JAZZ PEDAGOGICAL STRATEGIES: AN A/R/TOGRAPHIC INVESTIGATION INTO THE IMPLEMENTATION OF THE SOUTH AFRICAN JAZZ CAPS SYLLABUS

BY

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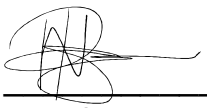
Declaration

I hereby declare that the research documented herein is an original piece of writing that belongs to me and that all published work used to supplement the findings has been appropriately referenced. It has been submitted for a Doctorate in Philosophy degree in the Department of Music at Rhodes University. It has not been submitted previously for any other degree or examination at any other university.



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Natalie Rungan

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Abstract

The Jazz stream of the Curriculum and Assessment Policy Statement Further Education and Training music curriculum was introduced in South Africa in 2012 (DBE, 2011a). Despite the intentions of the government to promote diversity, social transformation, and inclusion, subject music is still weighted towards Western Art Music, perpetuating past biases of a Eurocentric model for music education. This study, which uses a mixed-method approach, seeks to create strategies to advance Jazz education in South Africa through an a/r/tographic analysis of the author's Jazz pedagogical methods at Durban High School in KwaZulu Natal, South Africa. Key approaches include curriculum theory, currere, a/r/tography, among others. After reviewing Jazz pedagogy in the U.S.A. and South Africa as a starting point, using Pinar's (1994) method of currere, the author demonstrates how past personal music educational processes have led to present Jazz pedagogical methods. Six original compositions were written that outline the influences that infused these methods and added to the creative output related to this research. Interviews were conducted with key stakeholders in the Jazz community to gain perspective about the current state of Jazz education, and with students to provide insight into their reactions to the Jazz stream of CAPS. This presents new information about the curriculum from a learners' perspective. Ethical clearance for research with children was sought and received (Appendix A). Findings show that the ability of learners to recognise the value in, and identity relating to, their African culture through Jazz points to a pivotal departure from previous Eurocentric music education models. However, despite South Africa being positioned as one of the only countries offering Jazz as a subject choice to high school learners, the selection of Jazz in the subject of Music remains underutilised. This study concludes that for Jazz education to advance in South African high schools, there needs to be intentional engagement with Jazz professionals at the high school level.

Key Words

A/r/tography, Curriculum and Assessment Policy Statement (CAPS), Department of Basic Education, high school Jazz programmes, Jazz education, Jazz musicians, Jazz educators, South African Jazz education

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ACRONYMS

ABR	Arts-Based Research
ABRSM	Associated Board of the Royal Schools of Music
ATP	Annual Teaching Plan
B.MUS.	Bachelor of Music
CA	Creative Arts
CAPS	Curriculum and Assessment Policy Statement
DBE	Department of Basic Education
DHS	Durban High School
DoE	Department of Education
FET	Further Education & Training
GET	General Education & Training
GMK	General Music Knowledge and analysis
HHIJ	The Herbie Hancock Institute for Jazz
IAJE	International Association for Jazz Educators
IAM	Indigenous African Music
IEB	Independent Examination Board Schools
JALC	Jazz at Lincoln Centre
KZN	KwaZulu Natal
NAC	National Arts Council
NAF	National Arts Festival
NAfME	The National Association for Music Education
NCS	National Curriculum Statement
NYJF	National Youth Jazz Festival
OBE	Outcomes Based Education
PAT	Practical Assessment Task
PGCE	Post Graduate Certificate in Education
RISA	Recording Industry of South Africa
SA	South Africa
SAMRO	South African Music Right Organisation
SAQA	South African Qualifications Act
SOW	School of Worship

U.S.A	United States of America
UCT	University of Cape Town
UK	United Kingdom
UKZN	University of KwaZulu-Natal
UNISA	University of South Africa
UP	University of Pretoria
WAM	Western Art Music

CHAPTER 1

INTRODUCTION

> Both students and teachers seek relevance in their music education as it applies to past, present, and future performance practices. Students are no longer solely satisfied with studying another culture's music and artistic styles. Today's students need roots as a means of helping to find their own identity. In addition, the student is looking at what he or she considers valid while the teacher tries to create a fulfilling experience for the student. The inevitable and proven answer is Jazz education (Kuzmich and Bash, 1984:6).

This study is located on my experience as a Jazz[1] musician and music educator for the past twenty-two years. My interest in this research originated in 2017 when I accepted employment at Durban High School (DHS), a Government school in KwaZulu-Natal (KZN), South Africa. The appointment steered me to familiarise myself with the following documents:

- The National Curriculum Statement Grades (NCS) 10-12 (General) for Music (DoE, 2003).
- The National Curriculum Statement Grades (NCS) 10-12 (General), Subject Assessment guidelines for Music (DoE, 2008).
- The Curriculum and Assessment Policy Statement (CAPS) Grades 10-12 for Music (DBE, 2011a).

On close examination, I learnt that in the CAPS Policy Grades 10-12 for Music, performance skills for Western Art Music (WAM), Indigenous African Music (IAM) and Jazz are guided by Western music examination bodies and that a significant part of the theory for all streams is based on the WAM model (DBE, 2011a:13-54). Despite the three streams offered in the CAPS, WAM has retained a dominant position. The other streams are yet to fully adopt their own theoretical and

[1] I capitalise "J" in Jazz to emphasise the equality, I believe Jazz has with other styles of music, including Western Art Music, Indigenous African Music, Rock, Blues etc.

practical frameworks for teaching and assessment. This thesis will consider the development of the CAPS Jazz education curriculum within this context.

1.1 Background

Three major curriculum reforms have been introduced in South Africa since the advent of democracy in 1994, namely, Outcomes-Based Education (OBE), National Curriculum Statements (NCS) and Curriculum and Assessment Policy Statements (CAPS) (Jansen, 1998; Chisholm, 2005; Bantwini, 2010). These reforms are guided by the South African Schools Act 84 of 1996, which calls for an education system that both redresses past injustices in educational offerings and delivers a high standard of education for the future development of the population (DoE, 1997b:3). Basic education in South Africa has significantly transformed at the policy level in the post-apartheid era.

Despite these reforms, stakeholders, policymakers and government departments have failed to realise policy effectively, and as a result, curriculum implementation has suffered (De Villiers, 2015; Hellberg, 2014; van Vuuren & Van Niekerk, 2015; McConnachie, 2016). Subject Music is no exception. The current FET Music CAPS document, introduced in 2012, focuses on developing a learner's technical control over several instruments and encourages an appreciation of various styles of music. The previous NCS for Grades R-12 set out "to build on the previous curriculum but also to update it and to provide the clearer specification of what is to be taught and learnt" (DBE, 2011a:5). In the case of the subject of Music, however, the curriculum has been significantly changed. Numerous music educators have continually raised concerns about the development and content of the new curriculum and its implementation (Hellberg, 2014:1). Despite these concerns, support for educators to build syllabi remains nugatory.

Jazz's lack of autonomy within the CAPS resounds a stark disconnect from my personal and professional upbringing. For a person of Indian descent who grew up under apartheid, Jazz was a significant part of my musical background introduced to me through my father, a Jazz drummer

in a dance band. Yet within the Indian school system under the previous dispensation, there was little scope to develop this part of my heritage. Thirty years later, part of this stifled environment remains amid failure to realise curriculum changes fully. Indeed, syllabi are still designed to meet the needs of colonialism and apartheid despite opportunities for change being presented to teachers (Mbembe, 2015:9; McConnachie, 2016). While the intentions of curriculum changes are perhaps noble, they are underpinned by a fundamental inequality of access driven by the lack of support for under-qualified teachers and a lack of resources that hinder the CAPS's implementation (De Villiers, 2015:317).

As a result, both schools and educators have failed to explore opportunities to implement the Jazz and African music section of the CAPS curriculum. These complexities have resulted in Jazz being almost invisible as an option for music students in Grades 10-12 in KZN schools. Only four out of sixty-five schools have chosen the Jazz stream (Mthalane, interview June 2019). In the Western Cape, seventy-eight schools offer Music. Yet again, only four schools have chosen to adopt the Jazz stream (Tabisher, interview January 2020), which is concerning given that over twenty school Jazz bands from Cape Town were featured at a Big Band Jazz Festival in Cape Town in 2019.

The problem with the lack of Jazz education lies at the heart of this research. Although some of the obstacles in this arena may stem from a combination of critical requirements such as infrastructure and access (De Villiers, 2015; Hellberg, 2014; van Vuuren & Van Niekerk, 2015), I argue that a successful Jazz school curriculum can be implemented through discourse and collaboration with professional Jazz artists. To support this argument, I focus on my interaction with the CAPS Jazz syllabus over the past five years, which I have engaged with to develop a successful Jazz programme at DHS in KZN. I represent one of the few Jazz artists in the country invested in building music programmes that will effect change at the high school level. In contrast to my practice, from my knowledge, few Jazz artists have actively participated in curriculum development at the high school level.

My argument, which I make through a self-reflexive account of my teaching, is that the involvement of artistic professionals within curriculum development can play a significant role in fully realising the issues of redress and development aimed for in the South African Schools Act No. 84 of 1996. In having artists critically engage with this curriculum, there could be scope for encouraging other teachers to develop more robust syllabi that, in turn, can promote a similar level of engagement among their students (Jacobs, 2010:27). While professional involvement within a school curriculum's development need not always pose an issue, it is crucial within the development of the CAPS' Jazz stream. This is because music teachers working within this framework are given an Annual Teacher's Plan (ATP) for Grades 10-12, where detailed lessons are laid out for WAM, IAM and Jazz. Teachers are expected to source content independently. Yet without an intimate knowledge of Jazz, general music teachers neglect the task of populating these lesson plans and opt instead to turn to the WAM stream, which they can readily supply teaching materials (De Villiers, 2015:317).

A form of qualitative research guides my approach to this study, namely the Arts-Based Research (ABR) methodology, which includes practice-led analysis, auto-ethnography, and a/r/tography (Vist, 2015:260). These methodological approaches will be discussed in detail in the next chapter. Discovering that composition, specific songs, have been used in arts-based research methods to better understand music educational practices (Bakan, 2014:1) presented an opportunity for me to approach the study as an artist, using personal experiences braided with songs as narrative expressions to understand what led to the strategies I have used to teach Jazz. Through the arts-based methodology called a/r/tography, I can illustrate how Pinar's (1994) method of currere (Pinar, 1994:19) reveals my music pedagogical background that influences my teaching and learning choices. At the same time, I am building the Jazz programme at my current place of employment. In Chapter 7, which is a documentation of my biographical past, reflections on my memories through the lens of an artist inspired the creation of six songs I discuss and analyse.

Bakan (2014:34) proposes that "we make sense of our lives through the way we tell stories to ourselves". As songwriting forms a significant part of my musical biographical past and present, my approach to each chapter follows the processes I use to write a song: painting moods and feelings as I experience them. These moods, implied through the writing style, change from chapter to chapter and are expressed through my creative voice. I have included audio recordings of the compositions to complement the research and to document the songs written throughout the thesis, which support my findings of what led to the strategies I used to build the Jazz programme. Bakan (2014:43) expands,

> Song offers a unique expression of emotion, meaning, sentiment and collectivity that cannot be reduced to exposition—to do so denies the song its musical meaning). The song is unique in that it is embedded with an irreplaceable musicality. It creates a creative, engaged, interpretive text through poetics, movement, and sound.

To do this, I explore the third phase of Pinar's (1994:25) method of currere called the analytical phase, which seeks to respond to the past in the present. The songs I composed for this study were not pre-planned but were consequences of reflections on my biographical past. The songs express the emotion I experience in the context of reflections on that particular memory as I recalled it at the moment, emphasising its significance in my music educational past, which now directs my present musical pedagogical philosophy. This reflection through song has allowed for a more profound insight into what led to my choices when developing strategies I used to build the Jazz programme at DHS. Equally, I am deliberate in maintaining central themes for each chapter, following the notion that a song has a common theme or fixed idea. Bakan (2014:3) describes this methodology as "an artistic, autoethnographic, a/r/tographical and musical inquiry into the currere of an individual who identifies as an artist". This a/r/tographic approach allows my academic voice to have expression through the lens of me, the artist.

1.2 Research Context

The South African high-school music curriculum is unique in that it is one of the few (if not the only) country in the world that offers Jazz as an academic subject. In countries such as the United States of America (U.S.A.) and the United Kingdom (UK), Jazz is taught to high school learners through Jazz band programmes, private music conservatories, or community music programmes, and not through state-mandated syllabi. In the U.S.A, programmes such as "Jazz in America", initiated by Jazz artist Herbie Hancock, assist public-based schools in developing necessary knowledge of Jazz and improving learners' creative abilities, confidence and self-image. These programmes, however, remain external to the core school curriculum (Herbie Hancock Institute of Jazz, n.d).

Jazz education offers significant gains for the education system more broadly. Thusi (2001:11) acknowledges that Jazz offers considerable scope as a creative expression and development vehicle. Berliner (1994:197) comments on the importance of Jazz education in secondary schools by observing that "teenagers pursue Jazz with the single-mindedness and unbounded energy that typify their impassioned involvement with other interests". Jazz education also presents meaningful opportunities for the development of a post-apartheid consciousness. Thusi (2001:6) affirms that the emphasis on spontaneous creativity in Jazz allows for a greater understanding and awareness of South Africa's past struggles that have contributed to its present state. Similarly, Lebeloane (2017:6) says that self-reflection through historical review can help in "emancipating toward a decolonised school curriculum". In addition, Jazz history is integral to the History subject syllabus (Grade 10 -12) and can contribute profoundly to a better understanding of the development of our country (Soodyall, 1999:38).

That said, insufficient research has been conducted on the efficacy of the CAPS Jazz stream, and existing scholarship in this area focuses instead on general music, WAM and IAM (De Villiers, 2015; Drummond, 2015; Jacobs, 2010; McConnachie, 2016; Mkhombo, 2019). In a rare

exception, Thusi's (2001:2) research on Jazz education in post-apartheid South Africa reveals that Jazz in schools,

> exists almost entirely in ensemble-based programmes serving a small minority of students, usually as an adjunct to a broader instrumental music programme. For the vast majority of South African secondary school students, Jazz features not at all, neither as activity nor as subject content.

At the time of writing, this situation has changed slightly, with four high schools in KZN currently offering Jazz in their music curriculum. As an a/r/tographic reflection of the Jazz programme built at DHS, this research did not consider other teachers using the Jazz curriculum of CAPS. As an educator within this context, I take myself and my "existential experience" building this programme as a source of data (Pinar, 1994:19). What I have been able to achieve by developing this programme at DHS is the result of my experience as a Jazz artist with access to networks and performance spaces built throughout my career. Analysing this engagement with the prescribed Jazz programme allows me to draw out theoretical propositions that could be applied in public high schools by other Jazz artists and empowered music teachers. My research is thus situated within a broader discourse of reflexive educational studies (Bakan, 2014; Murphy, 2019; Gouzouasis, 2006; Gouzouasis, 2007) and takes its lead from the long-established notion of currere. This term, brought to prominence by Pinar (1994), suggests how an educator's biography can become a source of data for curriculum development. Therefore, the working hypothesis of this study is that in collaboration with colleagues and students, we have developed a successful Jazz teaching model at DHS through deep engagement and interrogation of my role as a Jazz performing artist.

In developing this hypothesis, I draw on my success with students choosing Jazz, mainly due to the visibility of my profile and other Jazz artists' profiles working in this programme. In this context, I reflect on my work as an artist, developing both performance and composition platforms to ensure that the teacher's recommendation is reputed, supported and respected. This process is interrogated through research, which binds the roles of artist and educator. Thus,

my place within this project is as a "musician researcher teacher", which indicates the fusion of functions which informs this study (Gouzouasis, 2007:34,44). Drawing on my own experience as a professional woman within South African Jazz also situates my research within a growing discourse of feminist Jazz studies (Ansell, 2016:133; Moelwyn-Hughes, 2013; Saur, 2016:1)). Historically, female Jazz artists have worked hard to change the societies they lived in, inspiring other women to succeed (Saur, 2016:1). I will reflect on how my role as a Jazz artist and Jazz band conductor at DHS exposes students to a living mentor they can relate to and model. This will also feed into a broader discussion of mentorship within the country, which is attested to in practice by the influence of Jazz musicians such as Hugh Masekela, Miriam Makeba, Sibongile Khumalo, Nduduzo Mkhathini and many more, but that remains under-researched. My historical-cultural background, education, and artistic experience shaped the vision, ethos, and principles of the Jazz programme still being developed at DHS, which becomes the lens through which I will contribute to discourses on Jazz education and curriculum studies.

1.3 Goals of The Research

The main research question is: How may my reflections on my own artistic, pedagogical, and scholarly experience within the music programme at DHS offer insight into the enhanced development and implementation of the Jazz stream of the CAPS syllabus in South African high schools?

The aims of this study are:

1. To interrogate the development of my currere (autobiographical examination) as a tool for understanding my role as an Artist/Teacher/Researcher
2. As an Artist/Teacher/Researcher to collect, analyse and represent data on strategies, systems and tools that I have used in my approach to the Jazz CAPS syllabus to create a vibrant Jazz programme at DHS.

3. To understand how and why the Jazz programme has influenced the students and teachers I work with and the broader school environment at DHS.
4. To draw the collected data into broader discussions of curriculum studies.
5. To theorise a self-reflexive framework for developing Jazz education in the country.
6. To read my experience within and against an international discourse of Jazz education, specifically in the U.S.A., for more acute ways in which artist-led curriculum development may be implemented.

1.4 Methods, procedures and techniques

This study will use a qualitative arts-based research (ABR) methodology, which stands here as an umbrella term for several arts-related methods, including practice-led research, auto-ethnography and a/r/tography (Vist, 2015:260). This type of research uses artistic forms and expressions to explore, understand, represent, and even challenge human experiences (Wang *et al.*, 2017:6). The use of a mixed-method approach to this study, also known as pluralism in qualitative research, is used to "provide different ways of understanding how meaning in data is achieved" (Frost *et al*., 2010:443). Following Cahnmann Taylor and Siegesmund (2008:4), ABR will guide the identification of commonalities, issues and patterns in my approach to teaching the Jazz music programme at DHS where I will collect and analyse data. Addressing the research goals, ABR can provide options for reconceptualising the Jazz curriculum and assist in understanding how learners' thinking has been transformed (Rolling, 2010:110-111). Focusing specifically on a/r/tography as a methodological framework within ABR, this research will discuss the pedagogical strategies and creative engagement used to navigate the current Jazz curriculum in South Africa (Irwin & Springgay, 2013:ii). As a/r/tography is situated at the intersection of art and ethnography (and in this case, auto-ethnography), these curriculum inventions, interventions and creations are seen as products of social, cultural, economic, and political processes that (seen here as the combined artist/researcher/teacher) have been navigated to

produce a working course outline and implementation plan for the Jazz programme (Gouzouasis, 2006:24). Frost *et al*.(2010:443) says,

> Considered together, the layers of interpretation can provide an array of perspectives of participants' accounts of their experiences. Considered separately, different interpretations of data can provide views from different dimen- sions from which the one(s) of most relevance to the researcher can be extracted.

Using an a/r/tographic approach in which the teacher and artist are combined through the researcher's lens, I will rely on my work experience as a Jazz performer to analyse the prescribed CAPS syllabus and relate that to the schooling reality that I encounter. The Jazz programme at DHS was started in 2017 with twenty-seven learners with no experience with music education, much less Jazz education. My teaching methods with university Jazz students were modified for high school learners through research and development over the past four years. DHS currently has a Jazz band that not only plays Jazz repertoire but listens to Jazz with appreciation and enthusiasm. The research will be conducted in practice, with the interventions that my colleagues and I make within DHS's Jazz programme (Gray, 1996:3). Based on the understanding that action in context or practice-led research is concerned with the improvement of practice and new methods of practice, I conducted this research not only from the perspective of a teacher but as an artist creating a new approach to engaging with musical content (Haseman, 2006:3). This a/r/tographic approach allows me, the artist-teacher, to combine research and analysis in a living investigative process. Auto-ethnography is used to document this process. This approach challenges traditional methodological approaches in that the process and place of each project character become blended and embodied. Thus, the insight is subjective and personal, "a biography as it is lived" (LeBlanc *et al.*, 2015:355; Pinar, 1994:19; Vist, 2015:269). Guidance is taken from examples of artists using a/r/tography and auto-ethnography, such as Bakan (2014) and Murphy (2019). They theorise new ways to research music education through music-making and listening as an extension of one's personal and historical narrative.

