way of singing. He demonstrated this in his digital story by singing an example of it (See “03:57” in his digital story). Dumza likens this manner of singing to instruments that accompany a singer and states that the different voices singing different “ad-libs” in various sections of the song (sometimes singing at the same time) mimic different musical instruments or layers of harmonies. These voices are filling in the spaces that would be filled by musical instruments when accompanying a singer. He believes that the different types of singing styles that he experienced in the church taught him how to approach his music performance style which has an indigenous Xhosa aspect to it. It has also helped him to become versatile as a songwriter, allowing him the creativity to merge different styles of music to bring about a fresh sound.

Question 2:

What pedagogic approach was experienced by each participant?

Praise Mathebula

Music concepts were taught to me by rote or aurally. Importantly, I learnt how to play songs, rather than learning how to play the keyboard or learning to use my voice correctly. I was taught the chord progressions of the songs of the Sunday service

repertoire where my teacher would play each chord of the progression of the song and I would have to memorise the chords of the progression and imitate the fingering. We would repeat the process until I could play the entire chord progression without my music mentor going back to the keyboard to show me the chord. This trained my ear and enhanced my memorisation skills which I now find very significant in performance. I had the privilege of learning how to lead worship in a Sunday service by observing other worship leaders who were there before me. I would imitate the way they conducted themselves on the stage and focus on how they engaged with the congregants during worship.

Bonelela Mavuso

Bonelela narrates how he was musically trained in the church. He says that his “musical training was aurally based”, which meant that he had to depend on his listening skills. He had to figure out musical concepts by ear and he comments that this meant that he had to train his ear to grasp these concepts quickly. He states that he believes that this method of learning is different to the methods that are employed at the music institutions, where he later studied, that provide a formally structured music education curriculum. Importantly, he credits most of his music training to constantly watching other people in the church when they played. He would then later “try to copy”, or imitate, what they had played. “Church University ” as he coined it, is where he learnt a specific style of sight reading that involves mimicry relating to piano/electric keyboard movements which are then incorporated into one’s own playing. This basis formed his entire musical education since his father, both pastor and musician and the others that he learnt from, knew little about Western Art music theory including reading staff notation. Boneless claims that they did not even know the name of chords and chord progressions and that their understanding of the music was based on how it sounded: if the notes matched the singing of the lead vocalist, or the church choir during the church service, it sufficed. He mentions that due to his lack of formal training at the time, he could not have a music score in front of him to aid him in his playing. This he had to learn at university.

Elijah Madiba

Elijah mentions that he did not have a teacher who showed him how to play any of the instruments he has now mastered nor was there anyone to teach him how to conduct a choir. He says in his digital story that he learnt by being “constantly present” when music was made in the church environment. He attributes a significant part of his learning to observing and listening to what was happening during music-making then later trying to put into practice what he had just witnessed. He also mentions a method of learning that involved himself and the other band members aurally imitating music they wanted to learn for church by playing back music on a long-playing vinyl record. They would listen to specific lines, stop the record by picking up the needle and then try to play the specific part they listened to. They would repeat this process until they had each worked out how to play the different parts along with the recording.

Thandeka Mfinyongo

Thandeka does not speak of the pedagogic approach she experienced in the church. Her digital story gives a narrative of her overall experience in the church. The only aspect that she mentions, in passing, is that her confidence was built up by the vocal solos she was given in the choir and by the fact that she was allowed to lead the worship-team and congregation in the service.

Dumza Maswana

Dumza states in his digital story that he loved imitating the people he heard singing in the church as a young boy and that helped him grow as a singer. He relates that he particularly liked visiting a Zionist church in his village called “Holy”, where there was a Bishop in the church called Tata Mshwepe who loved singing. He describes the way the Bishop used to sing a particular song that he liked. Dumza loved the way that particular song was sung by the Bishop because he demonstrated his storytelling skills allowing the music to become a vehicle for the words. He would join in and imitate the Bishop and learn by being a part of the congregation singing. Thus he learnt to perform through embodiment of the experiences.

Question 3:

How has this influenced their professional development?

Praise Mathebula

The lessons that I learnt in the church were further harnessed when I enrolled at an institution of higher learning. I realised that most of the music concepts that I learnt aurally and by rote could be academically defined and explained. The experience of serving in the church aided me in grasping concepts rapidly and performance was an enjoyable experience at all times, making me confident. Serving in the worship team of River of Life Church in Makhanda for eight years has equipped me with skills that serve my current music practice. A typical Sunday at River of Life Church sees a congregation attendance of 400 plus congregants who worship in the auditorium. Leading worship to such a large number of congregants every Sunday has given me confidence and taught me a lot about stage presence, proper note articulation, songwriting and general performance etiquette. This type of music experience that I learnt from the church gave me the confidence to test out my new found music knowledge in music settings outside the church.

Bonelela Mavuso

The rigorous ear training that involved learning how to accompany a singer or a church choir with prior practice of the song taught him to think on the spot and improvise skillfully. This was vital to formal music training especially with regards to the idiom of jazz music. Playing by ear in the church helped him learn music transcription, improvisation and the memorisation of songs since he did not have the luxury of having a music score in front of him. All this later aided him when he went to study music at university. With the help of music theory, he could now properly decipher what he was playing. He mentions that it now makes it easier for him to play and teach. He states that he utilises the knowledge that he learnt from the church on a daily basis which makes his musical journey and career much easier. He gives an example of how the memorisation techniques that he learnt in the church make it easier for him to sight read music because he is not solely dependent on the music score, the score is just there as a guide.

Elijah Madiba

Elijah reported that being given the responsibility to lead bands and conduct choirs at a young age helped him become a good teacher of music. He explained that he

understood what it felt like to learn with little guidance and so has an empathetic teaching style. His listening skills which were trained intensely through the transcription of long-playing vinyl records come into play as part of his professional life is transcribing music. He also commented that being able to play multiple instruments, which he learnt at the church has helped him become the instrumentalist he is today. He continues to learn instruments and finds it relatively easy to pick up new styles and genres.

Thandeka Mfinyongo

Thandeka Mfinyongo is the only research participant that had a different perspective than that of the other research participants when it comes to the church experience. She mentions that as much as it built her musically it also created some insecurities with regards to performance. There were instances in her church where she felt as though her confidence was broken by the people who she was placed under and there were instances where she felt as though she was being rejected at church. She does however show gratitude to the church for all the lessons she learnt, the good and the bad, as they have made her aware of how difficult the music scene is and have helped her be resilient in her music career.

Dumza Maswana

Dumza acknowledges that the different singing styles he was introduced to at a young age due to his constant visits to the many church denominations around his village shaped the versatile type musician he is today. He speaks of a type of singing that he experienced in churches such as the Methodist Church, Zionist Church and his church, Assemblies of God, that is closely related to the traditional style of singing that is usually found in his village (Bhirha). He mentions that these churches use a participatory type of singing where it seems like there are multiple people leading the song but each singer contributes to the music-making by ad libbing a line that is different from the other person's musical line. Dumza says that these musical elements are prevalent in his music and gave his music an identity.