This combination of participatory research, collaborative inquiry, self-reflection, and action research under the critical lens of a/r/tography allows me to incorporate my experience as a Jazz educator to gather data from participants and colleagues. Thus, the examination is not restricted only to my knowledge but to the experience of those involved in the programme (Haseman, 2006:3).

The research will be comprised of four phases:

i. Inquiry into my pedagogical strategies and creative engagement used to develop and navigate the Jazz curriculum at DHS.

   I extracted stages of my music pedagogical past that influenced my pedagogical choices using Pinar's (1994:19) method of currere, while I built the Jazz programme. For the third phase of the method of currere, the analytical (Pinar, 1994:25), I composed six songs that reflect my biographical past, which is presented with my music-pedagogical biography in Chapter 7. I analyse this biography in Chapter 9 in the context of how these stages of my musical pedagogical past have influenced strategies I use to build the Jazz programme at my current place of employment.

ii. Structured questionnaires with ten Grade 12 Jazz music students from DHS, interrogating their experience of the development of the Jazz programme. These ten students were chosen because nine were from the first group of Grade 8's with whom I initiated this programme in 2017. One student transferred from another KZN school to join the Jazz programme at DHS.

   To gain insight into learners' opinions of the Jazz programme at DHS, I selected 10 participants who enrolled in the programme from its inception. These learners also chose the Jazz stream when they entered Grade 10, positioning them favourably to provide data on their impressions of Jazz and how the programme impacted their development in Jazz. I developed a questionnaire which was circulated. The results of the questionnaires were presented in a table, highlighting the main points from each learner in Chapter 8. From this table, I identified patterns between learners regarding their understanding of

Jazz, experiences performing Jazz, and the impact of the Jazz programme, which are presented as outcomes in Chapter 9.

iii. Interviews with fellow Jazz musicians to engage in shared inquiries in Jazz pedagogy and development in South Africa and the U.S.A.

With gaps in the literature on the current state of Jazz education in the U.S.A. I interviewed American Jazz educators and musicians through Zoom and email communications to determine curricular information, the current state of Jazz education at high schools nationally, and what influenced music programmes in schools in the U.S.A. These educators were selected due to their experience in Jazz education and ability to provide current information about this study. I present the summary of these results from the interviews in Chapter 5.

I conducted interviews with senior Jazz educators teaching in South African universities to determine their viewpoints regarding Jazz education in South Africa, their understanding of the Jazz stream in CAPS, and what criteria there are for learners who want to enrol in Jazz programmes at the tertiary level. To provide a fair assessment of Jazz education at the tertiary level nationally, educators were selected from three central provinces in South Africa. Each educator has over twenty years of experience as a professional Jazz musician and Jazz educator and is respected as an authority on Jazz education. The interviews were conducted through a questionnaire I developed, which was emailed to each participant. The responses from these questionnaires are presented in Chapter 6. Due to the intimate nature of the Jazz community, I will not be stating their job descriptions or names. They will remain anonymous, referred to as Jazz specialist 1, Jazz specialist 2, and Jazz specialist 3.

iv. For the data analysis, I used the fourth stage of Pinar's (1994:26) method of currere, the synthetical stage, and Gibbs (1988) reflective cycle to analyse my music educational biography concerning key stages, routines, and choices that influenced the strategies I

used to build the Jazz programme. Through deep reflection on these memories, which is a primary data source for this study, I identified key stages from childhood to my present employment to extract what influenced my choices when building the Jazz programme at DHS. I analysed the different stages of my biography to discover themes and concepts that would lead me to explanations and connections between the themes and decisions I made that led to how I built the Jazz programme (Braun & Clarke, 2006:4; Rubin & Rubin, 1995:226). Using a/r/tographic methods of enquiry such as observations and note-taking, I documented these stages of my memories and my lived experience as a teacher at DHS, analysing this through the lens of a researcher (Given, 2008:27). I also used critical autoethnographic analysis to help me analyse my lived experience as a Jazz educator at DHS, by asking myself questions about how the programme developed, what led to its growth and how my educational background influenced the decisions I made to build the programme (Reed-Danahay, 2017:144).

1.5 Chapter Summary

Chapter 2 examines existing literature on arts-based methodological approaches used for the study, curriculum developments in South African education and South African music education, and the historical development of Jazz in the U.S.A. and South Africa.

Chapter 3 outlines the qualitative research methodology used to conduct this study. It highlights the a/r/tographic approach, specifically Pinar's (1994) method of currere that I used to reflect upon music's pedagogical past to extract strategies used to build the Jazz programme at DHS. Using songwriting in academic writing is presented as a way to understand my artistic identity through referencing works by Bakan (2014) and Murphy (2019).

Chapter 4 discusses the major curriculum reforms in South Africa since 1994. Historical post-colonial influences are discussed, identifying factors that led to the inclusion of the Jazz stream in the current Curriculum and Assessment Policy Statement. A key focus is the current lack of visibility of the Jazz syllabus in South African schools.

Chapter 5 presents an overview of Jazz history in the U.S.A., tracing its development and social and musical influences rooted in Africa. The chapter discusses the arguments for and against the inclusion of Jazz education as it relates to the broader Jazz community in the U.S.A. and what led to Jazz's inclusion in schools in the U.S.A. The current state of Jazz education in schools in the U.S.A. is included in the discussion.

Chapter 6 outlines the history of Jazz in South Africa, highlighting the current lack of available literature on South African Jazz education. The chapter traces the development of Jazz in South Africa, identifying the U.S.A.'s influences on South African Jazz musicians and their music. In addition, the history of the development of Jazz education in South Africa is highlighted, with a focus on Jazz education in South African schools.

Chapter 7 documents the stages of my music educational biography using Pinar's (1994) method of currere. The a/r/tographic approach to this chapter maintains a tone in the writing style that is deliberate and specific to maintaining my voice as an artist, tracing the stages of my music pedagogical past through my lived experience as a Jazz musician and educator. The chapter includes six compositions I wrote as reactions to these memories as I reflected upon them using the analytical phase of currere (Pinar, 1994:19). Focus is also given to the key factors that helped me develop strategies to build the Jazz programme.

Chapter 8 uses the a/r/tographic lens of the researcher to analyse the strategies that were used to build the Jazz programme to identify how my biographical past has influenced my music pedagogical methods and practices. It shows the process used to construct the Jazz programme

from its inception. Approaches to teaching the Jazz stream of CAPS are discussed, highlighting how my musical training has influenced these pedagogical methods.

Chapter 9 analyses my music biographical past and strategies used to build the Jazz programme. Using Pinar's (1994:20) method of currere and Gibbs' (1988:49) reflective cycle, themes in the stages of my biography were identified as they relate to my music educational background. This provided insight into how my music pedagogical past influenced the pedagogical methods and strategies I used to build the Jazz programme.

Chapter 10 shows data from the questionnaire developed for learners who have engaged in the Jazz programme at DHS since its inception. Through the analysis of their responses to the Jazz programme, new information is presented on what has made this Jazz programme different and what has led to its success at DHS.

Chapter 11 summarises previous chapters' findings, with recommendations for further advancement of Jazz education in schools and conclusions from this study's findings.

1.6 Conclusion

My role as a Jazz artist in South Africa, now based at a public high school, has positioned me as an advocate of Jazz education. Through the method of currere, I can analyse my educational practices from an artist's perspective through a process of self-reflection. The methodology of a/r/tography allows me to approach this study through my creative voice, which I am accustomed to and most comfortable and familiar with. My aim is that this study will also "increase the open-mindedness toward the prospect of doctoral studies in music by creative and performing artists" (Draper &Harrison, 2011:87). Strategies and methods I have used to build the Jazz programme will be presented in an attempt to encourage music educators and other Jazz artists to consider the Jazz stream of CAPS as a vehicle to advance Jazz education, and further facilitate the

transformation of music education in South Africa. In the next chapter, I review literature from authors who have a bearing on this study, including my methods.

CHAPTER 2

LITERATURE REVIEW

This chapter presents relevant literature pertaining to the theoretical foundation of the study's aims. Considering that this study presents an a/r/tographic investigation into Jazz pedagogical strategies used to build the Jazz programme at DHS, the literature discussed focuses on the qualitative research mixed-method approaches used. One cannot fully understand the significance of the developments in music education in South Africa without first discussing curriculum developments in South African education. Literature shows that while some progress has been made, many problems still relate to the lack of teacher training and access to resources. Historical developments of Jazz education in the U.S.A and South Africa are investigated, revealing factors that led to Jazz's inclusion in the current CAPS syllabus. The existing literature on music education highlights gaps relating to the Jazz stream of the current CAPS syllabus laying the groundwork for a study of pedagogical strategies used to teach the Jazz stream of the CAPS syllabus.

2.1. The Method of Currere, Practice-Led Research, and A/r/tography

Pinar's (1994:19) article on his method of currere has led this study's primary methodological approach for Chapter 6, which documents my musical biographical past to understand what factors influenced the strategies I used to build the Jazz programme at DHS. He developed this methodological research approach to understand how his studies can bring insight into reasons for the choices he made in his past, present and future (Pinar, 1994:19). The article explains the steps to use the method of currere, which allowed me to approach this study through a process of documenting memories, reflection, and analysis. Without knowing the answers, I began documenting my musical biographical past, taking myself and my experiences as a primary data source (Pinar, 1994:20). Consisting of four phases, the regressive, the progressive, the analytical,

and the synthetical, I was able to use my voice as an artist to conduct the research, reflecting on my teaching methods and relationships with my students and colleagues as I am building the Jazz programme (Pinar, 1994:20-27). Through this reflection, I understood the significance of my musical training and how that has affected my present Jazz pedagogical philosophies.

Haseman's (2006) *A Manifesto for Performative Research* helped me understand the advantages of adopting a practice-led research framework in the context of this study which is my lived experience as a music teacher at a high school. He presents that, especially for arts, media and design, this methodology emphasises the meaning of practice taking into account the perspectives of the practitioner, who is also the researcher (Haseman, 2006:2-3). Haseman's (2006: 3) paper expands on how practice-based research, which includes "participant research, participatory research, collaborative inquiry, and action research", contributes to the improvement of practice due to understanding practices through experiences and insight from practitioners themselves. This was used to extract strategies since this study reflects my practices. The strategies I used to build the Jazz programme in this study's context are viewed by Haseman (2006:7) as valuable research findings.

For practice-led research, I also referenced Gray's (1996) *Inquiry through practice: developing appropriate research strategies*, which focuses on research that originates in practice, and is carried out through practice (1996:1). Relating to my experience in this type of research, the questions and challenges were formed and observed through my needs as a teacher (practitioner), and approached using methods that are familiar to me as an artist (Gray, 1996:3). Like Gouzouasis (2006), Gray (1996:13) sees no separation between the roles of artist, researcher, and teacher, and says that in this type of practice-led inquiry into the synthesis of these roles where the artist is also the researcher. Gray (1996:12,26) emphasises the importance of research of this nature for the education of future artists to develop as better practitioners, moving away from scientific methodologies where research is objectified.

Vist's (2015) arts-based research in *Music education–general concepts and potential cases* gave me insight into the many types of arts-based research methodologies related to music education. The article outlines processes relating to arts-based research, including how to develop research questions and collect and analyse data. She submits that the purpose of this type of research is to deepen the understanding of the artist's discipline (Vist, 2015:263). I used Irwin *et al.*'s (2006) *The Rhizomatic Relations of A/r/tography,* Gouzouasis'(2006) *A reunification of Musician, Researcher, and Teacher: A/r/tography in Music Research*, and Springgay, Irwin and Kind (2008) *A/r/tographers and living inquiry* to help me make sense of what a/r/tography is and how to approach this study through this methodology. As the developer of the methodological approach, Irwin *et al.* (2006) explain how through a/r/tography, the researcher can exist simultaneously within the space of the artist, teacher, and researcher (Springgay, Irwin & Kind, 2008:84). This resonated with me considering that this study originated from my living experience as an artist and teacher in my current place of employment. Relating to the Jazz programme, which is still being built, a/r/tography focuses on understanding the changing circumstances rather than definitive information or conclusions. As the strategies I used to build the Jazz programme resulted from a continual process of trial and error through my roles as the artist and teacher, Springgay, Irwin and Kind (2008:87) show how I can understand how these relationships coexist and how they influence each other through the lens of the researcher). Thus the ability to research my practices and teaching methods allows me to extract new "patterns of meaning" (Springgay, Irwin & Kind, 2008:89) to help advance Jazz education in South African high schools.

Gouzouasis (2006:24) explains how, through this living inquiry of the strategies I used to build the Jazz programme at DHS, I can identify patterns by vacillating between my roles of artist, researcher, and teacher. He presents that in a/r/tography, there is no hierarchy of roles between artist, teacher, and researcher. Still, each is allowed to coexist in this living experience as I rely on my work experience as a Jazz performer to analyse the prescribed CAPS syllabus and relate that to the schooling reality I encounter. Through a/r/tography, I can conduct research as art itself,

from the perspective of an artist using my artistic voice (Gouzouasis, 2006:23). According to Gouzouasis (2006:24), the arts-informed methodology presents performing musicians with the ability to research their practices which have increased academic contributions from musicians in the research space. This living inquiry which does not seek conclusions, being in a constant state of motion, generates more questions than answers. In my context, questions relating to implementing the Jazz stream of CAPS initiated this study, leading to other questions about compelling Jazz pedagogical methods. Finding connections between my professional and personal relationships, through a/r/tography, I can discover what led to my educational experiences in my past and present and how these relate to broader concepts and philosophies (Gouzouasis, 2006:24). Gouzouasis' concept of a "musicianresearcherteacher" describes my place within this project and indicates the fusion of roles which informs this study (Gouzouasis, 2007:34,44).

Irwin *et al.* (2006) explain how in a/r/tography, perspectives shift between artist, teacher, and researcher, where none is superior to the other. They refer to the relationship between the arts and education as "rhizomatic relations of living inquiry" (Irwin *et al.*, 2006:70). In this study, the collaborative project "The City of Richgate" demonstrates how inquiry through an artistic perspective can potentially lead to situations that are interconnected and related in multiple directions, reinforcing that this methodology aims to understand the world without drawing conclusions (Irwin *et al.,* 2006:70-71).

The ability to approach this study through the lens of an artist encouraged me to use songwriting to document my reflections on my musical pedagogical past in Chapter 7. I closely referenced Bakan's (2014) *A song of songs: A/r/tography, auto-ethnography, and songwriting as music education research* and Lee's (2004) Riffs of Change: Musicians becoming music educators to help me understand how to use artistic forms to conduct research. Lee's (2004) thesis resonated with my experience of taking on the role of music teacher at my current place of employment. She presents a storied dissertation investigating musicians' lives as they enter the education arena.

Her presentation of the research through stories, not traditional research formats, helped me understand how to apply this method to my study through songwriting and an approach to documenting my biography in Chapter 7 as though I were telling a story. She presents her interview with a grade 8 music teacher through a monologue in Chapter 3, which I view as a creation of art through research.

Bakan's (2014:1) study helped me understand how songs can broaden my experience as a music teacher and artist. Similarly, Bakan's (2014) use of personal stories and songs as narrative reflections illustrated how autoethnographic reflections could reveal what a person inherits musically and personally. His approach to his study is similar to this study's methodological approaches of auto-ethnography, a/r/tography, and musical inquiry. Both Lee (2004) and Bakan (2014) allowed me the freedom to use my artistic voice throughout this study, with my approach to writing specific chapters as the creation of art.

2.2 Curriculum

Despite there being a significant amount written on curriculum reforms in South Africa, I specifically looked at three works:

Fiske and Ladd (2004) *Elusive Equity: Education reform in post-apartheid South Africa* presents historical documentation of South African education reforms from apartheid to Outcomes Based Education. The research highlights South African policymakers' steps to address past educational injustices to promote equity and fairness for all South Africans. They emphasise that the previous government used education to further the goals of apartheid, with financial resources favouring the white student minority (Fiske & Ladd, 2004:24). I found this study particularly helpful in tracing the developments in South African curriculum reforms that have now led to the inclusion of Jazz in the current CAPS. Fiske and Ladd (2004) claim that government strategies to establish a single national education department included efforts to equalise resources across provinces and schools. Despite efforts, addressing these past injustices presented financial challenges for

the new government (Fisk & Ladd, 2004:74). They concluded at the time that despite the progress government made, it failed to promote equal access for all and that equity, relating to provisions and quality of education offered, remains "elusive" (Fiske & Ladd, 2004:233) due to economic pressures on government. This problem appears to have perpetuated today, especially regarding schools' limited access to resources.

Hellberg's (2014:68) *A Critical Review Of South Africa's Curriculum And Assessment Policy Statement Grades 10-12 Music* closely relates to this study's focus on Music at the FET level. The study was conducted two years after CAPS was introduced, yet many of the challenges she presents relating to the music curriculum are still valid today, eight years later in 2022. She presents a detailed analysis of the three streams of CAPS' music syllabus, IAM, WAM and Jazz, to propose recommendations for curriculum improvements through a comparative study with six other countries' music curricula (Hellberg, 2014: 39-68). Hellberg (2014:96) draws attention to the fact that, at the time, most music teachers were following the WAM stream in CAPS, which she attributes to a lack of teacher training. She puts forward that even though CAPS aimed to promote IAM and Jazz, specialists in these fields were not consulted, resulting in vague guidelines for these streams (Hellberg, 2014:58). Hellberg (2014:58) adds that DBE committed to a revision of the Jazz and IAM syllabus. Yet, years later, nothing has changed regarding the syllabus content or resources to assist with teaching the content.

De Villiers' (2015) *The transformation of music education: A South African case study* reflects education reforms post-1994. She traces the transformation of curriculum reforms in music education similarly to Hellberg and concludes that despite the intended transformation goals, the curriculum follows a Western approach (De Villiers, 2015:321). As a lack of training and access to resources is presented as challenges to implementing curriculum changes, I found her study of particular interest. As the curriculum advisor for music in the Eastern Cape, De Villiers (2015) conducted workshops to train teachers in her district on the new content covered in the music subject. De Villiers (2015: 317-318) highlights several challenges she experienced with teachers

who attended the workshops, including principals moving teachers around between grades and learning areas and concludes that when teachers are unable to understand the curriculum, they revert to teaching what they know and what they feel comfortable with.

I found Young's (2013:101) *Overcoming the crisis in curriculum theory: a knowledge-based approach* to have some relevance to this study, as he emphasises the need for critical engagement with curricula to ensure that learners are "prepared for employment" and can be developed in their creativity. Young (2013:102) shows how curriculum designers and government consult specialists less than they should in the United Kingdom, which correlates with trends noted in South African curriculum reforms, where teachers were not consulted when changes were made. Like Young (2013:107), I believe that a learner has a right to access knowledge and, in this study's context, access to Jazz education, which appears to be invisible in South African schools. Related to the nature of Jazz education, which encourages the learner to explore possibilities through creative outputs, Young (2013:106) submits that education should inspire learners to gain knowledge and not only focus on acquiring information for promotion from one stage of education to the next.

2.3 Jazz Education in the U.S.A.

Because music education in the U.S.A is determined by each state and not mandated on a national level, it presented challenges to locating literature that spoke to Jazz education in the U.S.A. at the high school level. The literature sourced was mostly regionally focused, with few references to the early development of Jazz education. I chose to focus on four primary sources because they helped me understand how Jazz education began in the U.S.A and what influenced the development of Jazz education.