Question 4:

How do churches foster music interest?

Praise Mathebula

The church I attended played an essential role in my musical development. Seeing that I could not afford to get an electric keyboard of my own, the church granted me the privilege of taking the keyboard home with me after church so I could practise and become a better keyboard performer. This encouraged me to strive to become better and this was deemed as a reward from the church for trusting me with such expensive equipment. This intrinsic motivation also instilled a level of excellence that was founded on the knowledge that everything I was doing was ultimately to glorify God. I carry this level of devotion to my craft and my religion to this day.

Bonelela Mavuso

Bonelela's love for the piano made his pastor, who was also his father, to buy him his first keyboard at the age of six. He was entrusted with the job of learning to play the instrument which he did and this developed a love of music, almost without him realising it. Thus, the weekly performance and playing developed skills he is now confident in.

Elijah Madiba

The church band was allowed to play outside of the church to garner more playing experience. They were allowed to play secular music with the instruments that were bought by the pastor (Elijah Madiba's father). The music making became something that he looked forward to and performance was like second nature. He continues to feel this in his professional life and teaching.

Thandeka Mfinyongo

Thandeka states that she was a shy and reserved person when she joined the church but the music activities that she was part of such as the choir and the praise and worship team gave her the confidence to become a music performer. They encouraged her and honed her singing skills by "throwing her in the deep end", and giving her solos on different occasions. She mentions that music was something that she intrinsically felt

she had to pursue. This kept on changing because of some negative connotations and the image of “a typical musician who is broke and eventually succumbs to drugs”. The church however, gave her the confidence to see beyond the attitude that her family had regarding music and musicians.

Dumza Maswana

Dumza does not plainly answer this question in his digital story. He does, however, mention that the church does play a huge role in the development of musicians in South Africa and he states that he has seen many musicians who came from the church continue on to make a career out of music. He does not directly say how the church fosters musical interest.

This table below represents the main themes, extrapolated using ECA from the discussions above in a condensed form.

Figure 3: Table representing analysis of digital stories (developed by author).

Question numbers	1 - How have musical experiences in the church developed performance skills?	2 - What pedagogic approach was experienced by each participant?	3 - How has this influenced their professional development?	4 - How do churches foster music interest?
Praise	Experience singing in Children’s choir and worship team. Weekly performances Positive feedback (aunt) Development of love for music	Rote learning, Aural based learning, memorisation, observation and imitation. Listening skills are very important.	Learnt theory after performance. Performance confidence. Learned good stage presence, note articulation and songwriting skills. Performance etiquette.	Provided music equipment and encouraged practice. Foster intrinsic motivation based on trust.
Bonelela	Worship team. Weekly “duty” to perform. Watched father weekly. Learning and improvising on the spot. Skills appreciated. Performance confidence.	Aural based learning, imitation, observation. Self-practise afterwards. “Church University” for mimicry relating to keyboard fingering. No Western Arts theoretical concepts or even named chords. Only sound mattered.	Improvisation and listening skills have been adapted to jazz performance. Uses skills daily in his professional life. Memorisation helped with sight-reading.	Provided music instruments. Love of music developed as well as skills and confidence.
Elijah	Isicathamiya band,	No teachers or	Teaching skills	Encouraged to play

Question numbers	1 - How have musical experiences in the church developed performance skills?	2 - What pedagogic approach was experienced by each participant?	3 - How has this influenced their professional development?	4 - How do churches foster music interest?
	worship team. Performance started with tambourine to build rhythmic confidence. Transitioned to drums. Practices had an audience so confidence building. Never forced to perform but developed intrinsic motivation.	mentors. Constantly being present with observation and listening. Self practise afterwards. Imitation of recorded tracks in ensemble co-production.	developed by understanding responsibility. Transcription skills are excellent due to past imitation of records. Multi-instrumentalist which now helps in teaching and performance. Learns new skills to this day.	music outside the church space, provided music instruments. Playing was and still is second nature.
Thandeka	Church choir, Praise and Worship team. Lead performances. Gained confidence and felt empowered by weekly performances. She Learned a variety of songs.	Did not specify but from inference memorisation and imitation.	Good and bad experiences helped her become resilient in career.	Inspired confidence to pursue music. Thrown in the deep end. Church helped her family believe that music is a worthy career.
Dumza	Weekly church visits and congregation performances. New performance style “story-telling/ad libbing”. Performance confidence. Performance style influenced his current style.	Imitation Ensemble embodiment.	Versatility Developed a unique musical identity which is key to his career.	Did not specify. Generally commented that many musicians are developed via the church influence.

Summary of Responses

Question 1: How have musical experiences in the church developed performance skills?

- Praise: Weekly performances, positive feedback, development of love for music.
- Bonelela: Weekly duty to perform, learning and improvising on the spot, performance confidence.

- Elijah: Transitioned from tambourine to drums, practices had an audience, confidence building.
- Thandeka: Led performances, gained confidence, learned a variety of songs.
- Dumza: Weekly church visits, congregation performances, performance confidence, performance style influenced his current style.

Question 2: What pedagogic approach was experienced by each participant?

- Praise: Rote learning, aural-based learning, memorization, observation, and imitation.
- Bonelela: Aural based learning, imitation observation, self-practice, "Church University" for mimicry.
- Elijah: Constantly being present with observation and listening, self-practice, and imitation of recorded tracks.
- Thandeka: Inferred to be memorisation and imitation.
- Dumza: Imitation, ensemble embodiment.

Question 3: How has this influenced their professional development?

- Praise: Learned theory after performance, performance confidence, stage presence, note articulation, song writing skills, performance etiquette.
- Bonelela: Improvisation and listening skills adapted to jazz performance, uses skills daily, memorisation helped with sight-reading.
- Elijah: Teaching skills, transcription skills, multi-instrumentalist, learns new skills to this day.
- Thandeka: Resilience in career due to good and bad experiences.
- Dumza: Versatility, developed a unique musical identity.

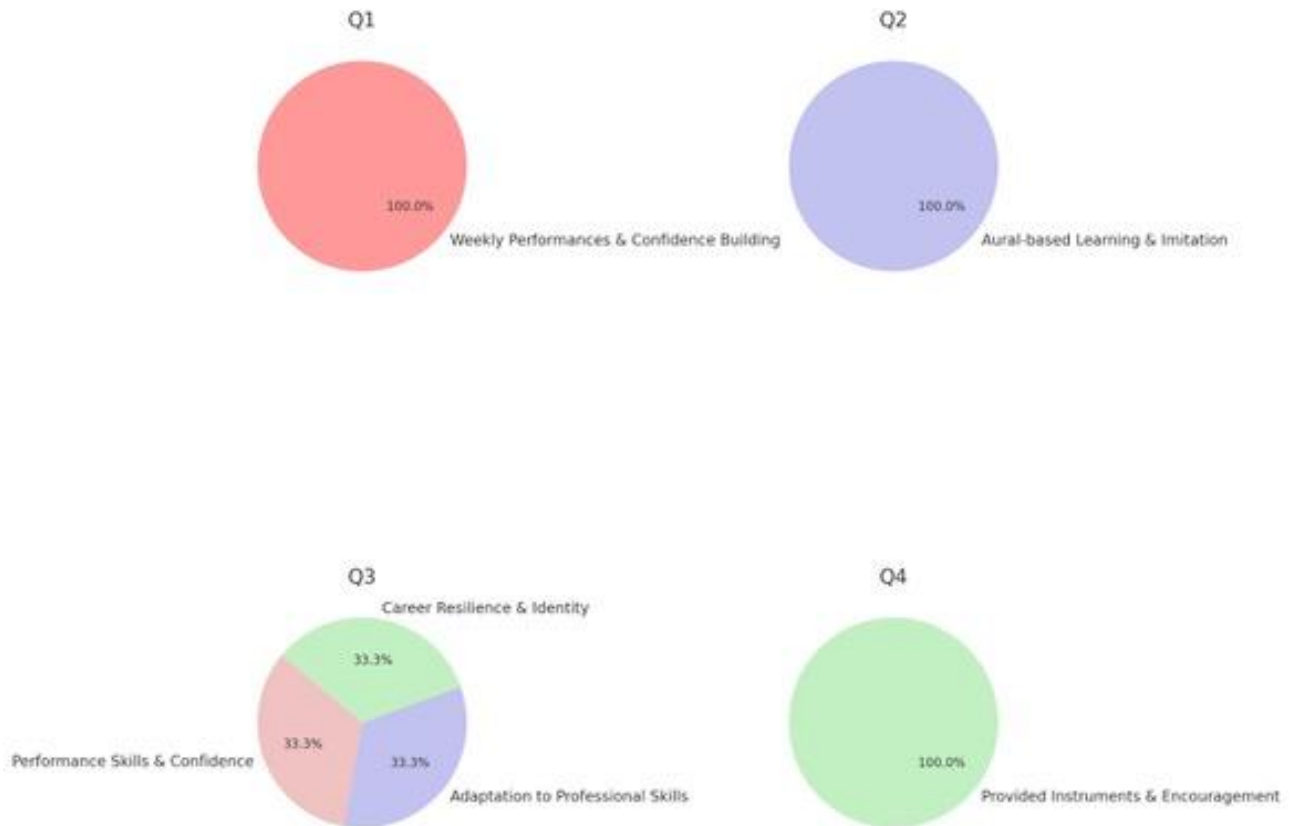
Question 4: How do churches foster music interest?

- Praise: Provided music equipment, encouraged practice, and fostered intrinsic motivation.
- Bonelela: Provided musical instruments and developed a love of music, skills, and confidence.
- Elijah: Encouraged to play music outside the church provided musical instruments.
- Thandeka: Inspired confidence, thrown in the deep end, helped family believe in music as a worthy career.
- Dumza: Not specified, but commented on the general influence of the church in developing musicians.

These pie charts depict the responses for each question related to how musical experiences in the church have influenced performance skills, pedagogic approaches, professional development, and fostering of music interest. Each chart represents the distribution of responses mentioned by the participants for the respective question.

Figure 4: Responses to Questions on Music Experiences in Church. Developed by the author.

Responses to Questions on Musical Experiences in Church (Custom Colors)



Using the table and the pie charts above, which condensed the information relating to the specific questions, I was able to develop a clearer understanding of the patterns and themes in the analysis, which guided me in the coding process. From information from the five digital stories that helped me answer the four analysis questions, I condensed the responses further to phrases that encapsulate the responses to all four questions. Below are the phrases summarising the responses to the four questions:

1. Question 1 (How have musical experiences in the church developed performance skills?)
 - **Weekly Performance and Confidence Building**
2. Question 2 (What pedagogic approach was experienced by each participant?)
 - **Aural-based learning and Imitation**

3. Question 3 (How has this influenced their professional development?)
 - **Career Resilience and Identity**
 - **Performance Skills and Confidence**
 - **Adaptation to Professional Skills**
4. Question 4 (How do churches foster music interest?)
 - **Provided Instruments and Encouragement**

These summarised responses show that all the participants had similar responses to questions one, two, and four. They only differed with regards to how the pedagogical experience in the church influenced their professional development. I was anticipating something of this nature due to the fact that they are practicing in different spaces in the music industry. They are bound to have different perspectives due to the different conditions and requirements of the respective fields they practice in. These responses saw the emergence of themes that I discuss thoroughly below.

These emergent themes include:

1. Practice and consistent performance
2. Collaboration
3. Imitation
4. Embodied and experiential learning
5. Rote Learning
6. Memorisation

Themes

Practice and consistent performance

In general all of the participants discussed how they attended weekly church services. Although this was never explicitly proffered as a reason for their interest and motivation to become professional musicians, by inference I believe that this regular music-making with consistent practices and performances is key to the skills development of all of the candidates. In addition, as Williamon and Valentine agree, “extensive practice is undoubtedly a vital constituent of expertise” (2000:353). According to Fitts and Posner (1967), skills are acquired over three stages: the cognitive, associative and autonomous stages. Each participant had already progressed to the autonomous stage by the time

they became professional musicians or went to university and, thus, could perform their acquired skill without being restricted by the early cognitive stages of learning an instrument. This is an important finding and, I believe, key to each participant's success in music studies or performance at a later stage.

Collaboration

Collaborative learning has been characterised as an “umbrella” term that includes a variety of approaches of cooperation and collaboration, or as a broad approach that emerges from the interactions between a teacher/mentor and his or her students (Luce, 2001). Bruffee (1999) articulates three basic principles of collaborative learning: (a) knowledge is socially constructed as “a consensus among the members of a community of knowledgeable peers” (p. xii), (b) the authority of knowledge is shared among the members of the community, and (c) interdependent personal relationships shape a community of knowledgeable peers. Thus, collaborative learning translates how others make sense of themselves and their role in the world into a new, socially constructed knowledge-based community. The collaborative process of music making within the church environment had an impact on all of the participants. These experiences were articulated in the Digital Stories in different ways, but everyone spoke about how they made music with a band, ensemble or congregation. Their learning was a collaborative affair where there were many participants. Even when individuals spoke of their imitation of one person, this was in the context of playing within an ensemble of sorts or, indeed, playing with the church congregation.

Imitation

Imitation is a concept that has been widely used in the Social Sciences in an attempt to explain the organisation of societies and the passing down of cultures from one generation to another (Dollard and Miller, 2017). It has been a commonly used method of music learning in many music teaching and learning spaces and emerged as a shared mode of learning for all of the participants in this study. Musical imitation is a cognitive technique used to mould interpretations. When training, the educator/mentor's actions provide the student with an idea of what is expected of them. It is related to how performers in the oral tradition have learned performance skills by listening to those regarded as expert performers (Juslin & Laukka, 2000). Juslin and Laukka (2000:153) write that, “throughout the history of music, prior to notation, music was passed from

generation to generation only through the use of such models”. This statement shows how significant social interactions have had an impact in transmitting musical skills throughout the years.