I referenced Jazz trumpeter Paul Berliner's (1994) *Thinking in Jazz: The Art of Improvisation* to provide insight into the stages of development in a Jazz performer's journey. He states that the church is usually the first place where children are exposed to music and have a performance

platform, which resonated with my personal experience (Berliner, 1994:24). Berliner (1994) also highlights the role of high school-level music programmes in the history of the development of Jazz education in the U.S.A, where some of the greatest Jazz artists were schooled in the art of Jazz (Berliner, 1994:27). This is directly related to the central themes of this study. Berliner (1994:11) shows how a lifetime of experience lies behind every Jazz performer's creative ideas. I chose this book to understand the formative years of a Jazz musician's life, especially regarding improvisation and the processes that help develop a Jazz musician's craft. Berliner (1994:22) asserts that these influences start from childhood memories, the environment a child grows up in, and their musical community. As this closely relates to my music pedagogical biography, how I grew up and what formed my childhood memories, Berliner's (1994) book provided insight into the stages of my musical biography and how my present Jazz pedagogical methods were shaped. Berliner (1994:41) emphasises the importance of having musical mentors and a Jazz community, which speaks to the hypothesis I present in this thesis of the need for critical engagement with professional Jazz musicians to advance Jazz education in South Africa. Relating to the environments which encourage growth in Jazz through conversations about Jazz, listening to Jazz, and gleaning ideas from other musicians, Berliner (1994:37) refers to this as the "hang". He adds that opportunities created through high school Jazz programmes become entry points for young Jazz musicians into the Jazz community, which relates to one of the outcomes of the Jazz programme at DHS (Berliner, 1994:37).

Prouty's (2005) essay on *The History of Jazz Education: A critical reassessment* presents differences between academic and non-academic practices of Jazz. He states that educational Jazz programmes have been detached from the traditions of Jazz, highlighting Jazz's initial development through informal learning settings (Prouty, 2005:8). Prouty (2005:82) identifies Jazz education's development into three main periods; pre-1940s, where Jazz was learnt orally, the establishment is Jazz at tertiary institutions, and Jazz education between the1960s and 1970s in high schools, which is viewed as the "explosion" of Jazz. He does point out that literature on Jazz education only represents one side of the development of Jazz, neglecting the Jazz community

itself. His study speaks to the model of teacher-performer who has connections to the Jazz community that this study proposes as necessary contributors to the development of Jazz education in South Africa (Prouty, 2005:98).

Ferriano's (1974) study of the school Jazz ensemble in American music education outlines the development of school Jazz bands and their influence on the development of Jazz and Jazz education in high schools. The study provides a background to the story of high school Jazz bands which contributed to the establishment and development of Jazz education in the U.S.A. The inclusion of the school band's practices in the context of music education employed Jazz musicians who were the forerunners in promoting Jazz education in the high school space. Once again, this speaks to the value of professional Jazz musicians' contribution in the context of Jazz education in the high school space.

Mantie's (2008:4) paper on *Schooling the Future: Perceptions of Selected Experts on Jazz Education* presents his view on the approach that Jazz studies have taken in high schools in the U.S.A. He proposes that too much emphasis is placed on technical outcomes, modelling classical music approaches, and not necessarily following the traditions of Jazz. This lack of focus on improvisation also does not reflect current practices in Jazz outside of education, which he believes impacts the community of Jazz post-secondary level (Mantie, 2008:7). He also highlights the lack of literature available on Jazz education, specifically at the high school level (Mantie, 2008:1). According to Mantie (2008:8), the big band is the standard vehicle for Jazz instruction in school. Still, it presents problems that detract from the nature of Jazz itself. He attributes this approach to teaching Jazz which focuses on big band charts, to a lack of teacher training. He concludes that despite challenges resulting from this model of Jazz education in schools, educators are not obligated to follow Jazz traditions.

2.4 Jazz Education in S.A.

Regarding Jazz education in South Africa, Ballantine's (2012) *Marabi Nights: Jazz, 'race' and Society in Early Apartheid South Africa* and Coplan and Wright's (1985) *In Township Tonight* provide detailed accounts of early developments of South African Jazz and Popular music starting from the 1930s. They highlight the influence that church music and American Jazz had on the creation of an authentic South African Jazz style called Marabi (Coplan & Wright, 1985:8). Ballantine (2012), in particular, documents approximately sixty interviews with early South African Jazz musicians to present accounts of historical events that have drawn attention to South African musical culture, which was in danger of being forgotten (Ramanna, 2014:157). As the literature on Jazz education is severely lacking, both these resources presented valuable information that traced factors that led to the development of South African Jazz and, in turn, the inclusion of the Jazz stream of the CAPS.

Ramnunan's (1997) thesis *Towards a Jazz Education Programme for the Senior Secondary Schools in South Africa*) and Soodyall's (1999) *Jazz in the Classroom- An interdisciplinary and Intercultural Mean of Achieving 'Arts and Culture' Outcomes in Curriculum 2005* present cases for the inclusion of Jazz in the South African music curriculum. Interestingly, they both provide details of methods that can be used to introduce Jazz programmes in schools. Ramnunan (1997) draws from personal experiences at a private high school in KZN. He advocated for the inclusion of Jazz, outlining the benefits of improvisation as a tool to develop creativity. He outlined a detailed Jazz programme, highlighting how teachers could use technology in pedagogical practices. Ramnunan's (1997:77) proposed Jazz programme was intended to be an independent programme, which would run as an extension to the Grade 12 music curriculum and not be included in the prescribed syllabus. His proposal was for the Jazz syllabus to be taught after school in the form of ensemble and improvisation classes. The presented programme, which includes suggested scheduling of lessons, approaches to improvisation, and songs, is laid out in increasing

difficulty from Grades 10-12. This thesis should be considered a resource for teachers who want to start a Jazz programme at a school.

Similarly, Soodyall's (1999) study presents reasons for the inclusion of Jazz in the music curriculum, emphasising the perpetuation of Western classical music in high schools. Her focus was on the value of Jazz about Curriculum 2005, stressing that at the time, music teachers appeared to lack an "understanding of the structure, content and context of the genre, or suitable methods" (Soodyall, 1999:1). I present that twenty-three years later, little has changed in the space of music education with WAM still being the dominant curriculum for music subject in South African public high schools.

Thusi's (2001) paper on *Jazz Education for Post-Apartheid South Africa* once again outlines the values and benefits of the inclusion of Jazz in the curriculum to redress past issues of prejudice in South African education, not specifically Music education. As this paper was written before the inclusion of the Jazz stream in CAPS, he presents reasons why Jazz education should be included in the syllabus and also why it would play a significant role in understanding South Africa's "cultural and political history" (Thusi, 2001:1). He emphasises the importance of improvisation which is central to Jazz, as a "vehicle of expression and development". Thusi (2001: 11) views Jazz as an approach to education more than merely a style of music. He refers to this as "education through Jazz". According to Thusi (2001:11), the nature of Jazz education encourages creativity in learners, which he presented as a way to achieve one of the outcomes of the Revised National Curriculum Statement. He made a case for Jazz's inclusion stating that it would help to accomplish many of the anticipated goals of RNCS, including developing learners' critical thinking, ability to work together, and organise and manage time effectively.

2.5 Conclusion

South African researchers (De Villiers, 2015; Drummond, 2015; Jacobs, 2010; McConnachie, 2016; Mkhombo, 2019; Thusi, 2001) have all produced vital works relating to the developments, reforms, and challenges in South African education. Relating to music education, these reforms present options for transforming and including diverse cultures. However, concerted efforts must be made for these reforms to impact classroom practice, as the curriculum still maintains a Western approach. What needs to be addressed is the efficacy of the Jazz stream of CAPS. This is an option that music educators still need to explore. In the next Chapter, I will outline the qualitative research methods I used to conduct this study in order to extract the methods used to build a Jazz programme using the Jazz stream of the CAPS syllabus

CHAPTER 3

METHODOLOGY

I have chosen the Arts-Based Research (ABR) methodology and qualitative research for this thesis to unpack the strategies and methods used to build the Jazz programme at DHS. ABR is an umbrella term for several arts-related methodologies, including practice-led research, auto-ethnography and a/r/tography (Vist, 2015:260). Closely referencing Lee's storied dissertation (2004) and Bakan's artistic, autoethnographic, a/r/tographical and musical inquiry (2014), I have used a/r/tography to direct the writing style and language I have chosen. In particular, Bakan's (2014:1) dissertation explores how songs can "broaden understandings of the lived experience of musicians, music learners, and teachers". He uses personal stories and songs to "demonstrate how auto-ethnography (as narrated in reflections, story, and songwriting) reveals personal, scholarly, and musical inheritances" (Bakan, 2014:2). This approach allows me the freedom to write this thesis as a composition, through the voice of an artist, with the aim of the style of writing being an integral part of the creation of art.

3.1 Practice-Led Research

Practice-led research, which is relatively new to qualitative research methodologies, first emerged in the United Kingdom (UK) in the mid-1970s and early 1980s among artists and designers (Gray, 1996). Gray (1996: 12) expands,

> The concept of 'practice-led' research (that is, research initiated in practice and carried out through practice courses) within the context of formal research for higher degrees ... methodology is evolved in awareness of what the researcher considers 'knowable' in the discipline.

Since this study was initiated from questions and observations from my experience as a music teacher implementing the Jazz stream of the CAPS music syllabus at a high school, practice-led research seemed the most appropriate methodology to adopt. In general terms, this type of research forms and identifies questions, challenges, and problems experienced by the researcher through their practice in that particular field (Gray, 1996:3). My ability, as the researcher, to reflect on techniques and practice methods I have used makes provision for me to research and reflect on my methods of practice. Previously, research in the field of arts has been executed from an external perspective "through scientific methods where the research was objectified, and the researcher remained detached" (Gray, 1996:12). Practice-led research makes the prospect of research accessible to me as a practising Jazz artist and teacher, being able to approach the study as creative, viewing the contribution of knowledge through this study as "an act of creation" (Gray, 1996:12).

Practice-led research appears to have been a solution for several arts researchers who have experienced challenges with quantitative research designs. These quantitative designs tend to exclude the researcher's viewpoint due to generalisations derived through data analysis (Haseman, 2006:2). The qualitative nature of practice-led research allows for critical analysis of practice by those actively practising in their respective fields of art. As Haseman clarifies, practice-led research is concerned with the improvement of training and new philosophies of practice "from the insider's understanding of action in context" (Haseman, 2006:3). Thus, the experience and perspective of the researcher or practitioner are accounted for, analysed and documented through conclusions and recommendations.

Candy (2006) further elaborates on practice-led research, observing that,

> The primary focus of the study is to advance knowledge about practice or to advance knowledge within practice. Such research includes practice as an integral part of its method and often falls within the general area of action research? (Candy, 2006:1).

As this project is a lived experience for me as a Jazz artist who is a music teacher based at a high school in KZN, this practice of teaching and developing the Jazz programme is ongoing with new information learnt daily. The aim of the study is thus to use the knowledge gained through this practice to discover what has led to the programme's success in advancing the practice of Jazz education at the high school level.

Using the CAPS syllabus as a guide to teach high school music students, Jazz has presented challenges but has equally resulted in opportunities for the advancement of Jazz education. The option of a Jazz stream in the CAPS Grades 10-12 music syllabus has provided a framework for Jazz education that is producing a growing interest in Jazz and, subsequently, new Jazz student musicians through the programme at DHS. Gray (1996:10) points out,

> Research should not be seen as conflicting with practitioners' methods but as an expansion of them. Perhaps separation is futile, as what we are trying to do is integrate and synthesise the best aspects of each into a critical dialogue, which needs two elements to create it: practice-led research is simultaneously generative and reflective.

As I reflected on the strategies I used to build this programme and responses from learners who have been part of it, I generated knowledge of what led to its success. Specifically relating to research methodologies in music, Draper and Harrison (2011:87) show how training courses in practice-led research in Australia have led to an increase in open-mindedness toward the prospect of doctoral studies in music by creative and performing artists. They reference the Bologna declaration signed by twenty-nine European countries in 1999 in an attempt "to harmonise European educational programmes to provide comparable, compatible, and coherent systems of higher education in the region" (Draper & Harris, 2011:87). A resulting published handbook called Polifonia (Polifonia Working Groups, 2007), which outlines guidelines for what is termed third-cycle (Doctoral) studies in higher music education, states:

> It would seem logical to be able to research and communicate about music in all circumstances and from all aspects within the institution that deals most

> specifically with it and by those people who are executants rather than confining this activity to those institutions that happen to offer musicology as a scientific study field. For this reason, amongst others, professional music training institutions have started to offer doctoral studies of different kinds as well. (Polifonia Working Groups, 2007:9)

The practice-led approach to research allows for open-mindedness by practising musicians to want to commit to the timeframes that PhD studies require (Draper & Harrison, 2011:87). Amid commitments to work, which includes creative outputs and performances, as well as family and teaching responsibilities, the prospect of musicians researching their practices towards higher degree qualifications seems more appealing and attainable. In Australia and Britain, there is a notable increase in the number of professional musicians enrolling for higher degree qualifications with the inclusion of practice-led research as a legitimate research methodology (Draper & Harrison, 2011:87). As a performing and creative artist, I have used methods and strategies I am familiar with to develop the Jazz programme at DHS. My reflection upon these methods and strategies presented an opportunity for a higher degree qualification through practice-led research.

Draper and Harrison (2011:91) indicate how practice-led research allows for a deeper appreciation and understanding of the musicians' craft by musicians themselves, without distorted findings that were previously only reflected upon through observation and scientific research methods. Requirements for higher degree qualifications by schools and music education programmes have also added to the growing interest in higher degree research (Draper & Harrison, 2011:92). In the context of South Africa, the Post Graduate Certificate in Education (PGCE) is a case in point. Schools advertise full-time music teaching posts with a PGCE qualification as a mandatory requirement. Despite the CAPS outlining the Bachelor of Music (BMus) degree as the minimum requirement to teach music at a school (DBE, 2011a:11) for music educators who wish to apply for these posts, they now have to complete a PGCE.

Through the intensity of study required for higher degree research, more time must be invested in reflection upon methods of practice by those who practice. This helps the artist/researcher draw pedagogical insights and recommendations through the transparency of their methods. I have found that many Jazz performing artists are not transparent with their methods of practice or performance, closely guarding these as trade secrets, with some fearing that their students might surpass their level of expertise. Contrary to this practice, Berliner (1994:38) discusses how the community of Jazz musicians becomes a pool of shared knowledge with informal study through socialising of performers. He contends,

> For almost a century, the Jazz community had functioned as a large educational system for producing, preserving, and transmitting musical knowledge, preparing students for the artistic demands of a Jazz career through its particularised methods and forums (Berliner, 1994:37).

Inquiry into this educational system will ultimately reveal insights into methods and strategies. In practice-led research, the artist/researcher is "central to the inquiry as is the context in which the research is taking place" (Malins *et al.*, 1995:2-3). Malins *et al.* (1995:9) conclude through examples of four practice-led PhD research projects that this type of formal research methodology can potentially lead to "developing critical contextual debate and generating new knowledge".

In 1975, pedagogue William Pinar presented a paper on *The Method of Currere* at the annual meeting of the American Research Association in Washington D.C (Pinar,1994:1). Pinar (1994) developed this method out of a need for him to understand how his academic studies could help him to make enquiries into his life choices and his biography. By analysing each decision that led to the next, the resulting outcome would be a deeper understanding of how he existed in that particular place and what led to him making those choices (Pinar, 1994:19).

> If I chart these choices and circumstances on a timeline and then begin to describe (as I remember now) the transitions from that situation to the one that

> followed, I see there is coherence. Not necessarily a logical one, but a lived one; a felt one. The point of the coherence is the biography as it is lived .

He hoped that this method of currere, which requires self-reflection and research of one's practices, would enable educators to "reconceptualise the meaning of curriculum" by taking into account their biographies as sources of data (Pinar, 1994:20). He writes,

> By taking oneself and one's existential experience as a data source and using the psychoanalytic technique of free association, one can build a linear and multidimensional biography based on conceptual and pre-conceptual experiences (Pinar, 1994:19).

About my musical experiences throughout my life, the reflection of my biography through free association becomes a data source. Like Pinar (1994), by analysing each decision that led to the next, the resulting outcome will be a deeper understanding of how the Jazz programme was built at DHS. The method of currere, which is practice-led in nature, consists of four stages; the regressive (where the educator records their past educational experiences), the progressive (where the educator thinks of and envisages a future), the analytical (where the educator describes their current practices in education), the synthetical (where the educator seeks to analyse the meaning of the present) (Pinar, 1994:21-26). Relating the method of currere to my biographical history, close reflection on each choice and circumstance that has led to each stage of my musical career will enable me to understand the why, what and how that led to the methods and strategies I have used to build this Jazz programme at a high school.

In a collaborative study between four Canadian doctoral students who made use of the method of currere in curriculum studies, Beierling *et al.* (2014) found that through interrogation and critical engagement with their academic biographies, the method allowed them to challenge the assumptions and preconceived understandings of what they knew and how they came to know it, allowing for analysis of biases, values and beliefs (Beierling *et al.,* 2014:3). Currere also allowed Hanson to focus his autobiographical inquiries, particularly towards curriculum studies, "to

strengthen interrogations of knowledge and schooling" (Beierling *et al.,* 2014:3). This methodology led me to an interrogation of my biography, my currere, which I discuss in great detail in Chapter 6, entitled "Me, the artist", unpacking my academic background to identify connections between my personal experiences and my professional work. A/r/tography is shaped by understanding the relationships between community, art and research (Springgay, Irwin & Kind, 2008:84).

3.2 A/R/Tography

Described as a "dynamic form of arts-based educational research" (Gouzouasis, 2007:34), a/r/tography is an approach to social sciences that takes the perspective of the individual, who exists simultaneously in the space of artist, teacher and researcher, to better understand educational practices (Springgay, Irwin & Kind, 2008:84). Unlike traditional forms of research enquiry, a/r/tography is similar to action research which does not follow a prescribed plan or method, but seeks to gather data through continually asking questions, analysis, and interventions through living enquiry (Given, 2008:26). A/r/tography uses art practices such as music, visual arts, dance, poetry and other performance arts as a way to research and subsequently understand the world without concluding (Irwin *et al.*, 2006:70). In this living inquiry into methods and strategies used, the artist-teacher, through the lens of the researcher, aims to compose or produce research (Gouzouasis, 2006:24). Gouzouasis (2006:23) explains,

> A/r/tography is a new conceptual framework for arts-based educational research wherein an individual's stance as an artist/researcher/teacher is central to producing arts-informed research. When we engage in a/r/tography, we conduct inquiries through our artistic experiences and begin to consider our research from a perspective of living inquiry.

He shows that the prospect of the artist being able to research their practices through a/r/tography has increased academic contributions from musicians who have previously been silent in this space or research (Gouzouasis, 2006:24). The shifting of perspectives from artist to

teacher to the researcher is intertwined and simultaneously "dedicated to perceiving the world artistically and educationally" (Springgay, Irwin & Kind, 2008:84). None of these perspectives is superior to another "as they occur simultaneously in and through time and space" (Irwin *et al.*, 2006:70). In my own experience, the balance between the roles of artist, teacher and researcher is not easy to achieve, and often difficult to predict. Lee's (2004:12) a/r/tographic study, which explores musicians becoming music educators, reveals that "there was an assumption that becoming a classroom music teacher would lower one's status as a musician". This belief is shared by many of my peers in the performance industry. The thinking has been that teaching is what a musician does when the window for performance has closed.

In my experience, the ability to do both equally well is not simply about effective time management, with time investments and demands that teaching and performing require. I often struggle with this inner battle, questioning if the investment in my teaching post is drawing me away from my performance spaces. Like myself, performing musicians are presented with this conflict within themselves, one that vacillates between being a good teacher or a good performer (Lee, 2004:12). To this end, I made career choices based on the anxiety of balancing performance with teaching. In particular, I resigned from the university post I held to free up my time to compose, perform, and build my artistic career. At the time, it was the right decision for my goals. I find myself in a similar space where teaching once more demands a considerable amount of my time and focus. The difference is that due to the experience I gained through my interaction in both arenas, I can use the Jazz stream of CAPS to build a programme while still pursuing my creative and performance outlets. Lee describes this conflict within a musician as a "grappling with their sense of identity" (Lee, 2004:2). She believes that music is "the underlying theme and variation" of a musician's life and "a medley for the melodies of their stories" (Lee, 2004:2).

A/r/tography uses several methods of enquiry used in qualitative research, such as interviews, observations, and notes-taking reflections (Given, 2008:27). Pinar's free association allows for the disengagement of self for each role of artist, researcher and teacher to reflect on the other

without bias or dominance. Relating to my experience as a high school music teacher, my classroom is what Springgay, Irwin and Kind (2008:84) describe as the "living system that adapts itself to changing circumstances". This living system is constantly evolving and adapting. I experience and observe students daily through the lens of an artist, facilitating and translating this knowledge through the teacher's vehicle, which is now reflected upon through the researcher's lens. Considering that the music programme at DHS began with students without prior knowledge of or access to formal music training, this adaptation or living system is precisely the reality I am creating, living through, and still discovering. Gouzouasis (2006:24) explains that by describing connections between professional and personal relationships, we aim to find "what has been, what is now, and what can be (come) –regarding not only the nature of our educational experiences but how those experiences are related to the broad".

Irwin *et al.*'s (2006:71) collaborative project "The City of Richgate" is used as a way to elaborate on a/r/tography as a "methodology of situations". The project demonstrates how a/r/tography, which uses inquiry through an artistic perspective, can "provoke the creation of situations" that can potentially grow in multiple directions and are interconnected. This is referred to as the "rhizomatic nature of a/r/tography" (Irwin *et al.*, 2006:71).

> Rhizomes are interstitial spaces between thinking and materiality where identities and in-between identities are open to transformations, and people's locations and objects are always in the process of creation...For A/r/tographers, this means theorising through inquiry, a process that involves an evolution of questions, this active stance to knowledge creation informs A/r/tographers' practices making their inquiries emergent, generative, reflexive and responsive (Irwin *et al.*, 2006:71).

My interaction with Jazz artists who are now practical teachers in the Jazz programme at DHS is one example of creating situations resulting from connections between my professional and personal relationships. A/r/tographic inquiry is living and does not seek conclusions (Irwin *et al.*, 2006:70). Relating to the improvisational nature of Jazz and, ultimately, how I have learnt to

engage with the world, this methodology resonates with me. This a/r/tographic approach, which is speculative and does not follow logical processes, allows the researcher to seek different perspectives that are alternatives to fixed or predictive research methodologies (Barney, 2019:623).

My Jazz teachers and mentors have taught me that the music composed is not intended to be the destination or final product but rather the roadmap and vehicle for creativity and possibilities. Jazz is never played the same way twice and should never be played the same way twice. I extended this ideology to how I perform at my concerts by knowing the framework of the songs we plan to perform, but rarely setting an order of the songs and how we will perform it. I want my performances to be lived and experienced at that moment without the predictability that comes from a rigid setlist. The uncertainty allows for spontaneous creation on various levels. I have found that many variables determine how a piece of music is performed, including the combination of people that make up an audience. Not having a setlist forced my band and I to rethink and develop ideas in the moment, which, as I write this, has become apparent to me is the practice of a/r/tography.

The fundamental characteristics of Jazz, which include improvisation, individual expression, and spontaneous creativity, appear to have seeped into all aspects of my life over time (Gioia, 1997:8). Naturally, this would also direct and inform how I teach, with approaches that constantly evolve and change as I learn from what I find more beneficial to students and the development of Jazz programmes. Although harmony and rhythm are deeply entrenched as extensions of the African diaspora within Jazz systems, in this research I focus on what resonates most within my development. The ability to "trust uncertainty" is precisely what Irwin and Springgay (2013) describe as the practice of a/r/tography (Le Blanc *et al.*, 2015:355). Barney's (2019:619) discussion about a/r/tography working as "an idiosyncratic and developing methodology for finding and losing one's way" resonates with my experience developing this Jazz programme. There have been several instances when losing my way with the prescribed Jazz stream in the CAPS syllabus led me to find the approach that worked, and even that needs to be fluid with the

differences in learners' musical abilities, moods and personalities. The fluidity of this approach to teaching is what I have come to learn is a/r/tographic practice (Barney, 2019:625). I am using auto-ethnography as the third research methodology to understand how this a/r/tographic practice relates to the cultural surroundings.

3.3 Auto-ethnography

Auto-ethnography is a qualitative research methodology in social sciences that connects the researcher's experiences to cultural surroundings (Ellis & Bochner, 2000:739). The researcher can write in an individualistic style, drawing from personal accounts and how they relate to surrounding society and cultures (Wall, 2006:146). Similar to anthropology which studies human behaviour, culture and society, auto-ethnography seeks to analyse personal experiences rather than merely providing descriptions of these accounts (Chang, 2008:46). It is written in the first person to allow the researcher to identify connections and interpret their personal experiences to surround cultural, social and political aspects (Given, 2008:48). Specific to this project, this type of research allows me as the researcher to include my life as a teacher and artist as a conscious part of this research.

Chang (2008:46) submits that auto-ethnography could take on various forms, some focusing on the broader socio-cultural conditions through "descriptive or performative storytelling". Central to the aims of this study is the analytical approach of auto-ethnography which stands to interpret the narrative details of my musical biography, my currere (Chang, 2008:46). Concerning conventions in academic writing, Ellis and Bochner (2000) present,

> By not insisting on some sort of personal accountability, our academic publications reinforce the third-person, passive voice as the standard, which gives more weight to abstract and categorical knowledge than to the direct testimony of personal narratives and the first-person voice (Ellis and Bochner, 2000:734).

Like practice-led research and a/r/tography, auto-ethnography allows me, the researcher, to write within the academic space in my academic voice through personal biographies and introspective reflection. This form of writing from the author's perspective allows the reader to "think with our story instead of about it" (Ellis & Bochner, 2000:735), again moving away from a more scientific approach where research is objectified (Gray, 1996:12). Reed-Danahay (1997:9) describes auto-ethnography as "a form of self-narrative that places the self within the social context". Relating to ethnography which is both a method and a text, auto-ethnography will allow me to understand my self-narrative within the social context of the students and teachers within the Jazz programme at DHS to draw conclusions that have led to its successes (Reed-Danahay, 1997:9).

Chang (2008:48) describes the process of auto-ethnography as having three distinct parts; "ethnographic in its methodological orientation, cultural in its interpretive orientation, and autobiographical in its content orientation". Thus, auto-ethnographers can gain "cultural understanding through analysis and interpretation" (Chang, 2008:48). In other words, this methodology focuses not on the self but on researchers using their personal experiences or themselves to understand others. The unique experience functions as an interpretative tool. Auto-ethnography uses "personal experiences as primary data'' and follows a similar process of research to ethnography: "data collection, data analysis or interpretation, and reporting" (Chang, 2008:49). Regarding the procedures that auto-ethnographers follow, Chang (2008:49) elaborates,

> They collect field data by means of participation, observation, interview, and document review; verify data by triangulating sources and contents from multiple origins; analyse and interpret data to decipher the cultural meaning of events, behaviours, and thoughts; and write ethnography…At the end of a thorough self-examination in its cultural context, auto-ethnographers hope to gain a cultural understanding of self and others directly and indirectly connected to self (Chang, 2008:49).

I have chosen to use my biography in Chapter 7, "Me, the artist" as a primary data source to collect, analyse and represent data on tools and strategies I have used to develop the Jazz programme at a high school. Using Pinar's method of currere, I found myself straddling between the roles of researcher and artist as I reflected upon my educational biography. Considering that a/r/tography allows me the freedom to exist simultaneously in the space of an artist, teacher and researcher, to understand educational practices better, I chose to write chapters in the space of an artist, viewing the chapters themself as a composition, as the art. I deliberately framed these chapters, outlining and highlighting each transition in my biography as I remember it, similar to how I would approach a musical composition. In his research, Bakan (2014:ii) explored new methods in music education research through similar practices of songwriting. He says,

> I use a/r/tographically to braid music, lyrics, scholarship and research, auto-ethnography, and other creative, analytical practices to demonstrate how songs and memories can be used as interpretive texts for understanding artistic identity and the nature of being a musician (Bakan, 2014:ii).

Using his research as a point of reference, the tone of "Me the Artist" is personal. In key places, I could find no better way of expressing that part of my history than through musical compositions with lyrics. Digital audio recordings of these songs can be found online (http://natalierungan.co.za/?albums=theres-a-sound-in-my-head) in support of these findings (Rungan, 2022).

Auto-ethnography allows me to use aspects of my personal life, some that are emotive and others that are not (Chang, 2008:50), to understand why students have responded well to the Jazz programme at DHS. Through interviews with students who have participated in the programme and music educators involved in Jazz studies programmes at South African Universities, I aim to theorise a self-reflexive framework for developing Jazz education in South Africa. This research methodology is beneficial because it is "friendly to researchers and readers" (Chang, 2008:51), with the data source being familiar. Gergen and Gergen (2002:14) state that auto-ethnography allows the researcher to follow alternate, non-traditional academic writing,

where "one's unique voice-complete with colloquialisms, reverberations from multiple relationships, and emotional expressiveness-is honoured". The reader can relate more to this type of writing being emotive and expressive. Admittedly, the freedom to write within this context is liberating to the artist in me, who often moves into the composer space without planning to.

A fundamental difference between ethnography and auto-ethnography is that ethnographers start their research unfamiliar with their topic by focusing on others, whilst auto-ethnographers are familiar with their subject, using their personal lives as the primary source of data (Gergen & Gergen, 2002:14). Despite auto-ethnography being less popular than ethnography, researchers have found that using their biographies as a primary source of data has been the only method that could answer their research questions (Duncan, 2004:2). Wall (2006:155) proposes that the desire and motivation to investigate this data by the researcher who has lived through this experience, is also what strengthens auto-ethnography as a research methodology. The familiarity with the topic allows both the writer and reader into "a space of intimacy" (Gergen & Gergen, 2002:15). Duncan states that even though other experts are knowledgeable in the field academically, they lack practical experience relating to day-to-day matters and decisions that need to be made (Duncan, 2004). Duncan (2004: 2) describes,

> Every day, I had to answer hundreds of questions about the visual and interactive style of the program for which there were no widely accepted standards. Generally, I would rely on my background in graphic design, computer-based presentations, and education to make decisions that I consider essential to the learners' experience of the program and as important as the content.

Through analysis of her methods and experiences, Duncan (2004) could draw strategies to teach. This resonates with my knowledge of building the Jazz programme at DHS. There were and still are several situations I face that few in my field can relate to, identify with or even offer advice for. Research on the methods she used in practice allowed Duncan to improve her design practice (Duncan, 2004:2). One of the goals of this project is to draw this research data into broader

discussions around curriculum development. The aim is that these discussions will help with the advancement of Jazz education in South African high schools.

3.4 Conclusion

The qualitative research methodology of ABR has allowed me to interrogate and reflect on my methods of practice as an artist who is building a Jazz programme at a South African high school. This is a lived experience for me as an artist and teacher, developing a Jazz programme with new information being learnt daily. Reflecting upon these strategies through the researcher's lens allows for a non-scientific approach to questions and observations about the Jazz stream of the CAPS that led to this study's goals. Through the lens of an artist in the space of a teacher, ABR enables me to broaden my understanding of the methods I use to build the Jazz programme on an ongoing basis. Insights into these methods and strategies allow for my viewpoint regarding what has led to their success.

Through Pinar's (1994) method of currere, I can assess which parts of my musical biography have led to my choice to build the Jazz programme at DHS. The transparency of these methods is aimed at sharing the practical application of knowledge in Jazz pedagogy to encourage others to interrogate their educational practices, "taking into account their biographies as sources of data" (Pinar, 1994:20). In the next chapter, I present an outline of the reforms of education in South Africa, providing insights into music education and what led to the inclusion of the Jazz stream in the Curriculum and Assessment Policy Statement (CAPS) in 2011.

CHAPTER 4

CHANGES AND REFORMS IN SOUTH AFRICAN EDUCATION

For this study, to identify effective methods to teach the Jazz curriculum in the CAPS to advance Jazz education in high schools, it is critical to understand what that curriculum is, what the changes and reforms in South African education have been, and why these reforms are necessary as they relate to the addition of Jazz studies to music education. In its most basic form, curriculum theory is a set of guidelines used to determine how a subject should be taught, planned and evaluated (Beauchamp, 1982:24). As a music teacher at a public high school, I introduced the Jazz stream of the current national music curriculum in the Curriculum and Assessment Policy Statement (CAPS) to learners who did not have prior exposure or access to Jazz. Like some teachers, I am an implementer and interpreter of the prescribed curriculum, a facilitator and designer responsible for guiding, shaping, influencing and instructing learners through this plan. The curriculum is simply a learning plan (Taba, 1962:11). When teachers understand the plan or curriculum, they can effectively prepare to teach it (Mbatha, 2016:3). Still, when they are unable to understand the curriculum, they revert to teaching what they know, and what they feel comfortable with (De Villiers, 2015:317).

4.1 What Is Curriculum Theory?

Beauchamp (1982:23-27) defines curriculum theory as directives for teachers or facilitators to plan, use and evaluate curriculum for their schools. Definitions of curriculum have extended to include content, learning experiences, behavioural objectives, and instructional plans (Lunenburg, 2011:1-6). McConnachie (2016:47) highlights that recent additions to the definition of the curriculum include learning objectives, classroom organisation and teaching methods. Curriculum theory advocates learning by doing. It is what teachers do when they design

responsive curricula that are continually evolving (Pinar, 2004:187). Young (2013) states that what is taught and learnt should start with a "learner's right to knowledge", not with the learner itself (Young, 2013:101). This statement is of particular significance in the context of South African education. Before 1994, teaching and curriculum were controlled, funded and operated under the values of the apartheid system. I was educated at primary and secondary school levels under this apartheid regime which promoted racial divisions. It was undoubtedly not structured or intended for the rights of all learners to have equal access to knowledge. Fiske and Ladd (2004: 3) reflect that,

> Education was compulsory only for white students, and the education for blacks (Africans, Indians and Coloureds) was designed to reflect Verwoerd's view, as stated in his 1953 address to Parliament, that blacks should not rise 'above the level of certain forms of labour.

Restricted access to education was one of the ways the apartheid government sustained white privilege and controlled job prospects that were accessible to black (African, Indian and Coloured) people by regulating the level of education and specific subjects that blacks were allowed to be taught (Fiske & Ladd, 2004:3). These limitations were also used to control black people and remind us that we were powerless under the oppressive apartheid government. The ruling party believed that if all South Africans were educated under one system, this would result in massive frustrations from black people whose expectations for employment could not be met due to racial segregation under the existing legislature (Fiske & Ladd, 2004:1). Relating to the current music curriculum, understanding these reforms and developments in South African education will bring greater insight into the value of the addition of the Jazz syllabus to the music curriculum and the necessity for the advancement of Jazz studies.

4.2 Curriculum Reforms in South African Schools

This thesis considers the introduction and development of the Jazz curriculum in CAPS about the educational reforms in South African education. Basic education in South Africa has significantly

transformed at the policy level in the post-apartheid era. Three major curriculum reforms have been introduced since the advent of democracy in 1994, namely, Outcomes-Based Education (OBE), National Curriculum Statements (NCS) and Curriculum and Assessment Policy Statements (CAPS) (Bantwini, 2010; Chisholm, 2005; Jansen, 1998). These reforms are guided by the South African Schools Act No. 84 of 1996, which calls for an education system that both redresses past injustices in educational offerings and delivers a high standard of education for the future development of the population (DoE, 1997b:3). It is relayed in DoE (2001:186-187) that,

> The legacy of apartheid is well known. Racial classification was used to structure unequal access to the educational provision by a government representing a white minority…the democratic approach to education initiated in 1994 is grounded in the Constitution and its principles of nonracism, nonsexism, and equality of access. The deracialisation of schooling had to be evolutionary, and every positive step toward this end required an act of political will.

Establishing a single national department of education from nineteen departments across nine provinces was one of the strategies used by the post-apartheid South African government to promote racial equity (Nel & Binns, 1999:121). These nineteen different education departments, which were racially and ethnically divided over years of segregation and bias under the apartheid government, had to be "blended and reshaped" to meet the common goals set out by the new national education department (DoE, 2001:6). Statistics show that in 1995, nineteen per cent of the South African population had no formal education. Of this number, ninety-two per cent were black Africans who lived in rural and poorer communities. Twelve per cent of the population reached grade 12, and only six per cent had a post-high school qualification. Since 1994, the democratically appointed South African government has committed a large portion of the National budget to education reform and development. The hope was that equal access to education would be a pivotal shift for the country, providing a door to escape from poverty for most South Africans. Of the allocated budget, eighty-nine per cent was used for teacher salaries.

In comparison, eleven per cent contributed towards books, teaching materials, training and operational costs, leaving schools with limited resources to build classrooms and much-needed facilities. Schools in wealthier areas would naturally be favoured due to infrastructures, volunteers, philanthropists and assets set up over the years. The effects of the apartheid government, which distributed assets to white schools, would be felt for years to come despite equal spending on learners indiscriminately (DoE, 2001:187-189).

These memories are etched vividly in my mind as I reflect on my past. In 1991, the House of Delegates, in charge of Indian schools, notified our district schools that we would be enrolling African and Coloured learners. Under the apartheid government, enrolment in schools was classified and divided into four ethnic groups; Whites, Blacks, Coloureds and Indians. The system was structured for each group to live and develop independently (Fiske & Ladd, 2004:43). Each race group could only attend schools allocated to its department of education. For the duration of my schooling, I was taught by Indian teachers and surrounded by Indian students. My friends were Indian, and the community I grew up in was entirely Indian.

I did not know any differently. Because we were separated according to our race groups, the types of schools we were allowed to enrol in disadvantaged what we had access to due to funds allocated to each education department by the apartheid government (Fiske & Ladd, 2004:44). Relating to the facilities and conditions, we did not know we were disadvantaged as we had nothing to compare our schools to. We were not allowed to go into schools for White children, so what we had was expected and as it should be. I recall uncertainty and trepidation when my school enrolled the first African students in 1992. Amid these uncertainties was a curiosity about the new learners. Our view of each other was not that of peers but “the other”. We had been indoctrinated to believe this under the apartheid government without any expectation of similarity, let alone acceptance. About my experience, the DoE (2001) report indicates,

> Racial classification was used to structure unequal access to the educational provision by a government representing a white minority…The democratic government of 1994 inherited an unevenly educated population (DoE, 2001:185).

This indoctrination and bias I experienced extended to how we heard and accepted Indigenous African music and Indian music as much as it did to language and skin colour. We were not exposed to spaces where we interacted with other race groups, so culturally, we grew up in silos. The transition into a new democratic society was not a simple one but a necessary one.

4.2.1. Outcomes-Based Education

Following the abolishment of Apartheid in 1994, a new democratic government was elected. In 1997, under the leadership of the newly appointed minister of education, Kader Asmal, the first of several educational reforms was introduced in South Africa, namely Outcomes-Based Education (OBE). The driving force behind this curriculum was to affect social change in post-apartheid South Africa.

> OBE is, in essence, an instructional method in which curriculum planners define the general knowledge, skills, and values that learners should acquire. Teachers then work backwards to design teaching strategies for reaching these outcomes tailored to the situation and needs of their particular learners (Fiske & Ladd, 2004:157).