Imitative learning processes require social interaction. This is how cultural heritages of communities are maintained. In indigenous African communities imitation is a vital aspect of learning. The many social activities that take place daily foster social cohesion, such as communal music making, made up of collaborative participation, which often sees the observers of the social activity imitating the social act (Lebaka, 2022). The act of imitation thus becomes a means of learning. It is important to note that only certain types of material or social environments allow these learning principles to function. The griot of Mali, mentioned in Chapter 1 are a good example of the aforementioned statement. Duran (2015) writes of a Malian griot family where music making was an everyday event and how little children picked up *djembe* drum performance practice at an early age. Such an occurrence was made possible by the environment of constant music-making and the positive encouragement from teachers/mentors/parents. This saw the children of that household learn music by listening, watching, imitating and participating (Duran, 2015). Interestingly, I mentioned this in my Digital Story as did Bonelea, who spoke about how his skills were appreciated. Lebaka (2022) writes about Bapedi children’s presence in the traditional music festivals which enabled them to unconsciously grasp the music and endeavour to recreate it. This act of imitation aided the children in this case to become active participants in their social and cultural environment. The common theme in these scholars' findings shows that participation cultivates learning through imitation. Imitation in music education contributes to the development of a student's musical ear by allowing them to absorb the grammar and structures of the music through listening, watching, and participating (Duran, 2015; Lebaka, 2022).

Taking these accounts into consideration, I believe that the church exhibits similar social activities of music making to those of the indigenous African communities that Lebaka (2022) and Duran (2015) speak of. Bonelela, Elijah, Dumza and I speak of how the church environment was a place where music making took place resulting in the imitative learning processes that we all experience in our distinct ways. Thandeka Mfinyongo is the only research participant that does not mention imitation as a learning process she underwent but this was inferred by her statements.

Embodied and experiential learning

An embodied approach to music making is based on the act of doing and follows closely from the act of imitation. It allows a student of music to become actively involved in the music-making and creativity that also empowers them to become agents of extending and developing their own practice (Davidson and Emberly, 2012). This approach is important because embodied learning is concerned with challenging what is learned and how it is learned, while blending two parallel and complementary ways of knowing (textually mediated and experienced knowledge) that are discovered in our experiences as embodied beings (Gustafson, 1999). So, while listening to and playing music, musicians and students of music are also challenged to consider the pieces' place in musical cultures, in our examples, the church and indeed, in a global understanding. Thus, embodied learning is a tool that offers an opportunity to examine the systems of knowledge in which one is involved, while also enabling students to experience other systems of knowledge by becoming a subject to it as well as a subject in it. Embodied knowledge also allows engaging in other ways of knowing. What makes embodied learning educationally significant is that students are not only treated as whole beings, and experience themselves through holistic and synthesised action (Stolz, 2015) but also link their experiences to mediated knowledge which for the professional musicians in this study, may be their own compositions or performance practice. These experiences lead to experiential learning which is a process where knowledge is created through the transformation of experience which results from the combination of grasping concepts and experiencing knowledge first hand (Kolb, 1984). This combination allows the knower an insight into the experience which could not be appreciated without the doing. So experiential learning is the type of learning directly in touch with the realities being studied and experience is the primary source of learning. Most empowering is the value of personal involvement. Thus, experiential learning is when a personally responsible participant processes knowledge in a learning situation which is characterised by a high level of active involvement (Gentry, 1990:10).

All of the participants learnt through imitation which was then followed by embodiment and executed through experiential action. This is the theme that manifested itself in all our accounts. We were all actively present in the various music making activities that occurred in our different churches. We all attest to the fact that our involvement in the music making helped develop our performance practice.

Rote Learning

Rote learning is a practice that utilises repetition techniques to acquire knowledge (Bhattacharya, 2022). For a prolonged period, educational literature has criticised rote learning for resulting in the reproduction of mechanical knowledge. It is regarded as a learning style that is superficial, passive and unanalytical. Pande and Relia (2020) mention that it does not offer room for exploration and it does not foster critical thinking. However, despite being held in contempt by most Western teachers, rote learning is valued worldwide as an essential tool for teaching and learning, especially by indigenous cultures (Tan, 2011:129). Rote learning as a teaching method has been used over several millennia in places such as India, for Hindu religious instruction for the transmission of religious texts. The origins of the pedagogical divide between those who are for rote music practices and those who advocate for musical notation have been there for many years. This dichotomy still persists to this day. Grey (2020) mentions that this proves that there are many ways to teach music, and different approaches are dependent on the different student's learning styles, musical goals or even their cultural backgrounds.

Rote learning is basically a memorisation technique which uses repetition and recall as its primary tool and is defined by Iqbal and Ahmad (2015:510) as a "repeated rehearsal". Despite being used in the context of language, this definition is highly appropriate to this study. The rote learning process fixes the memory's information through sheer repetition. As stated above, students with such learning styles may be considered to be surface learners. However, it can be argued that rote learning or memorisation through rehearsal is a necessary step to recall important information, which paves the way to understanding and subsequent higher order cognitive skills such as analysis and problem solving (Santrock, 2011:206). It is essential in music education for its ability to cultivate a student's aural skills, provide an understanding of the culture associated with the music and create a more natural context for learning performance practices.

This theme only showed up in the accounts of three of the research participants: Bonelela, Elijah and myself. It is significant to note that those of us who experienced a form of rote learning, learnt how to play instruments. The other two musician's (Dumza and Thandeka) practice is vocal based although they both play the *uhadi* in their current practice. The three of us who spoke about our experience of rote learning mention how

we had to repeat and memorise the concepts that we were being taught. Bonelela had to mimic the piano movements he saw his father play on the piano, I watched the older musician play the progression of a song and I had to memorise and repeat what she played until I could play it on my own, and Elijah learnt the drums by repeating what he saw the drummer play during the band's rehearsal. Nompula (2011) speaks of how children in indigenous African communities are given the opportunity to express themselves through dance and as a result memorise and internalise rhythmic patterns which they learn by rote. This is similar to Elijah's account of how he learnt the drums by being allowed to play the drum-kit after the band had rehearsed and how he developed rhythmic skills by playing the tambourine.

This study finds that rote learning (or memorisation through repetition and recall) had a positive effect on the proficiency of each of the participants who mentioned it in their Digital Story.

Memorisation

Memorisation is closely linked to rote learning and in some cases rote learning is termed rote memorisation. However, Tan writes that there are a variety of approaches to memorisation (2011:130). These include mechanical memorisation (rote learning with no understanding but development of technical proficiency) and memorisation in order to achieve understanding (Kember et al., 1999; Marton et al., 1997). Kember et al. (1999) argue that there may be even further differentiation of the concept of memorisation. They write that there are different stages of memorisation, namely, to memorise with little understanding, to memorise to understand and to understand and memorise. There has also been an argument on the interaction of memorisation and understanding and that the complexity of these two concepts made them difficult to be detached (Entwistle & Entwistle, 2003). However, both rote learning and memorisation have been revalued via indigenous teaching and learning studies as an appropriate and effective way of learning and teaching (Haggis, 2003).