The focus was less on the content of individual subjects than the need for students to become critical thinkers and creative learners, which would help them with life and employment. The Department of Education (DoE) gave educators considerable latitude to make decisions about curriculum and pedagogical methods to achieve these outcomes. There was no national curriculum with directives for specific content. Still, educators who were regarded highly for their professional decisions were expected to work in the best interest of learners (Chisholm, 2001:6). This model promoted the need for every student to acquire skills needed to function as a citizen

and worker, and was supported and celebrated by educators and the public alike. Considering that the previous education system favoured white students, with subjects like maths and science being excluded from black schools, how could there be no proper planning for these subjects to be taught effectively and without bias? In this regard, Jansen argued that the curriculum would eventually fail with no policies and planning to assist teachers with classroom implementation (Bantwini, 2010:83).

4.2.2. C2005

In 1998, OBE's Curriculum 2005 (C2005) was launched. Building on the nature of OBE, which focused on results rather than mastering content, C2005 outlined twelve goals that included communication, problem-solving, and working together (Fiske & Ladd, 2004:159).

> As the first major curriculum statement of a democratic government, it signalled a dramatic break from the past. No longer would curriculum shape and be shaped by narrow visions, concerns and identities. No longer would it reproduce the limited interest of anyone particular grouping at the expense of another. It would bridge all, and encompass all. Education and training, content and skills, values and knowledge: all would find a place in Curriculum 2005. (Chisholm *et al.*, 2000:1)

The curriculum "specified sixty-six goals in eight learning areas: language, mathematics, human and social sciences, natural sciences, arts and culture, economics and management sciences, and life orientation" (Fiske & Ladd, 2004:160). C2005 was positioned as the "pedagogical route out of apartheid", relying on teachers to create new programmes and support material (Chisholm, 2003:3). A review of Curriculum 2005 in February 2000 found that despite the wide support, general understanding of the curriculum varied, which led to structural flaws. Problems teachers encountered with this curriculum included but were not limited to; little content being provided to achieve the desired outcomes, no specified timelines, and teaching methods that were left to

the teacher's discretion. Teachers did not have the skills to create a curriculum, having been trained primarily to teach a specific curriculum (Fiske & Ladd, 2004:161). The goals set out for C2005 were viewed by many as being overambitious. Teachers learnt the terminology associated with the new curriculum but not the methodology for implementation. The curriculum, which was not adequately planned, also did not consider the number of teachers or schools in the country (Chisholm *et al.*, 2000:18). Many criticised Curriculum 2005 for being too focused on socio-economic problems instead of curriculum implementation (Cross, Mungadi & Rouhani, 2002:181). Among several other reasons, Jansen (1998:335) affirms that OBE was destined to fail because of assumptions about "what happens inside schools, how classrooms are organised and what kinds of teachers exist within the system''.

4.2.3. Revised National Curriculum Statement

After an extensive review of why C2005 failed to be effective for the majority of South African schools, the Revised National Curriculum Statements (RNCS) was introduced in 2002 to streamline and strengthen C2005 (DoE, 2002:2). Originally, the curriculum was only implemented at the Foundation Phase level (Grade R-9). The curriculum focussed on eight key learning areas; Languages, Mathematics, Natural Sciences, Technology, Social Sciences, Arts and Culture, Life Orientation, and Economic and Management Sciences (DoE, 2002:9). The South African Qualifications Act (SAQA) of 1995 outlined critical and developmental outcomes for learners through RNCS. The critical outcome:

- Identify and solve problems and make decisions using critical and creative thinking.
- Work effectively with others as a team, group, organisation and community member.
- Organise and manage themselves and their activities responsibly and effectively.
- Collect, analyse, organise and critically evaluate the information for every learner was to:
    - Communicate effectively using visual, symbolic and/or language skills in various modes.

- Use Science and technology effectively and critically, showing responsibility toward the environment and the health of others.
- Demonstrate an understanding of the world as a set of related systems by recognising that problem-solving contexts do not exist in isolation (DoE, 2002:11).

The developmental outcomes were learners who are also able to:

- Reflect on and explore a variety of strategies to learn more effectively.
- Participate as responsible citizens in the life of local, national, and global communities.
- Be culturally and aesthetically sensitive across a range of social contexts.
- Explore education and career opportunities.
- Develop entrepreneurial opportunities (DoE, 2002:11).

C2005 saw teachers being crucial implementers of the structured guidelines for assessments and learning outcomes and key role players in educational transformation (DoE, 2002:9). Learner programmes and activities for each phase were set up to implement these goals. Teachers were expected to be curriculum designers to implement key learning areas successfully. The Department of Education aimed to guide teachers through this process by providing policy guidelines that would develop the learner programmes and teacher training programmes that will build the capacity of each teacher. A significant difference that sought to address one of the major problems experienced with C2005 was that the language of the curriculum was simplified to allow teachers to better understand what was outlined in the curriculum. In addition, RNCS was made available in all eleven official languages. RNCS was ultimately aimed at the new generation of democratic South African citizens:

> Learners who are confident and independent, literate, numerate and multi-skilled, compassionate, with a respect for the environment and the ability to participate in society as critical and active citizens (DoE, 2002:8).

In alignment with the aims of a single National Curriculum, RNSC sought to strengthen and reinforce the values set out in the constitution through an awareness and understanding of cultural diversities, "beliefs and world views" (DoE, 2002:8). Despite the good intentions set out by the RNCS, teachers viewed the curriculum as an overload of work and saw little difference between OBE and RNCS (Bantwini, 2010:86). In the Eastern Cape, Bantwini found that teachers were struggling to cope with the large numbers of learners in classrooms with ratios of 1:50-1:80. The high volumes were attributed to a shortage of teachers to cope with the number of learners who needed to be accommodated, especially in rural schools. There appeared to be more significant problems than implementing a new curriculum, especially in rural schools that did not have proper facilities and resources. Teachers were hesitant to take on these posts, which resulted in even larger ratios of the teacher to the learner (Bantwini, 2010:86). Bantwini (2010) found that the overpopulation of learners in classrooms resulted in negative responses from teachers to a new curriculum where they needed to be implementing lesson plans through prescriptive guidelines. What they needed to teach did not seem to change, yet the administration related to how they taught increased significantly. Previously, teachers did not have to plan every lesson this way or write plans to document what needed to be prepared. A teacher commented,

> They overload us with administration work, teachers are totally overloaded by the administration, and it is impossible to do all that. And for the poor salary that we get, I think you agree with me (Bantwini, 2010:86).

Similarly, Hendricks (2009:27) shows how the negative responses from teachers in the Western Cape were based on the requirements for lesson plan support documents increasing from two in C2005; interim syllabi and departmental benchmarks, to four in RNCS; assessment guidelines for

the general education and training band, guidelines for the development of learning programmes, literacy and numeracy strategy of the education department and foundations for learning campaign. Again, teachers were not trained with proper guidelines on implementing the changes set out in RNCS to benefit from the desired outcomes in the classroom. There was a greater need for development and support for teachers to give them the confidence to try out the new skills, methodologies and knowledge in practice set out in RNCS (Henricks, 2009:2,27). As implementers of the curriculum in the classroom, teachers know what works and what doesn't in practical application.

4.2.4. National Curriculum Statement

In 2002 the National Curriculum Statement (NCS) for Further Education and Training (FET) phase was developed (DBE, 2009:14). Based on the RNCS, this curriculum aimed to outline more explicit guidelines and support material to enable teachers to plan, teach and assess learning, providing the means for teachers to "design their own programme of learning" (DBE, 2009:18). The revised curriculum was more focused on outcomes and neglected issues relating to the content (Badugela, 2012:12). Badugela (2012:14) pointed out that even though teachers were viewed as crucial implementers of the curriculum, no educators were involved in this decision to adopt the NCS as the preferred curriculum.

An immediate challenge with NCS was the numerous documents that needed to be consulted by teachers to assist them with planning lessons and assessments. Many of these documents contained repeated or contradictory information, which proved time-consuming and confusing for teachers (Badugela, 2012:14). Due to poor student performance and several complaints from teachers and teacher unions, in 2009, the Minister of Basic Education employed a task team to review and assess the implementation of the NCS. The task team found that in addition to teachers feeling overloaded and inundated with admin, they were stressed and confused. Teachers also shared beliefs that tertiary institutions were not adequately training students on specific subjects resulting in the incompetence of new teachers adding to the load they were

already carrying (DBE, 2009:10). Poor teacher knowledge resulted in poor delivery and, most times, teachers reverted to old methods of teaching or acted as "technicians" of a curriculum they were not familiar with (Badugela, 2012:13). There was a dire need for training on specific subjects as well as training for subject advisors and district staff (DBE, 2009:10). Teachers were particularly unhappy with there being too few subject advisors, many of whom were not equipped with the skills needed to offer teachers support to improve their performance outcomes (DBE, 2009:8). The DBE (2009) report references a statement by Michael Fullan, who argues,

> Attempting to introduce curriculum reform without thinking through the implications for teachers and their classroom practice is likely to collide with very different understandings and result in insecurity and instability in the system (DBE, 2009:16).

According to Taole (2013:40), teachers understood curriculum reform's implications and were open to embracing implementation in classrooms. The department subsequently committed to listening to what teachers had to say. Following this commitment, a five-year plan was proposed in three phases to deal with the challenges experienced by NCS (DBE, 2009:16). Phase one (eighteen months) was aimed at streamlining policy, making it more accessible to teachers. Phase two (eighteen months) was to develop teacher and learner support material. Phase three (twenty-four months) was intended to strengthen the implementation of the curriculum. The recommendation from the committee was to develop one CAPS document which would help to address some of these concerns and outline clear and specific guidelines to support every subject area in the three phases (DBE, 2009:8). The committee also recommended that,

> The new Curriculum and Assessment Policy documents must consist of curriculum and assessment statements which are clear, succinct, unambiguous, measurable, and based on essential learning as represented by subject disciplines. The documents should be organised around the knowledge (content, concepts and skills) to be learnt, recommended texts, recommended pedagogical approaches and assessment requirements (DBE, 2009:49).

These recommendations appear to have been ignored when one considers the lack of specifications about the Jazz and IAM streams for music (Hellberg, 2014:58).

4.2.5. Curriculum Assessment Policy Statement (CAPS)

The third major curriculum reform in South Africa was announced in September 2010 and introduced in 2011 after an extensive review of the NCS. CAPS is not a new curriculum but merely a revision of the NCS specifically intended to address what is to be taught and how that can be implemented to address concerns with the NCS. A single document was developed to replace Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for each subject in Grades R-12 (DBE, 2011a:3). Regarding educational reforms, Maharaj, Nkosi and Mkhize (2016) present that,

> Curriculum and Assessment Policy Statement (CAPS) was an important step in achieving educational reforms, especially between former-resourced and under-resourced schools. CAPS typically brings about significant changes in the methods of assessments, time that learners have to spend in the classroom from grades R-12 and new teaching approaches (Maharaj, Nkosi & Mkhize, 2016:372).

In principle, the curriculum is based on social transformation, active and critical learning, high knowledge and skills, progression, human rights and inclusivity, valuing indigenous knowledge systems, and providing education compared with other countries (DBE, 2011a:5). The intention was to ease the administrative burden on teachers by giving clear guidelines on how teaching can be effectively executed (Maharaj, Nkosi & Mkhize, 2016:376). However, there is also a lack of ownership on the teachers' part because they are not consulted during this curriculum change process (Maharaj, Nkosi & Mkhize, 2016:381).

Although CAPS was a revised version of NCS, there were some significant changes which included: learning outcomes and assessment standards that were removed and are now called topics

(content/themes) and skills, learning areas and learning programmes are now called subjects, a week-by-week teaching plan published in an annual teaching plan (ATP), and curriculum statements and learning programme guidelines set out in one amended document (DBE, 2011a). Some teachers responded well to the teaching plans, viewing them as structured guidelines to help with lesson plans. They also felt that CAPS helped with content clarification regarding specific aims, skills and content areas and recommended resources for lessons per grade (Du Plessis & Marais, 2015:8).

CAPS is the curriculum that I currently use to teach music at the high school level. My experience with the curriculum has been mostly clouded by confusion and unanswered questions regarding content and evaluation, despite the directives in the lesson plans and guidelines. Other subject heads and teachers I have interacted with share similar sentiments and concerns and have expressed being overwhelmed by administrative tasks and requirements that distract from the time that could be used to help with planning and teaching in classrooms. Some teachers with more than twenty and thirty years of experience ultimately teach what they know and are familiar and comfortable with. This trend continues to be an obstacle to actual curriculum reform, which leads me to wonder if these curriculum interventions, which appear to have taken years to develop at the policy level, are feasible solutions to the previous injustices in education. These reforms appear to work on paper, but the intended outcomes are unrealistic in practice. Regarding the curriculum reforms, Bantwini (2010) states,

> Most South African classrooms contain learners with diverse needs, some coming from disadvantaged backgrounds and requiring more attention than others. Where teachers are not able to provide this, the cycle of disadvantage continues among the learners. In failing to address this issue, the curriculum reforms did not bring justice to the disadvantaged as was intended (Bantwini, 2010:88).

Teachers feel like they were not consulted when these reforms were done and that implementation in classrooms is challenging, augmented by small classrooms which need to

accommodate large classes (Maharaj, Nkosi & Mkhize, 2016:381). Despite the good intentions, CAPS is proving to be problematic.

4.3. Curriculum reforms in Music Education

Considering that the South African school system was used to racially segregate and divide people and the government-controlled subjects that each race group could learn, access to music education would also be controlled, especially regarding disparities due to funding, facilities, qualified teachers and available equipment in schools. Historically music has not been viewed as a core subject, with emphasis placed on science, maths, economics and technology, so it would be beneficial to this study to trace how music developed as a subject within the curriculum reforms that have just been discussed.

Elizabeth Oehrle (1990), senior lecturer in music education at the University of Natal, organised the first National Music Educators' Conference in 1985 (Lucia, 1986), which culminated in a document that described the education system at the time as,

> …..an educational system that is designed not primarily to fulfil the educational needs of pupils or the aspirations of teachers and their parents (sic) but to adhere and conform to racial categories (Lucia, 1986:4).

Presenters at the conference included representatives from the Department of Education and Training (a separate department dealing with Africans), the House of Delegates (a separate department dealing with Indians), the House of Representatives (a separate department dealing with Coloureds), and the Department of National Education (a separate department dealing with Whites) (Oehrle, 1990:7). The conference which was a pivotal point for music education in South Africa came at significant personal risk for organisers and attendees due to the political climate in South Africa at the time (Becker, 1987:86). African, Indian, and Western music (including Jazz) was introduced to almost a hundred delegates from the country who were primarily trained in Western classical music. Western music was given a "place of pride" above indigenous forms of

music. Therefore the discussions at the conference, which included strategies to incorporate multicultural music education in various programmes, were radical for the time (Oehrle, 1990:7). The conference aimed to expose music educators to other styles of music that would ultimately impact what they taught students in class. This relates to the viewpoint that curriculum theory sets out to identify the factors that determine curriculum choices, especially those that limit these choices and the resulting consequences (Young, 2013:103).

Since OBE, like other subjects, music education was designed in the interests of fairness of assessment and the diversity of curriculum to allow for greater access to the subject (Drummond, 2015:8). Kader Asmal (DoE, 2001:195) maintained that even though the emphasis was to be placed on science, maths and technology in the new democratic curriculum, there was a need to produce balanced citizens with the knowledge of their country's history, art and literature. The music curriculum was previously biased toward western music and taught in a western way (Drummond, 2015:7). This is true of the Indian schools I attended. Music education was based solely on Western Classical music. The only instrument that could be studied was the recorder (Oehrle, 1990:7). These biases were acknowledged and discussed at length by music educators who met at the fourth National Music Educators Conference (Oehrle, 1990:5), where the South African Music Educators Society (SAMES) was formed. The charter of SAMES proposed that,

> 1. Education must be equal and compulsory for all children.
> 2. Music education in southern Africa must shed its exclusively Eurocentric basis. All music of South Africa should be studied in teacher-training programmes and made available to all children. Our belief in a multicultural music education programme is not a belief in a plurality of separately nurtured musical cultures but in a free intermingling of different types of music in one common school curriculum applicable to all schools (Oehrle, 1990:9).

These educators' discussions at these conferences were responsible for crucial changes that shaped music education in South African schools today.

4.3.1. Outcomes-Based Education

Arts and Culture were divided into eight outcomes: the new curriculum gave Arts education equal status with other subjects and learning areas and presented an opportunity to transform music education from its Eurocentric approach to include African and Indian Classical music (De Villiers, 2015:316). In theory, this would have been radical, but this curriculum was ineffective without training and proactive, intentional plans to address the under-resourcing of schools and underqualified teachers (DeVilliers, 2015:316).

1. "Apply knowledge, techniques and skills to create and be critically involved in the arts and culture process
2. Use the creative processes of arts and culture to develop and apply social and interactive skills.
3. Reflect on and engage critically with arts experience and works
4. Demonstrate an understanding of the origins, functions and dynamic nature of culture
5. Experience and analyse the use of multiple forms of communication and expression
6. Use art skills and cultural expression to make an economic contribution to self and society
7. Demonstrate an ability to access creative arts and cultural processes to develop self and promote healing
8. Acknowledge, understand and promote historically marginalised arts and cultural forms and practises" (DoE, 1997a:9-18)

Despite the curriculum meeting the constitution's requirements to promote multicultural awareness, there was considerable resistance from educators because it lacked specific content (De Villers, 2015:316). Each outcome was separated into assessment criteria, range statements and performance indicators related to all subjects under Arts and Culture. Without specific directives for subjects, it would be difficult for teachers to achieve these broad outcomes, which appeared to focus more on social issues and historical reforms rather than musical goals.

4.3.2 Revised National Curriculum Statement

In the RNCS, the Arts and Culture Learning area, which included music, was seen as an "integral part of life" (DoE, 2002:24). The curriculum was based on OBE, but the learning outcomes were streamlined to four from the previous eight. The policy document stated the approach the Government envisaged relating to the learning area. Still, once again, no specific guidelines were outlined for each area in the practice of the art. As music was included under the umbrella of Arts and Culture, together with drama, dance and visual arts (DoE, 2002:4), the curriculum outlined principles for each phase; Foundation Phase (Grades R-3), Intermediate Phase (Grades 4-6), and Senior Phase (Grade 7-9) which were to work across all components in the learning area (DoE, 2002:8). If we are to consider that in the senior phase, Learning outcome 1 for Grade 7 required learners to (DoE, 2002: 74)

- Form rhythmic sentences combining and mixing different drumming techniques and percussion patterns.
- Improvise and create music phrases using concepts such as mood, form and contrast
- Reads and sings or plays the scales and simple melodies in G Major.
- Composes music, songs or jingles about human rights issues or to accompany a performance or presentation about human rights.

De Villiers (2015:317) noted that even though the learning outcomes remained the same for each grade, the content and skills for each art form became increasingly more difficult. There also appeared to be a lack of cohesion and continuity from one grade to the next. How would teachers achieve these outcomes in class without clear guidelines, especially without prior training?

4.3.3 National Curriculum Statement

The National Curriculum Statement, which followed RNCS, categorised subjects into learning fields with more precise guidelines for learning outcomes and assessments (DoE, 2003:5-6). In the learning programme guideline for Music, which outlined the scope for learning and

assessments for Grades 10, 11 and 12, Music was acknowledged as a subject with the ability to communicate ideas and the power to unite people, a way to heal past divisions in South Africa. This was a central aim of the newly revised curriculum (DoE, 2003). The goals of the subject music were explicitly designed to:

- Create and ensure an appreciation and respect for South Africa's diverse musical practices and other diversities;
- contribute to the building of a shared national musical heritage and identity;
- equip learners with the knowledge and understanding of the music of the world;
- equip learners with musical skills that are globally competitive;
- affirm own and national heritage by creating opportunities for learners to participate in the performance of and research into indigenous musical practices;
- equip learners with skills to participate in the music industry by developing their ability to work effectively with others;
- give learners creative opportunities to express social, personal, environmental and human rights issues;
- equip learners with skills to make effective use of music technology for creative processes;
- develop the entrepreneurial skills and attitudes that encourage a culture of self-employment;
- provide knowledge of the elements of music and apply them to the creation, performance and appreciation of music;
- apply creative problem solving through performance, composition and analysis of musical works;
- ensure the participation of learners with special needs by means of appropriate methods and strategies;
- promote artistic expression through a variety of musical styles and available resources; and
- create an environment where learners' love for music-making is stimulated (DoE, 2003:9-10).

The policy documents for each subject were divided into four sections which included:

1. Introducing the National Curriculum Statement
2. Introducing the subject
3. Learning outcomes, Assessments standards, Content and Contexts
4. Assessment (DoE, 2003:9-10).

Activities in the scope of music were consolidated into four learning outcomes:

1. Music Performance,
2. Improvisation, arrangement and composition,
3. Music literacies, and
4. Critical reflection (DoE, 2003:9-10).

Each learning outcome was the same for every grade, but the assessment standards were arranged in increasing order of difficulty from grades 10-12. The guidelines for this curriculum appear to be precise and prescriptive and allow teachers to have a framework and plan to accomplish the desired outcomes. With the inclusion of African, Indian, and Western styles of music, teachers who were seen as critical implementers of this curriculum were presented with opportunities for a multicultural approach to music education and could choose their content (De Villiers, 2015:317). The department conducted workshops to help teachers to understand the terminology used in the new curriculum. However, they did not train teachers on content or methodologies to facilitate the teaching of the new content, resulting in teachers being underqualified to teach the new curriculum. To reiterate from earlier on in this chapter, when teachers are uncertain about the curriculum, they inevitably revert to what they know and are comfortable with (De Villiers, 2015:317). Since teachers were not trained on the new content to help them to understand African, Indian, and Western music, the tendency would have been to continue teaching the curriculum they knew and had developed systems for in their prior years of teaching experience. Once again, whilst intentions for transformation may have been to

replace the Eurocentric-centred music syllabus with a more inclusive curriculum, planning and adequate facilities seem to have been severely lacking to implement these curriculum changes properly. Adding to these challenges was hasty implementation, inadequate teacher training programmes at the school level, and the lack of vision on the part of universities that offered no courses to train teachers to teach the new curriculum for music (De Villiers, 2015:317, Jacobs, 2010:214).

4.3.4 Curriculum Assessment Policy Statement (CAPS)

In January 2012, the Curriculum and Assessment Policy Statement (CAPS) was introduced into schools (DBE, 2011a:3). The Arts and Culture learning area, which was renamed Creative Arts, was developed to help implement curriculum changes. The CAPS for Music Grades 10-12, the current curriculum used in South African schools, was radically changed from the NCS. Music is divided into three sections; Music literacy, Music Performance and Improvisation, and General Music Knowledge and analysis (GMK) (DBE, 2011a:12). Instruments that are offered include keyboards, voice, recorder, guitar, orchestral instruments, percussion, Indian instruments, indigenous African instruments and steel pan (DBE, 2011a:8). The most significant development was the introduction of three streams in which a school could now specialise: Western Art Music (WAM), Indigenous African Music (IAM), and Jazz. In Music CAPS for Grades 10-12, each stream is arranged according to topics for every term of the year. Music is allocated four hours of teaching time in a five-day week, and learners are expected to have practical lessons and practice outside of school time (DBE, 2011a:11). I am focussing specifically on the Jazz stream as current literature is lacking.

The Annual Teaching Plans (ATPs) in the Jazz stream of the CAPS outline specific guidelines for every topic for each of the three streams. I recall looking at the ATP for the first time when I started teaching at high school. The outline for Topic 2 for Grade 10 in Term 2 includes the following:

Scales

- C, G, D, F and B flat major scales
- technical names of all scale degrees: tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone
- natural minor scales relative to the above major scales
- for IAM and Jazz: all Major, Harmonic Minor Scales and Modes of a Major Scale

key signatures

- writing and identification of key signatures of C, G, D, F and B flat major
- concept of key and scale

intervals

- writing and identification of intervals (perfect, major) in C, G, D, F and B flat major
- identification of minor intervals in natural minor scales
  for IAM and Jazz all Intervals: Major, Minor, Perfect, Augmented and Diminished
- major on tonic of C, G, D, F and B flat major

Figure 1: CAPS- Term 2, Topic 2 - Grade 10 (Source: DBE, 2011a:17)

Having taught Jazz to students at university for many years, I was surprised by the high level a Grade 10 learner expected to achieve, especially considering that most learners only select music as a subject in Grade 10. For many learners, this is their first introduction to music theory which, in my experience, takes time for a learner to understand simple foundational concepts. Even more concerning was that IAM and Jazz learners were expected to know more than WAM learners.

Table 1 below compares the WAM and Jazz streams topic 3 (GMK) in Term 2 for Grade 11.

Table 1: CAPS, Term 3, Topic 2-GMK. (Source: DBE, 2011a:32)

Western art music: romantic style period genres Basic knowledge of the genres associated with the Romantic style **lied and lied cycles** Schubert*: Der Erlkönig* **Character pieces (piano)** Chopin: *Polonaise* in A flat (Op. 53) **Concerto:** Mendelssohn: *Violin Concerto in e minor* (focus on first movement) **Orchestral works:** Tchaikovsky**:** *Romeo and Juliet* ballet suite **Content** ● characteristics of the Romantic style period ● basic biographical facts about the representative composers ● representative works ● purpose of the music ● compositional elements used to create the work ● specific characteristics of each work ● listening to the works ● form and structure of examples	**Jazz:** **Bebop** Fast Jazz with advanced harmonic **suggested works** ● Charlie Parker - *Yardbird Suite* ● Dizzy Gillespie - *Salt Peanuts* ● Thelonious Monk -*Misterioso* **Hard-Bop** Extension of bebop that incorporates blues and gospel music. **suggested works** ● Art Blakey - *Moanin'* ● John Coltrane - *Mr P.C.* ● Clifford Brown - *Joy Spring* ● Julian "Cannonball" Adderley - *Mercy, mercy mercy* **Cool Jazz** A style of Jazz that grew out of bebop, but using elaborate arrangements. **suggested works** ● Chet Baker - *New Morning Blues* ● Gerry Mulligan - *Walking Shoes* ● Lee Konitz *Subconscious-Lee* **Modal Jazz** A type of Jazz where harmony is built exclusively from selected notes of a given scale mode. **suggested works** ● Miles Davis - *So What* ● John Coltrane - *Impressions* ● Herbie Hancock - *Maiden Voyage* **South African modern Constructs** ● Maskanda ● Malombo Music ● Disco ● Bubble gum ● Kwaito

	Content ● basic knowledge, such as definitions, descriptions and characteristics of the genre ● listening and discussions of genre-representative works ● reading up on composers and their representative works ● elements of the genre

If one considers the volume of work needed to be covered in one term, a learner who chooses the WAM stream specialises in one period of classical music history (in this instance, the Romantic period). In contrast, a learner who prefers the Jazz stream is expected to cover five significant developments in Jazz history. I find the standard to be very high for high school learners. I remember approaching several music educators about my concerns about the Jazz stream in the CAPS, asking who was on the panel that designed this syllabus. Nobody was able or willing to reveal this to me. Many teachers admitted that they do not follow the ATPs or even CAPS. As this is the syllabus that I currently work with, what should be noted is that even though the learner is given the option of choosing one of three streams, the syllabus is selected by the head of music at the school. Practical syllabi for Jazz and IAM are not prescribed or clearly defined other than the required practical level a learner must achieve by the end of Grade 12. If the teacher has no experience or training with IAM or Jazz, these streams can be overlooked, and learners none the wiser.

By the end of Grade 11, a learner who chooses the Jazz and IAM streams must understand the basic substitution of Major 7th and Minor 7th chords. I recall only covering this in Jazz studies during my second year at university. The table below shows the current Jazz studies 1 course at one of the leading Jazz schools in the U.S.A.

Table 2: Comparison between University of North Texas Jazz Studies 2022 and CAPS Term 4, Topic 2-Grade 11 (Source: DBE, 2011a:38)

CAPS Grade 11 Topic 2, Term 4	**University of North Texas (Jazz Studies 1)**
E. Harmony ● Harmonise a simple (folk) melody in four parts. Use mainly I, IV, V. ● Identify chords used in existing music. ● Do harmonic analysis. ● Identify any chord used in existing music (major, minor, blues). **For IAM and Jazz: Diatonic 7th Major and Minor',** ● Basic substitution and function ● Construction of 13th chords ● Harmonic analysis (recognising all diatonic chords in existing music) (DBE, 2011a:38).	**Assignment 1**: Intervals **Assignment 2**: Basic Chord **Assignment 3**: Major Modes **Assignment 4**: Basic Substitution & Function **Assignment 5**: Thirteenth Chords **Assignment 6**: Harmonic Minor Modes (University of North Texas 2022).

Comparing both columns in this table shows that a Grade 11 learner is expected to know what a first-year Jazz studies student covers at University. An obvious question would be, why? When the curriculum was first introduced into schools, Music educators submitted concerns about the content of the curriculum. Still, little appears to have been done to consider these concerns. Hellberg (2014:1) noted that at the time, none of the music educators from the top-performing schools in South Africa was consulted when the CAPS was developed. Suggestions made by leading music educators for changes to the curriculum were ignored.

Another challenge identified was that the curriculum is divided into three streams. Teachers can choose which stream they specialise in, and there is slight overlapping of multicultural approaches (De Villiers, 2015:318, Hellberg, 2014:2). Apart from a brief introduction to some styles and an overview of streams in GMK in Grade 10, this potentially perpetuates a Eurocentric bias in music education. Essentially, if the music teacher chooses to specialise in WAM then learners and the teachers themselves are not exposed to the IAM or Jazz stream despite the

provisions made in the CAPS. De Villiers (2015:318) relates how numerous attempts she made over eight years when CAPS was first introduced to help teachers in her district to understand better and implement the curriculum were unsuccessful for the most part. Teachers were inconsistent in attendance at the training sessions, which meant no continuity with the content training. This led to a "disjoint between policy and practice" (De Villiers, 2015: 318).

In relation to what appears to be a perpetuation of music taught in a Western way, Oerhle (1990) said of music education in 1985,

> The present situation in South African music education is that Western music is taught almost exclusively in schools, and that concepts like pitch and intonation are learned from an exclusively Western point of view. All children need to understand not only themselves, but others around them, and music forms a highly significant part of the process of self-awareness and of one's awareness of others…Understanding and appreciating differences among music is one way of ... realising that cultural diversity is a cause for celebration. Music educators, therefore, must develop a conceptual approach that leads to the adoption of a wider view of music (Lucia,1986:8).

Oerhle (1990) submitted that when children become familiar with different styles of music, not only do they learn to appreciate cultures they know little about, but they no longer distinguish between superior and inferior music. Considering this address was given over thirty-six years ago, little appears to have changed despite several curriculum changes. This revelation drew me to research the reasons for teachers not adopting the provisions made in the CAPS for a multicultural approach to music education, specifically relating to the inclusion of Jazz. Like Young (2013), I concur that curriculum interventions help a generation create new information from what has been taught to develop the learner. The curriculum that carries through from previous generations, amongst other reasons, helps to bring stability to school and, in turn to the learners (Young, 2013:101; 113). In the subject of Music, there appears to be no carryover, with little or no consultation from teachers who work with the syllabus.

4.4 Conclusion

South African education has made significant strides over the last twenty-eight years in addressing past injustices to develop a curriculum that, on paper, offers a higher standard of education for its citizens (DoE, 1997b:5). While the intentions appear to be good, teachers have voiced strong opinions regarding challenges experienced to effectively implement the designed curriculum. It is without a doubt that the effects of the previous apartheid government will be felt for years to come. What is severely lacking are implementers and interpreters of the new prescribed curriculum, who can guide, shape, influence and instruct learners through this plan. This can be attributed to several factors, including but not limited to a disregard for teacher consultation when the curriculum was developed and a lack of training materials and resources to assist teachers with curriculum reforms.

According to Pinar (2004:20), "the school curriculum communicates what we choose to remember about our past, what we believe about the present, what we hope for the future". Based on goals of social transformation, active and critical learning, high knowledge and skills, progression, human rights and inclusivity, valuing indigenous knowledge systems, and providing education compared with other countries, CAPS presents this hope for a better future (DBE, 2011a:5). Relating to music education, the current music curriculum of CAPS is structured so that music educators can choose one of three streams, WAM, IAM or Jazz, with very limited exposure if any, to the other streams. Effectively, a learner can be taught music in a silo. As the music teacher at that school determines this choice, a learner can study, for example, WAM with no knowledge of or exposure to IAM or Jazz. The Jazz stream of CAPS has become invisible to many music educators across South Africa, who would prefer to teach what they are familiar and comfortable with. This study aims to encourage music teachers to consider the Jazz stream. In the next chapter, I present an overview of the development of music education in the U.S.A. to

provide insight into how Jazz education developed in the place of its origin and the benefits of its study to learners in high school.

CHAPTER 5

JAZZ EDUCATION IN THE UNITED STATES OF AMERICA

The U.S.A. is documented as the birthplace of Jazz (Goldman, 2010:47; Raleigh, 2011:10). For this study which aims to find effective Jazz pedagogical methods for high school music programmes in South Africa, it would be expedient to understand how Jazz education has developed in the U.S.A., what has sustained it, and what the current state of Jazz education is, specifically relating to public high school music programmes. There appear to be similarities with how Jazz entered academic spaces in U.S.A. and S.A. universities and schools with Jazz professionals advocating for the inclusion of Jazz in Eurocentric dominant curricula (Msimango, 2004:44; Prouty, 2005:79; 84; 81; Raleigh, 2011:12; Thusi, 2001:22). Similar to the Jazz stream of CAPS which is still weighted on the WAM curriculum, Jazz education in the U.S.A. followed practices of Western music and lacked the focus to develop practices and materials to teach Jazz in ways that resemble Jazz traditions in real life, resulting in a detachment from the Jazz community (Prouty, 2005:98, Raleigh, 2011:12). This speaks to the legitimacy of this study's central theme, which advocates for the advancement of Jazz education through close engagement with Jazz professionals.

Much of the existing literature on Jazz in high schools in the U.S.A. is focused on individual states, largely due to each state having their own educational system (Fay, 2013:3). With the gaps in the literature on high school Jazz programmes in the U.S.A., I interviewed Jazz education specialists, Sharon Burch, (managing director of Jazz Educators Network), Jazz bassist and Jazz educator, Bob Sinicrope (founder of the Milton Academy Jazz Programme), and Kenneth Prouty (assistant professor of musicology and Jazz studies at Michigan State University) in an attempt to understand their philosophies on Jazz education and where Jazz education is placed in high

schools in the U.S.A. currently (Prouty, 27 December 2021; Sinicrope, 02 January 2022; Burch, 26 January 2022).

5.1 An Overview of the Development of Jazz In America

From an extensive review of literature relating to the development of Jazz education in the U.S.A. (Barr, 1974; Beale, 2001; Fay, 2013; Ferriano, 1974; Goldman, 2010; Mantie, 2008; Myers, 2012; Prouty, 2005; Richardson, 2019; Warner, 2012; Whyton, 2006) it has become apparent that there are divided schools of thought. Some propose that Jazz can be learnt but not taught, premised on the historical origins of the roots of Jazz being an African oral tradition (Whyton, 2006:74). Others believe that the institutions currently offering Jazz programmes stifle creativity or merely serve as a continuation of European music traditions. Be that as it may, formal Jazz education started 81 years ago in the U.S.A. despite claims that Jazz was unsuitable for serious study. A Jazz curriculum made its way into most U.S. university programmes and subsequently into U.S.A. high school music programmes (Goldman, 2010:44).

At the time of introduction, there were significant objections by the music education fraternity to the inclusion of Jazz in music education, with fears including that the image associated with Jazz would lower musical standards (Barr, 1974:18). Music educators published and outlined these objections in music education journals and other publications submitting that (in summary):

1. Jazz is substandard music compared to classical music,
2. Jazz is not an art form and would not last for more than a few years,
3. Jazz had low social status with its origins in bars and nightclubs,
4. Jazz focuses on the senses of the listener with little thought required from the listener, therefore, diminishing the value of music as an art (Barr, 1974:19,23).

In opposition to these strong opinions stood educators who believed that Jazz is an American expression and supported its inclusion in music education curricula emphasising its value and heritage (Barr, 1974:26). They presented that:

1. Jazz contains much that is of immediate value to the theoretical and technical growth of the young musician and is highly relevant to the musical dialect of 20th-century America
2. Jazz is the only truly indigenous American musical idiom, containing a high degree of complex formal scheme and format
3. Jazz is a musical art requiring a continually growing array of skills as demanding in their own way as those in
4. 'Classical' music and that Jazz contained unique musical skills to be learned that were not to be found in other types of music
5. Jazz in the curriculum would upgrade rather than disintegrate musical standards (Barr, 1974:26)

It is apparent that the entry of Jazz music programmes into education spaces was contentious and unwelcomed, especially by classical music educators who viewed Jazz as substandard music in comparison to classical forms of music (Barr, 1974:21). I will discuss this, as well as arguments of whether Jazz can be taught in greater detail. At the outset, to understand why these schools of thought exist or consequently to determine effective methods of teaching Jazz at South African high schools, one must start with an understanding of the essence of Jazz. What makes Jazz Jazz? Where did Jazz originate? Is there truth to the claim that Jazz cannot be taught?

5.2 Jazz - A Definition

In my experience as a Jazz musician, I have found that Jazz is a way of thinking, a lifestyle, and an approach to ideas, not exclusively musical ideas. It is an expression of oneself that extends beyond the music, a philosophy that seeps into every aspect of life. It is a reconditioning of the mind to embrace different perspectives, even opposing ones. Improvisation is a way of life for a

Jazz musician if you truly immerse yourself in the culture of Jazz. It is more than just the music. In support of this argument, Berliner (1994:486) maintains,

> When musicians speak of Jazz as a way of life, they refer primarily to the unrelenting artistic demands of a Jazz career and to a particular orientation to the world of musical imagination characteristic of Jazz community members.

Jazz emerged from deeply embedded social contexts associated with racial segregation and oppression, politics, identity, narcotics, and a product of the social, not the institution. The date of the emergence of Jazz is challenging to pinpoint, considering that it was a hybrid of many different cultures that collided in New Orleans (Schuller, 1968:3). Gioia (1997:8) identified this period in the history of Jazz as a "syncretism" of cultures, the blending together of American and African traditions that previously existed as separate entities). The music was born out of an oral tradition, reflecting practices of call and response in African music traditions, with a passing down of music from generation to generation (Prouty, 2005:82). Early Jazz musicians taught each other through these oral traditions; therefore, a close examination of the history of these musicians' lives is necessary to understand the roots of Jazz education and the music itself (Prouty, 2005:82).

The origins of Jazz can be traced to the nineteenth century in Congo Square in New Orleans (Gioia, 1997:5). Here, enslaved people from Africa would perform ceremonial dances accompanied by indigenous African instruments and local enslaved Americans. This became known as the Congo Square dances, which continued until around 1885 (Gioia, 1997:5). It is believed that the disappearance of these dances coincided with the appearance of the first Jazz bands in New Orleans (Gioia, 1997:8). From an oral account of his grandfather's experience by New Orleans musician Sidney Bechet, Gioia (1997:5) claims that these Congo Square dances shaped the self-image of Jazz performers as African-American musicians. Bechet recalls,

> Sundays when the slaves would meet – that was their free day – he beat out rhythms on the drums at the square – Congo Square they called it. . . He was a

> musician. No one had to explain notes or feeling or rhythm to him. It was all there inside him, something he was always sure of (Gioia, 1997:5).