To imitate something or someone, one has to memorise what they have heard or observed the person or the thing do. Thandeka is the only one who did not speak of the pedagogic approach she encountered at her church. The rest of us learnt through rote or/and imitation, learning approaches that require memorisation. Most of the instrument players have had to use this skill, and Bonelela expressed that it is aiding him in sight

reading in his current practice. Dumza used imitation during the development of his unique performance style. By inference, this means that there was memorisation taking place during that learning process.

Thus, the interwoven approaches mentioned above are all closely connected and link the embodied, experiential process of learning to experiences of teaching and learning in the church.

Conclusion

In this chapter, I discussed the case studies and the analyses thereof. I further discussed the shortcomings of using DS as a methodology. I introduced the participants, detailing key information pertaining to their background in music. The participants introduced were Praise Mathebula, Bonelela Mavuso, Elijah Madiba, Thandeka Mfinyongo and Dumisani “Dumza” Maswana. After their introductions, the participants’ Digital Stories were analysed.

I also presented the DS profferings analysis via ECA grouping data related to the key questions I had presented above. With each question being answered by each participant, I presented an analytical overview of the responses given in relation to the central question.

Visual aids such as tables and pie charts were used to present the analyses of digital stories. The table and the pie charts above condensed the information relating to the specific questions. This enabled me to develop a clearer understanding of the patterns and themes in the overall analysis of the data. In turn, this guided me in the coding process. These emergent themes included: (1) Practice and consistent performance, (2) Collaboration, (3) Imitation, (4) Embodied and experiential learning, (5) Rote Learning, and (6) Memorisation.

Chapter 6

Findings, Recommendations and Conclusion

Summary of findings

Using both an ethnographic and an autoethnographic approach, this study endeavoured to investigate how the church has influenced the development and practice of five professional musicians in South Africa. This research was a result of my observation of numerous musicians in my circle who had their music genesis at church, some of them well-known professionals in the country. Reflecting on the history of church music education that can be traced back to the arrival of the missionaries on the African continent and the different types of music education settings that can be found in the country, this thesis attempted to analyse the approach and delivery of music pedagogy that exists in the South African church setting. Digital storytelling (DS) was used as a methodology, a novel approach that was both a positive and negative experience.

Historic contextualisation of music education in South Africa

In trying to contextualise the effect that mission-based education had on musical pedagogy in South Africa, this thesis delivered a concise overview of the main musical tools that were brought into South Africa with the arrival of missionaries. These included the use of tonic-solfa as a mode of reading music, choral music and four-part harmony. Musical giants including Tiyo Soga, Enoch Sontonga and John Knox Bokwe's music and histories were presented as contextual evidence of mission education's impact on music in this country. The footprint of the techniques listed above remains prominent in music education, but interestingly, this study found that although

tonic-solfa is still used extensively as a choral tool in the country, none of the participants in this study mentioned it in their digital stories.

Music education in different settings was also discussed, and links between indigenous African music education and apprenticeship were highlighted. Apprenticeship, as discussed in Chapter 4, occurs when a master musician takes a novice learner under their wing and is assisted in learning to master skills. The student learns through association and collaboration, some of the themes that emerged from the research participants' digital stories. The discourse of what should be regarded as formal and informal education still continues and will continue after this research. The dichotomy between the two should not hinder us from acknowledging that there are musicians who have acquired a music education that is either formal or informal and have gone on to have successful music careers. Importantly, it was established that formal and informal learning overlap to form dynamic aspects of the overall learning experience, and they occur in varying degrees during the learning process. Formal and informal education should not just refer to the location where the learning occurs. This type of thinking regarding the distinction of these two modes of education should transcend from the space in which teaching and learning occur and include the intentionality of the individuals involved in the process and the role of defining the learning context. Thus, in the case of this research, church learning is both formal and informal.

The pedagogic benefits of African music education are rooted in traditional principles and methodologies that have been overlooked in modern music education systems (McConnachie, 2016). Here are five key points that I highlighted as advantages of music education based on the African perspective: practical experience over theoretical explanation (Nzewi, 1999; Stephen, 2013); value-enriched principles (Ibitoye, 2022; Burwell, 2013); a humanistic approach (McConnachie, 2021, Nzewi, 1999); lifelong musical education (Lebaka, 2019, Duran, 2015); and inter-cultural sensitivity (Folkestad, 2006, McConnachie, 2021). From the research participants' accounts through DS, the church seems to encompass these five points.

Further interrogation of approaches to Western music education found that there is an elitist perception that institutions and students alike have towards Western music education. This, therefore, undermines other types of music education. Indigenous African music education has not been afforded the same attention that Western music

education has enjoyed since the 19th century when the missionaries introduced formal music education to the continent. Indigenous African music education has for a long period been deemed as informal and, as discussed above, lacking in planning and logic in South Africa's educational institutions. This has had an impact on music education in South African institutions of higher learning as it further perpetuated the devaluing of African indigenous teaching methods and the heritage ingrained in these teaching methods (McConnachie, 2016). The absence of transformation in the curricula to cater for indigenous African music education, as discussed in Chapter 4, creates a disparity between students who have never experienced formal or Western music education prior to studying at institutions of higher learning and those who have. Due to the fact that these universities have historically prioritised one type of music education over another, a poorly informed group of students, who focus on only one style of music, emerges and later becomes the next music group of teachers who keep the cycle of devaluing indigenous African music going.

Finally, and importantly to this study, music education outside of the typical learning institutions was presented which concluded that it would be to the detriment of music educators and music education to disregard the diversity of music cultures that exist and are not typically found in institutionalised environments. This remains an important statement because the bedrock of this research is shedding light to church pedagogy that exists in the church and how it has developed musicians.

Using DS as a methodology

DS was used as a methodology due to its capacity to facilitate the establishment of a genuine data production space. It offers a way to learn about different viewpoints and cultural values as well as to connect with people, places, and lifeworlds beyond one's own (Cunsolo Willox *et al.*, 2013). Its potential to produce rich data, as mentioned in Chapter 2, was one of the motivating factors for employing this type of method. DS strengthened aspects of identity in the form of self-reflection in the research, which is particularly significant to the outcomes of this research. Using DS, the research participants reevaluated their identities as musicians, how they got to the professional level they currently operate in, and how their musical training at the church has impacted the type of musician they are and envision to become. The core of DS is the sharing of a personal experience, independent of researcher agency since it puts the

individual story and lived experience first, thereafter allowing the researcher to analyse the digital stories once they have been created, completed and edited. This was important in this research in order to create a space where the participants had the freedom to actively participate in the planning and dissemination of their own part of the project. As much as there were benefits to using DS, I experienced some shortcomings in the use of this methodology. The main factor being that making a digital story takes effort and dedication. In light of this, the determining, and therefore limiting, factor relating to using DS as a methodology, is that participants or co-researchers must have both the time and expertise to complete their part of the research.. This study found that story-circles (the introductory step to DS) were very informative but also limiting in that when people tell stories to a live audience, unprepared, they rarely share their full truths. However, not all participants that were invited to the story-circles went on to complete a DS. This is because of the hindrances mentioned above.

Once the research participants' digital stories were complete and much later in the research process than I had anticipated, I found that analysing this data was difficult. As was presented in Chapter 5, each participant's approach to their Digital Story was vastly different because they came from different cultural contexts and had different approaches to the making of the product. After deliberating over various data analysis methods, I decided to use Ethnographic Content Analysis (ECA) which proved to be an appropriate tool. ECA is an approach to studying and analysing written or visual material within its cultural context, precisely what was needed.. It combines principles from ethnography with content analysis, which is a method for analysing the content of communication. I was thus able to present the analysis of the DS profferings by grouping data together which related to the key questions I had developed when making my own Digital Story. During data analysis of each of the participants' (and my own) digital story I looked for answers to these following questions:

1. How have musical experiences in the church developed performance skills?
2. What pedagogic approach was experienced by each participant?
3. How has this influenced their professional development?
4. How do churches foster music interest?

These questions were not given to the research participants but were answered by the participants nonetheless. These questions were helpful during the coding process.

Limitations of using DS as a methodology

For qualitative research of this nature, I would have liked to have more voices from different walks of life, but because of the difficulty that comes with the training process, having a bigger number of research participants would have prolonged the process which would have been to the detriment of this project. I am of the impression that a larger number of participants would have given this research a broader perspective of the different church praxes that exist in the different churches of the musicians and the type of church music pedagogy that played a role in their musical development.

Church Music as Pedagogy

The church has been known as a place where music-making takes place during a time of worship. This means that some form of pedagogic intervention ought to take place; thus, music learning occurs in such a setting. All the participants of the research alluded in their distinct ways to the church's ability to foster musical interest. The church inspired the confidence to pursue music to one of the musicians; it cultivated a performance culture in others by providing musical instruments that they were allowed to use outside of the church, and it helped another's family believe that a music career was worth pursuing. The church music praxis is rich with pedagogical knowledge that has the capability to develop music skills that can be used in professional music practice. The accounts of Bonelela, Elijah and myself show how the church hones the skills it offers those participating in the learning within the church by allowing the students the opportunity to take church instruments home to practice, thus aiding in the learning process. This proves that there is an overlap of informal and formal learning practices in the church. Just as an institution that offers music education would have practice rooms and allow students to book out instruments so that they can practice outside of class times, the accounts of these research participants demonstrated that the church acknowledges the importance of practice and encourages it by allowing the participants to take these instruments home and even allow them to use the instruments for performances outside the church. A form of music or apprenticeship was experienced by those of us who had an instrument-learning experience in the church.

We obtained practical skills by being around those who were more experienced and proficient in the instruments we desired to play. We learnt through observation and being practically involved in performances and rehearsals. The learning or training process was tailored to meet our different needs as individuals. Bonelela and myself experienced this type of learning experience. Dumza and Thandeka were the two who had vocal training in the church. Although they did not have the similar experience of going through some form of apprenticeship, they learnt significantly through imitation, memorisation and observation, themes that resounded in all our accounts.

Recommendations for further research

This research brought to light other areas in need of further research. There has been extensive research on music pedagogy in different settings. This particular research, however, seeks to ascertain the type of music pedagogy that exists in the church and how it contributes to or influences musicians in their music careers. In view of the aforementioned, I would like to propose the following recommendations:

1. DS needs to be further researched and developed as an ethnographic and autoethnographic tool to be used as a methodology in order to avert researcher agency. I believe that it can be developed to the extent that it becomes a useful research methodology tool.
2. Future researchers should find ways to bridge the gap between the dichotomy between formal and informal education so that the settings that are not necessarily known as music education institutions may get attention.
3. Spaces such as the church harbour effective pedagogical interventions that can be replicated to advance music education. Further researchers need to study the type of music pedagogy that occurs in spaces such as the church and champion the use of these pedagogical interventions in various educational institutions.
4. Curricula at different levels of education need to display the diversity of music learning practices so that students from different demographics and cultures are accommodated.
5. Further research needs to be made so as to acknowledge and replicate the learning practices that happen in the church in other music-making settings, seeing that the pedagogic practices happening in the church can develop and equip musicians to practice professionally.

Conclusion

This research journey has highlighted the importance of engaging with and integrating technology in current methodologies. Approaching the data collection not only as an assemblage of knowledge, but as an artistic and creative process, gave the research participants and myself the opportunity to take ownership of the final product. Despite some short-comings, DS has taught me a great deal about experimenting with digital methods of teaching and learning as well as the importance of ensuring that research is guided by the community of people involved in it. DS revealed that there is important pedagogic interventions that are taking place in the church. This thesis shed light to the diversity of teaching and learning practises that take place in various music-making places, the church being one of them. This research has shown that it is necessary to look at places such as the church to garner knowledge of the pedagogic interventions that are not used in known educational institutions in order to cater for music students coming from music backgrounds. Finally, this thesis proved that church has music pedagogy that can develop musicians to practice professionally.

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Addenda

Addendum #1 - Ethics Certificate

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13 March 2023 Praise MATHEBULA Email: g16m1455@campus.ru.ac.za Review Reference: 2023-7054-7492 Dear Mr MATHEBULA Title: Church music as pedagogy: an investigation through Digital Storytelling into the role that South African Christian church music praxis played in the music development of four professional musicians. Researcher: Praise MATHEBULA This letter confirms that the above research proposal has been reviewed and APPROVED by the Humanities Faculty Research Ethics Committee (HF-REC). Your Approval number is: 2023-7054-7492 Approval has been granted for 1 year. An annual progress report will be required in order to renew approval for an additional period. You will receive an email notifying you when the annual report is due. Please ensure that the Humanities Faculty REC is notified should any substantive change(s) be made, for whatever reason, during the research process. This includes changes in investigators. Please also ensure that a brief report is submitted to the ethics committee on the completion of the research. The purpose of this report is to indicate whether the research was conducted successfully, if any aspects could not be completed, or if any problems arose that the Humanities Faculty REC should be aware of. If a thesis or dissertation arising from this research is submitted to the library's electronic theses and dissertations (ETD) repository, please notify the committee of the date of submission and/or any reference or cataloguing number allocated. Sincerely,  Dr Priscilla Boshoff Chair: Humanities Faculty Research Ethics Committee AUTHORITY TO GRANT GATEKEEPER'S PERMISSION TO CONDUCT LOW AND MEDIUM-RISK RESEARCH IN RELATION TO STUDENTS AT RHODES UNIVERSITY HAS BEEN DELEGATED FROM THE REGISTRAR TO THE RELEVANT RESEARCH ETHICS COMMITTEE CHAIRS AS APPROVED BY RHODES UNIVERSITY SENATE ON 19 AUGUST 2022	
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Addendum #2 - Bonelela Consent Form



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PARTICIPANT INFORMED CONSENT DECLARATION 7054

(To be signed by research participant/s)

Project Title: *Church music as pedagogy: an investigation through Digital Storytelling into the role that South African Christian church music praxis played in the musical development of four professional musicians.*

Praise Mathebula from the Department of Music and Musicology from Rhodes University has requested my permission to participate in the above-mentioned research project.