This account shows that music allowed these musicians to express their feelings. It allowed them to communicate what they could not effectively articulate. Improvisation, mainly through dance and music, let them have the freedom they could not find in their lives as enslaved people. This music, known as Jazz, was synonymous with improvisation, syncopated rhythms, call and response, blue notes and vocal-like tone qualities (Goecke, 2016:2; Raleigh, 2011:12; Whyton, 2006:70-72).

In African culture, music, dance, sculpture, folklore, and paintings are part of daily life (Schuller, 1968:4). There is no separation between the person and the art. This integration of music into all aspects of life can be traced to early American Jazz in contrast to European forms of music, which view music as an art form, a separation from self (Goldman, 2010:8). In the Jazz tradition, music is learnt by training the ear through observation, listening and imitation (Campbell, 1991:179). Galper (n.d: online), an experienced Jazz pianist, said, "the African way of imitation epitomises the most important methodology for learning Jazz distinct from the Western tradition, copying, studying, with a master and playing in a coached group [i.e., band]".

The fundamental characteristics of Jazz are improvised music, individual expression, and spontaneous creativity. In my experience, no song is entirely composed from start to finish, allowing for musical freedom in which musicians use syncopated rhythms and deviations from regular harmony to create a personal musical expression. Similarly, Jazz represents a continuation of African traditions, with no separation from music and life, meaning that music is considered a part of life (Galper, n.d: online).

Although the influences of Jazz music can be traced to African rhythms and European harmonic structures, New Orleans is documented as becoming the home of early Jazz around the start of

the twentieth century. So even though Jazz has its roots in African syncopated rhythms and European harmony, it came out of the soil of America. These musicians who birthed Jazz were not taught the musical style through structured Jazz programmes in schools. The music was learnt through oral tradition and self-discovery, through listening to and learning from each other, resulting in distinctive individual musical identities (Collier, 1995:152). During this period, coffee shops, apartments, and restaurants became many musicians' classrooms. The music came from jam sessions and mentorships, often in bars and nightclubs associated with a lifestyle frowned upon (Barr, 1974:12; Berliner, 1994:37).

Berliner (1994:53) interviewed fifty-two Jazz musicians to understand their experiences with jazz better. He explains how many great Jazz musicians did not read or write music but played Jazz by copying their idols, playing around with ideas, experimenting with different sounds and rhythms, individual expression and talking to each other about these musical ideas, better known as shoptalk. It is precisely for these reasons that the idea that Jazz cannot be taught but can be learnt exists. Other early Jazz musicians, such as Jelly Roll Morton (1890-1941), frequently attended concerts of classical masters and immersed themselves in their compositions. This created a blend of Jazz musicians who had formal classical music training and those who played by ear (Berliner, 1994:55). Jazz music became the popular music of America in the early 1930s, with Swing Jazz drawing people to dance floors across America. The music was infectious, and its influence spread globally.

5.3 Jazz's entry into Education

The popularity of Jazz led to an increased interest in Jazz instruction, resulting in the founding of the first formal Jazz programmes in the 1940s, as mentioned earlier. These included the University of North Texas (which was the first programme to offer a major in Jazz Studies), Berklee College of Music (then called the Schillinger College of Music), the Westlake College of Music and several other tertiary institutions (Goldman, 2010:15). Around the same time, high

school Jazz ensembles started to gain popularity (Goldman, 2010:15). Ferriano (1974:10) attributes the rise of Jazz band education in high schools in the 1940s partly to veteran Jazz musicians, who, due to fewer playing jobs, sought to teach posts at high schools that had a growing need for band instructors. He identified this to have sparked interest in Jazz education within an academic space. When the second world war ended, there were benefits under The Servicemen's Readjustment Act of 1944, known as the G.I. Bill, for veterans (Jolly, 2013:266). These benefits included: home loans, financial aid for unemployed veterans, and education and training offered to veteran musicians (Jolly, 2013:266; Myers, 2012:46). The U.S.A. government paid veterans' tuition directly to qualified teachers and academic institutions (Myers, 2012:46), creating a demand for both music programmes and qualified music teachers. Three universities, in particular, benefited from the G.I Bill: Berklee College of Music, the University of North Texas (then NTSC, now UNT), and Westlake College of Music in Los Angeles (personal correspondence Prouty, 27 December 2021). These colleges attracted musicians who wanted to pursue careers in contemporary music. In this correspondence, Prouty (2021) expanded,

> A few major programs developed right after the war – Schillinger House (now Berklee) and North Texas (then NTSC, now UNT) – that capitalized on this; put another way, they drew a number of military musicians who wanted to pursue careers in "contemporary" music. There was one other school, the Westlake College of Music in Los Angeles, which opened simultaneously; this was also aligned with the theories of Joseph Schillinger and was somewhat similar to Berklee. However, it did not have the institutional structure and support of the other schools, which was a big factor in its closing in 1961. But it was very closely tied to the studio scene in LA. So all three of these schools took advantage of this new market and this pool of relatively experienced players. Other schools would follow through the 1950s (Miami was perhaps the most notable), so by the mid-late 1950s, there were a bunch of schools offering Jazz instruction. They may not have had extensive (or even official) programs, but they were in operation (personal correspondence Prouty, 2021).

Most accredited colleges at the time offered classical music programmes, which caused many Jazz musicians on the West Coast to study classical music. Whilst retaining their passion for Jazz, these classically educated musicians developed "new Jazz forms that were tempered by counterpoint and modern classical theory" (Myers, 2012:46). The decline in the popularity of Jazz in the mid-twentieth century led to an increase in veteran Jazz performers entering the field of Jazz education to work with aspiring Jazz students at colleges (Prouty, 2005:79). One could speculate that the experience and knowledge these musicians acquired from their training and professional careers would enable them to teach, following a similar practice of skills transfer in earlier oral traditions of Jazz instruction.

How is it that the presence and input of experienced Jazz performers at colleges did not significantly impact the establishment of Jazz education programmes at the tertiary level? Prouty (2005) proposes that the discourse between Jazz educators and the professional Jazz community led to claims that Jazz programs were not relatable to traditions of Jazz that developed through informal teaching. He claims that the "first generation of Jazz educators were primarily academics rather than widely recognised Jazz performers", and even though these Jazz educators were skilled performers, many were not involved in the Jazz communities in major cities like New York, Philadelphia, and Chicago (Prouty, 2005:98). Jazz education at the time appears to have been more focussed on preserving the history of Jazz, and the entry of Jazz into academic spaces, with little focus on developing methods and materials that were connected to the practice and traditions of Jazz in real life (Prouty, 2005:79,84,81). Additionally, Jazz programmes were considered too intellectual, drawing from Western art music pedagogical frameworks (Raleigh, 2011:12). The Jazz community believed these practices resulted from performing Jazz and passing it down. This connection of professional Jazz musicians with the community of Jazz would have given Jazz education more validity (Raleigh, 2011:12).

The gradual establishment of a theoretical framework for Jazz theory, specifically concerning improvisational techniques and Jazz practice by Jazz musicians including Coleman Hawkins,

George Russell and David Baker, helped give Jazz education credibility and inclusion in academic institutions. Still, Jazz professionals' resistance to Jazz education appears to contribute to gaps in Jazz pedagogy (Prouty, 2005:79).

5.4 Jazz in Classrooms

While several factors led to the inclusion of Jazz in music programmes across America, two events are of particular interest. These are the creation of a sponsored Jazz history course in 1941 at the New School for Social Research in New York City, which set out to validate Jazz studies, and a presentation at the Music Educators National Conference in 1956 by four established Jazz musicians advocating for the inclusion of Jazz studies in music education programmes. The great Jazz pianist Dave Brubeck was one of these advocates, the father of another great Jazz pianist Darius Brubeck. Berklee College of Music, University of North Texas and Westlake College of Music are documented as the first schools in America to offer formal studies in Jazz (Barr, 1974:14-15; Goldman, 2010:15).

In 1957, the Newport Jazz Festival was so impressed by the standard of a high school Jazz band led by Marshall Brown that it provided a platform for the band to demonstrate that high school learners could be taught to play Jazz at a professional level. By showcasing this school's Jazz band, the festival showed its support of formal Jazz education (Goldman, 2010:15). This growing interest in Jazz education caused an increasing need for published material, teaching aids and arrangements, which encouraged more Jazz musicians to compose and arrange Jazz charts (Goldman, 2010:16). By 1950, seven other universities offered formal studies in Jazz, and while this popularity grew at the tertiary level, equal interest developed at high schools, particularly high school Jazz ensembles. Also, in the 1950s, the first summer Jazz band camps drew music students from colleges to be taught by professional musicians (Goldman, 2010:15-16).

Jazz education advanced in classrooms at secondary and tertiary levels in the 1960s in America despite prevailing objections to Jazz studies. Some considered it an "explosion", with an increase of over ten thousand high school Jazz bands emerging across America (Goldman, 2010:17). During this time, many instructional books on Jazz appeared from education specialists and leaders such as David Baker and Jerry Coker. They received worldwide acclaim for developing books on improvisation methods, Jazz harmony and theory (Goldman, 2010:17).

The American civil rights movement drew attention to the African American community's social and cultural aspects, including Jazz. This encourages national support for the inclusion of Jazz programmes to create an awareness of African American culture at universities. In response, many universities employed Jazz musicians to continue developing Jazz curricula. 1968 saw the formation of the International Jazz Educators Association (IAJE), which echoed the significant role that high schools could play in supporting Jazz culture (Berliner, 1994:56). Concerning the development of school Jazz bands in the U.S.A., Ferriano (1974:6-7) concludes the following,

1. The Jazz ensemble in secondary education has developed as an adjunct to the school band program.
2. The Jazz ensemble in higher education has developed through the efforts of a small group of music educators who believed in the validity of Jazz in music education.
3. With very few notable exceptions, the Jazz ensemble developed in secondary schools at a faster rate than in higher education until the 1960s.
4. The Jazz ensemble in music education developed in a similar manner after World War II as the school band movement developed after World War I.
5. The school Jazz ensemble has been subject to similar criticism as has the school band movement.
6. Professional Jazz musicians have contributed to the development of school Jazz ensembles as clinicians and guest conductors.

School Jazz ensembles appear to have sustained Jazz education in high school and college Jazz programmes in the U.S.A. (Ferriano, 1974:9). To a large degree, the popularity of these bands was encouraged and rapidly grew through published graded syllabi like Jamey Aebersold's, *A New Approach to Jazz Improvisation, Volumes I and II*, sponsored Jazz clinicians, clinics and festivals provided by the music industry (Ferriano, 1974:2,132). A school Jazz band or big band refers to any ensemble that exceeds eight musicians (Ferriano, 1974:6). The standard sections of a Jazz big band include saxophones (alto and tenor), brass (trumpets and trombones) and the rhythm section (piano, electric or acoustic bass guitar, drums, guitar). This type of band became appealing to high school musicians who found opportunities to play in large groups, fulfilling a social need that also helped their emotional and intellectual development (Glenn, McBride & Wilson, 1970:201).

5.5 Jazz in Society

Questions arise from the seemingly sluggish support in what Barr (1974:12,13,18) refers to as the transition years (1955-1965) for structured Jazz programmes in the U.S.A. (Goldman, 2010:18). Considering that the U.S.A. is the home of Jazz music and considered a "national treasure" (Fay, 2013:1), one would expect there to be greater support for the inclusion of Jazz in academic curricula. However, negative attitudes towards Jazz's inclusive in the curriculum can be attributed partly to the opinions of music educators who believed that Jazz musicians who were taught through aural methods, not at schools, did not "share the academic concerns of legitimate musicians and composers" and that Jazz was substandard music (Barr, 1974:21-22).

An undercurrent to the dichotomy of opinions on Jazz education is the negative social constructs associated with Jazz (Barr, 1974:13, Whyton, 2006:80). About the need to validate Jazz as "serious music," Galper (1993) says,

> Social pressure to legitimise it has always existed. The older Jazz masters (who admittedly suffered and endured social and musical prejudice that I didn't experience) have played great

> music all their lives yet still feel a need to justify Jazz as "serious" music. The established approach to teaching music since the early decades followed a classical academic model that has recently propelled many Jazz musicians to the ivy halls of academia in order to fulfil a desire to legitimise Jazz as serious music (Galper, 1993: online).

Jazz musicians form communities who congregate in bars and nightclubs to make music and for "the hang" (Berliner, 1994:37). Concert venues, Jazz clubs, Jazz festivals, and nightclubs have all become spaces where musicians of all ages gather to play Jazz music and talk "shop" about Jazz. I recall these spaces in my early development as a Jazz musician. Anyone hoping to break through the Jazz scene must know the language to be let into these spaces and conversations. In these spaces, music does not have an age distinction. Musical knowledge supersedes those divisions, even beyond demographic differences. It is the hang that every musician has to go through as a rite of passage. Countless career breaks have happened in these spaces where musicians discover new talent and collaborations between established musicians occur. Synonymous with these spaces is a lifestyle that is often criticised and even avoided by some who believe this to influence society negatively. Drugs, alcohol and prostitution have frequently found their way into spaces where people congregate, particularly where there is music or dance (Barr, 1974:23).

Concerning the African roots of Jazz, Galper (1993) concluded that music is learned aurally and relationally in African society. He identified, in line with what was presented at the beginning of this chapter, that "the most important methodology for learning Jazz distinct from the Western tradition is epitomised by the African way of imitation, copying, studying, with a master and playing in a coached group" (Galper, 1993: online). Musicians like Galper, who believe that teaching Jazz is a process of self-discovery, view Jazz programmes at universities as potentially destructive to the nature of the music, which tends to follow the Western classical music approach of analysis and deconstruction of the music to teach and learn (Galper, 1993: online). Galper (1993) presents that Western society tends to emphasise the intellect, using written music, music theory and analysis as teaching designs. In contrast, in African culture, the passing

down of knowledge, spontaneity and musical instincts are embraced (Galper, n.d: online). In my experience transitioning from being trained Classically to becoming a Jazz musician, I have found this true.

5.6 Jazz's Paradox in U.S.A. Education

Richardson (2019) presents a different perspective on the adage that Jazz cannot be taught but can be learnt. He believes that Jazz players keep their techniques and training hidden from the public through this rhetoric of "you can learn Jazz, but you can't teach it" (Richardson, 2019:3). He highlights the resistance to Jazz pedagogy by Jazz musicians that may have contributed to some of the problems associated with teaching Jazz to young musicians, including the status of Jazz education itself. Through his ethnographic research with approximately one hundred and forty-three Jazz musicians, he concludes that claims that Jazz is self-taught were overstated (Richardson, 2019:3; 52), elaborating that many of today's leading Jazz musicians have some form of formal musical training, be it private lessons, school music or tertiary music programmes (Richardson, 2019:4). He further presents that,

> Institutional Jazz education has been an established part of the Jazz landscape for most of its history, and the historical evidence of formal Jazz teaching from the first decades of the twentieth century points to an even longer-established educational tradition (Richardson, 2019:4).

There appear to be gaps in teacher training for Jazz pedagogy, especially in the area of improvisation (Fay, 2013:8; Richardson, 2019:9). Beliefs that music teachers would be more open to teaching Jazz if they felt more confident about the training and experience needed to teach Jazz are apparent (Fay, 2013:8). While music teachers may feel inadequate to teach Jazz, Jazz performers have been known to feel underprepared and sometimes underqualified to teach (Richardson, 2019:9). Fay (2013:2) identified gaps in the literature on high school Jazz programmes, finding much of the scholarship focuses on tertiary level Jazz studies (Bash & Kuzmich, 1985; Porter, 1989; Prouty, 2005). Little appears to have changed since Barr (1974)

identified this lack of teacher training in his study. He observed that despite the inclusion of Jazz in high school music programmes, graduates in Jazz pedagogy were not required to learn Jazz technique, history or theory. What is of particular significance to this study and another possible explanation for the absence of a national syllabus for Jazz is that each state in the U.S.A. has their own educational system, contrary to South Africa, which has a national educational system (Fay, 2013:3). The National Association for Music Education (NAfME), which represents approximately eighty thousand music teachers in the U.S.A. (Schmidt & Colwell, 2017:4) has a National Standards for Music Education, which outlines the standards for music education and also calls for improvisation to be included by all music teachers in their curricula (Fay, 2013:9). This is similar to requirements in SA's CAPS which prescribes guidelines for three streams of music; Western Art Music, Indigenous African Music and Jazz, including improvisation for all streams of music (DBE, 2011a:12). One would question why improvisation would be a mandated requirement both in the U.S.A. and South Africa without adequate teacher training to facilitate this requirement. Studies (Abril, 2008; Jones, 2005; Kelly, 2013; Knox, 1996; Marks, 1994; Regier, 2019; Treinen, 2011) have shown that schools in the U.S.A. appear to have very little or no Jazz programmes (Richardson, 2019:10). Fay (2013) identified that,

> Jazz education in the United States has seen great growth over the past several decades; however, it has sprouted up haphazardly and with no unanimous agreement on specific pedagogical methods for the successful inclusion of Jazz in the secondary instrumental music classroom. As a result of a lack of experience with Jazz music, many music educators do not know how to go about implementing Jazz pedagogy into their classrooms. This serves as a detriment to both the students and the longevity of this music as an important element of our national culture (Fay, 2013:4).

South Africa seems to be one of the only countries that have the option to teach Jazz at a high school level. With each state in the U.S.A. having their education policy, an apparent challenge would be the consolidation of the curriculum for every subject. Shaw (2020) identifies challenges

that the U.S.A. has with policymaking for music education on a state level, showing that music is an afterthought to science, technology, economics and maths. He believes that there is a crucial need for music educators to be more active in policy-making processes to represent themselves and their students (Shaw, 2020:63-65). The NAfME, together with the International Association for Jazz Educators (IAJE), developed and published a Jazz curriculum, "Teaching Jazz: A course Study", in 1996, which by 2008 was officially adopted by Manitoba (a Canadian province) as a provincial Jazz curriculum (Mantie, 2008:2). Mantie (2008:1) presents that Manitoba was the only province he found to have adopted the syllabus as an official standard for Jazz pedagogy. The curriculum outlines the following objectives:

1. Jazz can and should be taught as aesthetic education.
2. Jazz is a valid art form worthy of study and performance at all grade levels.
3. Music education students need an understanding of the art form to teach Jazz—it should be included in teacher preparation.
4. Music education students should be encouraged to take a broadly based Jazz pedagogy course.
5. Aesthetic texts such as those by Myer, Langer, and Reimer should be examined with the intention of applying aesthetic concepts to Jazz and Jazz-related music (Mantie, 2008:2)

According to Mantie (2008), the curriculum shows an emphasis on "the product of the music over the process" (Mantie, 2008:2). This focus poses a challenge to Jazz musicians when one considers that improvisation relies on a process and not a destination or, in this instance, a product. In other words, Jazz encourages individual expression and spontaneous creativity. In my experience, that process and journey take time to develop in a musician with dedicated hours of listening, imagining, and playing. This time may not be available to educators who have to follow a curriculum outlined and outcomes within prescribed time frames.

Jazz education in secondary schools in the U.S.A. took the form of big Jazz bands or vocal Jazz ensembles (Warner, 2014:121). This approach to Jazz education has been criticised for lacking focus on improvisation, with emphasis on reading notation (Warner, 2014:130). Relating to the neglect of improvisation in this setting Mantie (2008:7) concludes that what seems to offend Jazz experts about the use of the big band for Jazz instruction is that maintaining the traditions of Jazz is not an obligation of education. Like Fay (2013), who identifies gaps in teacher training, Mantie (2008) believes that this lack of focus on Jazz improvisational techniques is primarily due to teachers not being experienced or trained in improvisation. In support of these perspectives, Ake (2002) illustrates,

> Until well into the 1970s . . . school big bands (sometimes called "lab" or "stage" bands) frequently defined the sole Jazz outlet. . . Conservatory-trained directors led most institutional big bands of this period, even as their main responsibilities typically included the concert or marching band . . . Not surprisingly, these Jazz-band directors generally stressed the same musical concepts valued in their other ensembles—centred and stable intonation, correct note reading, section balance— while improvisation often went overlooked (Ake, 2002:114).