The nature and the purpose of the research project and of this informed consent declaration have been explained to me in a language that I understand.

I am aware that:

1. The purpose of the research project is to investigate the role that South African Christian church music praxis played in the musical development of musicians.
2. Rhodes University has given ethical clearance to this research project (7054) and I have seen/may request to see the clearance certificate by contacting the Ethics Coordinator (ethics-committee@ru.ac.za)
3. By participating in this research project, I will be contributing towards developing music pedagogy by telling my story on how the church has contributed to my music development..
4. I will participate in the project by creating a digital story, narrating the role that the church played in my musical development
5. My participation is entirely voluntary and should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.
6. I will not be compensated for participating in the research.
7. The Researcher intends to publish the research results in the form of, digital stories, academic papers, workshops and conference

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presentations. However, confidentiality and anonymity of records will be maintained,

and my name and identity will not be revealed to anyone who has not been involved in the conducting of the research, ***unless I indicate to the contrary/recognize that as a public figure my identity will inevitably be/become known, in which case I agree to accept the loss of anonymity.***

8. In terms of the Protection of Personal Information Act (No. 4 of 2013) it remains my right to request the Researcher to provide me with a detailed explanation of exactly how confidentiality and anonymity of the data I provide will be achieved. I may also request to know exactly how my personal information will be stored securely, for how long it will be stored.
9. If any data collected from me for this research project is to be used by the Researcher for any further study, I am to be informed in writing and my written consent requested again. I need not give consent for the new research if it is incompatible with the initial purpose of the present study (POPIA, s15(3)). Equally, I can simply reject the request. In such cases, a formal request needs to be made to me by the researcher via the Ethics Coordinator (ethics-committee@ru.ac.za).
10. In terms of the POPI Act, I possess the right to receive feedback about this research. This will take the form of theses, articles, workshops and audio-visual representations of the project unless ***I elect not to receive this feedback.***
11. Any further questions that I might have regarding the nature of the research and/or my participation in it will be answered by Praise Mathebula.
12. By signing this informed consent declaration, I am not waiving any legal claims, rights, or remedies. A copy of this informed consent declaration will be given to me, and the original will be kept on record by the Researcher.
13. I ***agree/disagree*** (delete inapplicable) to the Researcher's request to take photographs, or videoing me as part of this research project, recognizing that agreement here is likely to raise the risk of compromising my anonymity and that steps will be taken to ensure this will not happen if my consent is given.
14. I ***agree/disagree*** (delete inapplicable) to the Researcher's use of voice recording of my comments and opinions during interviews, the purpose of which is to ensure the accurate recording of my views/responses. Furthermore, I have the right to request a copy of the interview transcriptions to confirm that my opinions are accurately recorded

I, Bonelela Mavuso, have read the above information / confirm that the above information has been explained to me in a language that I understand and I am aware of this document's contents. I have asked all questions that I

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wished to ask, and these have been answered to my satisfaction. I fully understand what is expected of me during the research.

I have not been pressurised in any way and I voluntarily agree to participate in the above mentioned project.



D. Seoke

10/09/2023

Participants signature Witness Date

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Addendum #3 - Elijah Consent Form



PARTICIPANT INFORMED CONSENT DECLARATION 7054 (To be signed by research participant/s)

Project Title: *Church music as pedagogy: an investigation through Digital Storytelling into the role that South African Christian church music praxis played in the musical development of four professional musicians.*

Praise Mathebula from the Department of Music and Musicology from Rhodes University has requested my permission to participate in the above-mentioned research project.

The nature and the purpose of the research project and of this informed consent declaration have been explained to me in a language that I understand.

I am aware that:

1. The purpose of the research project is to investigate the role that South African Christian church music praxis played in the musical development of musicians.
2. Rhodes University has given ethical clearance to this research project (7054) and I have seen/may request to see the clearance certificate by contacting the Ethics Coordinator (ethics-committee@ru.ac.za)
3. By participating in this research project, I will be contributing towards developing music pedagogy by telling my story on how the church has contributed to my music development..
4. I will participate in the project by creating a digital story, narrating the role that the church played in my musical development
5. My participation is entirely voluntary and should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.
6. I will not be compensated for participating in the research.
7. The Researcher intends to publish the research results in the form of, digital stories, academic papers, workshops and conference

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presentations. However, confidentiality and anonymity of records will be maintained,

and my name and identity will not be revealed to anyone who has not been involved in the conducting of the research, ***unless I indicate to the contrary/recognize that as a public figure my identity will inevitably be/become known, in which case I agree to accept the loss of anonymity.***

8. In terms of the Protection of Personal Information Act (No. 4 of 2013) it remains my right to request the Researcher to provide me with a detailed explanation of exactly how confidentiality and anonymity of the data I provide will be achieved. I may also request to know exactly how my personal information will be stored securely, for how long it will be stored.
9. If any data collected from me for this research project is to be used by the Researcher for any further study, I am to be informed in writing and my written consent requested again. I need not give consent for the new research if it is incompatible with the initial purpose of the present study (POPIA, s15(3)). Equally, I can simply reject the request. In such cases, a formal request needs to be made to me by the researcher via the Ethics Coordinator (ethics-committee@ru.ac.za).
10. In terms of the POPI Act, I possess the right to receive feedback about this research. This will take the form of theses, articles, workshops and audio-visual representations of the project unless ***I elect not to receive this feedback.***
11. Any further questions that I might have regarding the nature of the research and/or my participation in it will be answered by Praise Mathebula.
12. By signing this informed consent declaration, I am not waiving any legal claims, rights, or remedies. A copy of this informed consent declaration will be given to me, and the original will be kept on record by the Researcher.
13. I ***agree/*** (delete inapplicable) to the Researcher's request to take photographs, or videoing me as part of this research project, recognizing that agreement here is likely to raise the risk of compromising my anonymity and that steps will be taken to ensure this will not happen if my consent is given.
14. I ***agree/*** (delete inapplicable) to the Researcher's use of voice recording of my comments and opinions during interviews, the purpose of which is to ensure the accurate recording of my views/responses. Furthermore, I have the right to request a copy of the interview transcriptions to confirm that my opinions are accurately recorded

I, ...Elia Moleseng Madiba....., have read the above information / confirm that the above information has been explained to me in a language that I understand and I am aware of this document's contents. I have asked all questions that I

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wished to ask, and these have been answered to my satisfaction. I fully understand what is expected of me during the research.

I have not been pressurised in any way and I voluntarily agree to participate in the above mentioned project.

 Jason Speckman 23/09/2023
.....
Participants signature Witness Date

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Addendum #4 - Thandeka Consent Form



PARTICIPANT INFORMED CONSENT DECLARATION 7054 (To be signed by research participant/s)

Project Title: *Church music as pedagogy: an investigation through Digital Storytelling into the role that South African Christian church music praxis played in the musical development of four professional musicians.*

Praise Mathebula from the Department of Music and Musicology from Rhodes University has requested my permission to participate in the above-mentioned research project.

The nature and the purpose of the research project and of this informed consent declaration have been explained to me in a language that I understand.

I am aware that:

1. The purpose of the research project is to investigate the role that South African Christian church music praxis played in the musical development of musicians.
2. Rhodes University has given ethical clearance to this research project (7054) and I have seen/may request to see the clearance certificate by contacting the Ethics Coordinator (ethics-committee@ru.ac.za)
3. By participating in this research project, I will be contributing towards developing music pedagogy by telling my story on how the church has contributed to my music development..
4. I will participate in the project by creating a digital story, narrating the role that the church played in my musical development
5. My participation is entirely voluntary and should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.
6. I will not be compensated for participating in the research.
7. The Researcher intends to publish the research results in the form of, digital stories, academic papers, workshops and conference

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presentations. However, confidentiality and anonymity of records will be maintained,

and my name and identity will not be revealed to anyone who has not been involved in the conducting of the research, ***unless I indicate to the contrary/recognize that as a public figure my identity will inevitably be/become known, in which case I agree to accept the loss of anonymity.***

8. In terms of the Protection of Personal Information Act (No. 4 of 2013) it remains my right to request the Researcher to provide me with a detailed explanation of exactly how confidentiality and anonymity of the data I provide will be achieved. I may also request to know exactly how my personal information will be stored securely, for how long it will be stored.
9. If any data collected from me for this research project is to be used by the Researcher for any further study, I am to be informed in writing and my written consent requested again. I need not give consent for the new research if it is incompatible with the initial purpose of the present study (POPIA, s15(3)). Equally, I can simply reject the request. In such cases, a formal request needs to be made to me by the researcher via the Ethics Coordinator (ethics-committee@ru.ac.za).
10. In terms of the POPI Act, I possess the right to receive feedback about this research. This will take the form of theses, articles, workshops and audio-visual representations of the project unless ***I elect not to receive this feedback.***
11. Any further questions that I might have regarding the nature of the research and/or my participation in it will be answered by Praise Mathebula.
12. By signing this informed consent declaration, I am not waiving any legal claims, rights, or remedies. A copy of this informed consent declaration will be given to me, and the original will be kept on record by the Researcher.
13. I ~~agree/disagree~~ (delete inapplicable) to the Researcher's request to take photographs, or videoing me as part of this research project, recognizing that agreement here is likely to raise the risk of compromising my anonymity and that steps will be taken to ensure this will not happen if my consent is given.
14. I ~~agree/disagree~~ (delete inapplicable) to the Researcher's use of voice recording of my comments and opinions during interviews, the purpose of which is to ensure the accurate recording of my views/responses. Furthermore, I have the right to request a copy of the interview transcriptions to confirm that my opinions are accurately recorded

Thandeka Mfinyongo
I,, have read the above information / confirm that the above information has been explained to me in a language that I understand and I am aware of this document's contents. I have asked all questions that I

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wished to ask, and these have been answered to my satisfaction. I fully understand what is expected of me during the research.

I have not been pressurised in any way and I voluntarily agree to participate in the above mentioned project.

..... T. Mfinyongo T. Mamabolo 20/11/2023
Participants signature Witness Date

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Addendum #5 - Dumza Consent Form



PARTICIPANT INFORMED CONSENT DECLARATION 7054 (To be signed by research participant/s)

Project Title: *Church music as pedagogy: an investigation through Digital Storytelling into the role that South African Christian church music praxis played in the musical development of four professional musicians.*

Praise Mathebula from the Department of Music and Musicology from Rhodes University has requested my permission to participate in the above-mentioned research project.

The nature and the purpose of the research project and of this informed consent declaration have been explained to me in a language that I understand.

I am aware that:

1. The purpose of the research project is to investigate the role that South African Christian church music praxis played in the musical development of musicians.
2. Rhodes University has given ethical clearance to this research project (7054) and I have seen/may request to see the clearance certificate by contacting the Ethics Coordinator (ethics-committee@ru.ac.za)
3. By participating in this research project, I will be contributing towards developing music pedagogy by telling my story on how the church has contributed to my music development..
4. I will participate in the project by creating a digital story, narrating the role that the church played in my musical development
5. My participation is entirely voluntary and should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.
6. I will not be compensated for participating in the research.
7. The Researcher intends to publish the research results in the form of, digital stories, academic papers, workshops and conference

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presentations. However, confidentiality and anonymity of records will be maintained,

and my name and identity will not be revealed to anyone who has not been involved in the conducting of the research, ***unless I indicate to the contrary/recognize that as a public figure my identity will inevitably be/become known, in which case I agree to accept the loss of anonymity.***

8. In terms of the Protection of Personal Information Act (No. 4 of 2013) it remains my right to request the Researcher to provide me with a detailed explanation of exactly how confidentiality and anonymity of the data I provide will be achieved. I may also request to know exactly how my personal information will be stored securely, for how long it will be stored.
9. If any data collected from me for this research project is to be used by the Researcher for any further study, I am to be informed in writing and my written consent requested again. I need not give consent for the new research if it is incompatible with the initial purpose of the present study (POPIA, s15(3)). Equally, I can simply reject the request. In such cases, a formal request needs to be made to me by the researcher via the Ethics Coordinator (ethics-committee@ru.ac.za).
10. In terms of the POPI Act, I possess the right to receive feedback about this research. This will take the form of theses, articles, workshops and audio-visual representations of the project unless ***I elect not to receive this feedback.***
11. Any further questions that I might have regarding the nature of the research and/or my participation in it will be answered by Praise Mathebula.
12. By signing this informed consent declaration, I am not waiving any legal claims, rights, or remedies. A copy of this informed consent declaration will be given to me, and the original will be kept on record by the Researcher.
13. I ***agree/*** (delete inapplicable) to the Researcher's request to take photographs, or videoing me as part of this research project, recognizing that agreement here is likely to raise the risk of compromising my anonymity and that steps will be taken to ensure this will not happen if my consent is given.
14. I ***agree/*** (delete inapplicable) to the Researcher's use of voice recording of my comments and opinions during interviews, the purpose of which is to ensure the accurate recording of my views/responses. Furthermore, I have the right to request a copy of the interview transcriptions to confirm that my opinions are accurately recorded

I, Dumisani Maswana, have read the above information / confirm that the above information has been explained to me in a language that I understand and I am aware of this document's contents. I have asked all questions that I

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wished to ask, and these have been answered to my satisfaction. I fully understand what is expected of me during the research.

I have not been pressurised in any way and I voluntarily agree to participate in the above mentioned project.

D Maswana

.....
Participants signature Witness Date

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Ethics Coordinator: ethics-committee@ru.ac.za
t: +27 (0) 46 603 7727 f: +27 (0) 86 616 7707
Room 204, Main Admin Building, Drostdy Road, Grahamstown, 6139