Jazz practitioners in the U.S.A. appear to be debating this lack of focus on improvisation in Jazz programmes and whether Jazz can be taught (Mantie, 2008; Fay, 2013; Galper, 1993; Richardson, 2019). The mere fact that it is being taught suggests that there is a way and has been for quite some time. The opposing beliefs of whether or not Jazz can be taught, coupled with no clear consensus on how Jazz should be taught, appear to be reasons that prevent the development of Jazz education at the high school level. This is also why research literature on Jazz education at the high school level is severely lacking, focusing on individual programmes within a specific state (Fay, 2013:3). While it is acknowledged that playing Jazz with other experienced musicians and listening to recordings is the best way to learn the Jazz language, academic programmes have significantly provided training for Jazz musicians (Porter, 1989:138). I am a recipient and product of that system of training. Ake (2012) views college Jazz programmes as a replacement for earlier models or Jazz pedagogy that relied on mentorship and jam sessions in nightclubs by becoming

the new home for Jazz performers and composers. He observes that every generation uses information in "the way it sees fit, and apprehensions over a specific pedagogical method should be understood in that light", particularly in light of the decline of the popularity of Jazz in the 1990s resulting in fewer Jazz clubs and lower fees for musicians (Ake, 2012:189). Despite the belief that Jazz teachers can potentially stifle the natural development of a student's creative processes, Ake (2012:189) supports a good teacher's ability to allow students to develop their creative voice without getting in their way. I agree with this observation in my experience with my Jazz students. Warner (2014) says,

> It is a paradox that the very musicianship skills Jazz is supposed to bring to music education are actually minimised by the adaptation of Jazz to the structures and conceptual frameworks of secondary school music education. For teachers, the paradox is experienced as they attempt to help students develop Jazz musicianship skills within an institutional environment that at once expects it and is structurally and conceptually at odds with it (Warner, 2014:106).

In the context of what is presented here as a paradox, what has alluded to me, is how Jazz education and Jazz music would advance and continue to develop if it is not taught. For me, it is not a question of whether or not Jazz should be taught, but discovering ways and opportunities of how Jazz can be taught. As a Jazz artist, I can attest to a steady decline over the past ten years of the places where Jazz can be performed and where Jazz is requested. Similarly, Warner's (2014:151) study highlights that while the demand for Jazz music in the U.S.A. is declining, the need for Jazz studies is increasing. Unaware of this reality at the time, I decided to enter the high school music education arena. I acknowledged that there was a need for Jazz audiences to be developed and assessed that this could be done by training younger musicians to appreciate Jazz through playing the music. From my own experiences, I learnt to appreciate Jazz and developed as a Jazz musician through playing the music, which informed my Jazz pedagogical methods. Supporting this approach which focuses on learning Jazz through music making, Warner believes that once the knower knows knowledge, in this case, me, the teacher, they can use it and break it into fragments and organised structures (Warner, 2014:107). Specific to the context of this

study, like myself, a practising Jazz musician should be able to disseminate this knowledge of how to teach Jazz into organised structures by inference.

5.7 Jazz in High School Music Programmes

When this study began, one of the objectives was to compare Jazz education in high schools in the U.S.A. as a model for South Africa to adopt. The absence of regular Jazz curricula in U.S.A. high schools is apparent and continues to present a challenge (Porter, 1989:139; Fay, 2013; Mantie, 2008). Warner (2014:46,48) attributes the absence and decline of Jazz education in schools to the narrow focus on a few founding American Jazz artists on preserving Jazz traditions at the expense of allowing students to engage with Jazz practice. He claims that,

> While Jazz is in many ways a growing tradition (of many expanding, overlapping traditions), American Jazz education, especially at the secondary level, is a shrinking tradition to the degree to which it only acknowledges a narrowing historical, social and aesthetic narrative and a dwindling community of practice (Warner, 2014:47).

Literature on the current state of Jazz education in U.S.A. high schools tends to be more regionally focused (Wiggins, 1997; Hinkle, 2011; Mack, 1993; Treinen, 2011; Jones, 2009; Mantie, 2008), which presents difficulties in finding a consensus on standardised norms. Abril and Gault's (2008:69) research on high school music programmes in the U.S.A. revealed that despite support from principals and superintendents, "only twenty-five per cent of high school students were enrolled in any art courses," with few offering music programmes. This changed to twenty-one per cent in 2004 (Eplus & Abril, 2011:134), reflective of music students in general and not specifically Jazz. Abril and Gault (2008:69) attribute the decline in the number of students enrolled for music from 820,000 in 2001 to 520,000 in 2006 to budget cuts, a decrease in the number of music programmes and music teachers, an increase in schools' focus on standardised testing for STEM (Science, Technology, Economics, Maths) subjects and socioeconomic statuses of schools (Abril & Gault, 2008:69)

In 2002 President George W. Bush passed the No Child Left Behind (NCLB) Act of 2001, which promised equality of outcomes in U.S. education (Abernathy, 2007:2). With increased focus on outcomes for tested subjects, there were consequences for schools that failed and had to account for poor test scores. One of the impacts of NCLB was a reduction in time teachers could spend on music in classrooms (Abernathy, 2007:100). High schools from more affluent areas had more access to arts programmes than those in high-poverty schools. The results showed that most principals claimed that the state or district school board made decisions about music being offered at their schools (Abril & Gault, 2008:72; Elpus & Abril, 2011:131). 93% of secondary schools offered band as a music course. Elpus and Abril's (2011:134) study shows a bias in student participation, with music weighted towards more affluent white female students. They attribute this to several key factors, including the size of schools, with larger schools tending to offer music programmes, the socio-economic status of a district the school is based in, affordability of instruments, the employment of specialist music teachers by the school principal, and demographic variables in the school district (Elpus & Abril, 2011:134). Teachers' lack of experience with Jazz limits what they can offer their students, thus limiting the musical offering of that school. This, in turn, adds to the low status of Jazz in education and education in the field of Jazz (Richardson, 2019:4).

Barr (1974:37) concluded through his study of Jazz Curricula in the U.S.A. that Jazz educators expressed concerns "that teacher training institutions were not meeting the needs of educators given the Jazz ensemble movement, and that their college training had been either weak or non-existent in the teaching tech". More than forty years later, teachers continue to experience similar challenges. At the secondary school level, Jazz education primarily focuses on Jazz ensembles, elective courses and extracurricular music lessons (Warner, 2014:101). Still, there appear to be gaps in the literature regarding standardised teaching methods and techniques of band directors across the U.S.A. despite the national recognition (Fay, 2013:3).

5.8 Jazz at Lincoln Centre and Herbie Hancock Institute of Jazz

Without a nationally mandated Jazz programme, several non-profit organisations in the U.S.A., led by professional Jazz musicians, offer Jazz programmes to schools, employing Jazz artists and educators to conduct workshops and performances, and host national Jazz band competitions (Personal correspondence (interview) Burch: 26 January 2022). I have selected two of these organisations to highlight the significance of their efforts in the advancement of Jazz education. Jazz trumpeter Wynton Marsalis is one of the leading international Jazz voices today on Jazz education (Gioia, 1997:384; Thomas, 2011; McMullen, 2008; Warner, 2014:55). Due to his knowledge, experience, skill and success as a Jazz trumpeter, he has engaged "with students, educators, and policymakers through educational activities such as workshops, master classes, and publications" (Warner, 2014:54). A student of the prestigious Julliard School of Music, Marsalis played with Jazz masters such as Art Blakey and Herbie Hancock (Gioia,1997:384). In 1987 he accepted the post of artistic director at the Lincoln Centre organisation, a position he still holds today (Roth, 2008:2). The centre, which was renamed Jazz at Lincoln Centre (JALC), receives substantial funding from both private and state department sectors with goals aimed at educating the public about Jazz and growing Jazz audiences through various tours and concerts (Roth, 2008:3). JALC experienced national acclaim with Marsalis being featured on the cover of TIME Magazine in 1991. His composition *Blood on the Fields* won a Pulitzer Prize for music in 1997, "the first Jazz-related work to receive such an honour. McMullen (2008:141) documented:

> With 105 full-time staff members, a dozen interns, more than four hundred part-time employees, and roughly three dozen members on its prestigious board, JALC now resides in the new $131 million Frederick P. Rose Hall in the Time Warner Centre, where it operates three performance venues and maintains an annual budget of $35 million.

Marsalis is criticised for his focus in Jazz on past models of Jazz masters as his primary focus for Jazz Education (McMullen, 2008:142). Yet despite criticisms, the JALC programme is noted for its internationally renowned musicians, school outreach programmes, and festivals and hosts one of the most acclaimed high school Jazz ensemble competitions in the U.S.A. called Essentially Ellington High School Band Competition which takes place annually (Roth, 2008:1; Fay, 2013:1). The competition, which is free to participant schools, provides access to arrangements for large Jazz ensembles or big bands and offers recognition at a national level for high school bands and their directors (Fay, 2013:1). Considering the high cost of Jazz band arrangements, this would incentivise band directors to register, if for no other reason than to have access to Jazz arrangements. Warner (2014:56) notes

> …the music education element of JALC is especially evident in the Essentially Ellington program, which began with the publication of transcriptions of Duke Ellington big band compositions, primarily for the use of high school Jazz bands. The program has since grown to include publications of other "classic" Jazz big band transcriptions, as well as festivals, workshops, and clinics for students and educators.

In addition to the schools' band competition, JALC's Jazz for Young People programme presents hour-long concerts by professional musicians in New York City to introduce young students to Swing Jazz (Jazz at Lincoln Center, 2022). The Herbie Hancock Institute for Jazz (HHIJ) is another non-profit organisation that assists high schools with Jazz programmes conducted by professional Jazz musicians (Herbie Hancock Institute of Jazz, n.d.). Founded in 1986 as the Thelonious Monk Institute of Jazz by pianist and composer Herbie Hancock, the Herbie Hancock Institute of Jazz offers music education programmes to public schools and communities, locally and abroad, at no cost. One of the programmes provided, called Jazz in the Classroom,

> …provides daily music instruction and instrument training sessions for public school students across the country, including Los Angeles and Washington, DC, along with master classes and assembly programs for tens of thousands of students in urban, rural, and remote areas of the country. One hundred per cent

> of students in the instrument training programs graduate from high school and more than 90% go on to college. Leading Jazz musicians and educators teach and serve as role models, helping students enhance their creativity and self-esteem (Herbie Hancock Institute of Jazz, n.d: online).

This programme was developed through a need presented by public high schools, especially schools with low-income youth, following decreased funding for music programmes. Both JLAC and HHIJ appear to offer support to high schools for the development of Jazz education. They use Jazz masters to conduct workshops, concerts and camps, offering free access to online content and resources. Both organisations host annual competitions to identify young talent attracting millions of students annually, but they are independently run. HHIJ offers Jazz in America as the National Jazz Curriculum (Herbie Hancock Institute of Jazz, n.d.). This information can be accessed on their website at no cost. The acknowledgement of Jazz in America has not been documented in the literature as the official national Jazz syllabus. Due to limited literature on Jazz education at the high school level in the U.S.A., I interviewed heads of Jazz organisations and Jazz education practitioners who are authorities on Jazz education in the U.S.A. to understand the current state of Jazz education in the U.S.A.

5.9 The current state of Jazz education in the U.S.A.

From interviews and email correspondence (Prouty, 27 December 2021; Sinicrope, 02 January 2022; Kauffman, 10 January 2022; Burch, 26 January 2022), I can draw the following conclusions about the current state of Jazz education in the U.S.A.,

1. The national educational philosophy of music changed to the core arts of music which refers to how a child's mind works during creative processes rather than musical standards to measure the ability of a child to play an instrument or sing. Music education has adopted the U.S.A. National Standards for Music Education, in which every child must sing or play an instrument according to the criteria set out. This focus extended into broader musicianship which is adopted by school districts, but there is no mandate that

every school district has to use the same curriculum. If somebody teaches in a school district, the department may decide that every music teacher must use a curriculum chosen by that particular district. Still, the district gets to choose which curriculum they want to use.

2. For most schools, the students learn to play instruments at ages ten, eleven and twelve and play together in a concert band. Students fourteen years and above have a middle school Jazz band. Typically, the best music students trained to play their instrument out of a book get to audition to be in the Jazz band. Being in the Jazz band incentivises students to explore ideas and where Jazz instruction begins.

3. Most school districts have a band programme for elementary students. Students can take lessons during the day at no extra cost. The band director teaches a 20-30min lesson in the band room for either one-on-one or a small group lesson. Some lessons are taught after school. If the student is vested in their instrument and parents have the financial means, then a private instructor out of school is hired. Most schools have lessons built in throughout the day during break periods. Band directors must teach all instruments made possible through instrument method courses taken as part of the education major.

4. The nature of the Jazz programme in a school depends on the band director and what type of instruction they received in their training. Often, the director is a student who went to university to study how to become a band director. Courses would have been taken in orchestral music, concert or marching bands. Some directors would have been in a Jazz band at college, but there is no guarantee.

   The student who gets a teaching job discovers that that school has a Jazz band and has to figure out how to teach Jazz. The decisions around how they choose to do this vary. They have to decide whether they seek out Jazz players or Jazz mentors who understand the

art form and how to teach it, or they choose to teach charts that are written out note by note to get their students to start learning Jazz. These decisions are also contingent on available budgets. That is where the divide in Jazz education starts to happen. You have band directors who have no proper education in how to teach Jazz, who are merely trying to do it for their students without knowing how to teach the art form of Jazz. Only in the wealthier and well-funded schools can a student major in Jazz as a subject choice for music. Some schools have the funding to bring instrumental teachers to affluent areas. Students can do advanced level courses (Advanced Placement courses) in music if they want to go to college to study music.

Larger cities have band directors whose primary focus is Jazz. Parents with the financial means to invest in their children find teachers to take them to schools like Berklee and Manhattan School of Music. Band directors that have a Jazz background have great Jazz ensembles. They are not just teaching charts. They are leading the art form.

5. There is currently no national curriculum for Jazz in the U.S.A. The Jazz curriculum presented on HHIJ has not officially been adopted by any schools or State departments in the U.S.A. As mentioned earlier, there appears to be low regard for Jazz in the field of education and education (Richardson, 2019:4). This could account for apprehensions to acknowledge Jazz education as a credible field of study in music education. Furthermore, the approach to Jazz is so different from other styles of music, making it difficult for those who play classical music to relate to or quantify. The belief is that Western Classical music or any piece of written music that can be replayed is more accessible for most to understand and measure. The expectation is for the student to play what is written like it is written. In Jazz, a musician must play beyond the piece of written music and practise this concept constantly. They are not just practising a piece of music, but they are practising their capability beyond the piece of music.

6. A Jazz musician's typical personality type is improvisational. Ordinarily, they do not want to sit in an office making decisions about education reforms. As Shaw (2020:63-65) proposed, music educators need to be more active in policy-making processes. The type of people that generally sit in seats which make decisions about policy changes look for measurable ways to quantify music, generally classical musicians, accounting for why Jazz has not advanced in these educational spaces.

7. There is still a lot of debate on how Jazz should be taught in the U.S.A. Pockets of academic faculty at a higher level still do not feel that the study of Jazz is equal to the study of Western Classical Music. Many Jazz musicians and music education specialists passionate about Jazz education are instrumental in developing independent programmes to infuse Jazz into music curricula. Different entities have started to develop Jazz curricula, including but not limited to HHIJ and JALC. They have been trying to change the minds of the decision-makers in academia to include Jazz in a national curriculum.

8. The U.S.A. education system is not set up for Jazz education to be a mandate, with each State having their educational department (Shaw, 2020:63-65). Unlike South Africa, there is not one national education department; therefore, independent organisations have taken this upon themselves to advance Jazz in the U.S.A.

5.10 Conclusion

Western Classical Music still dominates music education spaces in U.S.A. schools. Teachers who want to include Jazz are still intimidated as they do not know where to begin. The barriers between Classical music and Jazz should ideally be managed and dealt with at the policy level to give students greater access to Jazz education. Although attempts have been made to develop independent Jazz programmes, there are still challenges to advancing Jazz in the schooling system. Jazz as an art form is all about passing it on. It has a collaborative spirit which encourages listening to each other and learning from each other. What appears to have changed from the

inception of Jazz education in the U.S.A. is an increase in the openness of Jazz musicians to share their knowledge and expertise through community and music education programmes. While many schools in South Africa still offer music curricula focusing on Western Art Music, Jazz has advanced by its inclusion in the national curriculum for music, namely CAPS. In the following chapter, I will discuss the development of Jazz education in South Africa and how this has impacted music education in South African schools.

CHAPTER 6

JAZZ EDUCATION IN SOUTH AFRICA

In this chapter, I will attempt to outline the development of Jazz education in South Africa, from its inception to what led to the inclusion of Jazz as a stream in the Department of Basic Education's CAPS document in 2011. I deliberately used the word attempt after my search of the literature exposed the need for a more significant interrogation into Jazz education in South Africa, establishing this thesis's context. While research has been conducted on general music, Western Art Music (WAM) and Indigenous African Music (IAM) relating to the CAPS syllabus and its implementation (De Villiers, 2015; Drummond, 2015; Jacobs, 2010; McConnachie, 2016; Mkhombo, 2019), current research has failed to capitalise on Jazz education. In his search, Ramanna (2016:8) found that most of the writings on South African Jazz studies (approximately thirty-eight) were rooted primarily in social and historical contexts. Specifically related to Jazz education in South Africa, Ansell (2016), Msimango (2004), Soodyall (1999), Ramnunan (1997), and Thusi (2001) have a partial bearing on this study.

6.1 Origins of South African Jazz

Since studies relating to Jazz focus more on the culture and society and less on the music, musicians, or musical sounds (Ramanna, 2016:9), it is necessary to contextualise the community in which this style first emerged in South Africa. The first Jazz influence in South Africa was seen in Sophiatown in the 1920s and 1930s when black dance bands first appeared (Ballantine, 2012:7). Ballantine (2012:7) affirms that the musical influences from the U.S.A. were a consequence of an increase in sales of "gramophones, American-made records, and American films". This influence corresponds with the popularity of Jazz in the U.S.A. at the time when Jazz

was considered to be "the mass market sound of America" (Gioia, 1997:132). For musicians to play musical arrangements on instruments, they would have learnt from somewhere or someone. While not all musicians could read music, and many were self-taught, Ballantine (2012:38) writes that "missions, their stations and schools" were instrumental in training several musicians during this period. Furthermore, church choirs and military brass bands also influenced the large number of players that emerged. He submits,

> It is a striking fact that many of the members of the top Jazz bands and troupes of the 1930s had received at least some tuition from white teachers by private arrangement as well as through the mission school (Ballantine, 2012:42).

The church and mission schools were instrumental in developing many musicians, offering instrumental and theory training. Several pianists and horn players received training from white teachers, including key members of the Jazz Maniacs, Merry Blackbirds, and Pitch-Black Follies (Ballantine, 2012:44). Black musicians played American swing tunes with their marabi-based music at shebeens. Shebeens were unlicensed, informal liquor enterprises where urban black communities gathered to drink, dance and listen to live music (Petersen, 2014:32). The name shebeen originated in Cape Town in the early twentieth century when Irish immigrant members of the police referred to illegal black drinking houses as "shebeens" (Coplan & Wright, 1985:113). Concerning the shebeen culture, Coplan and Wright (1985: 114) highlights that,

> Female entrepreneurs developed the shebeen into a centre of urban African social life. The liquor trade became highly competitive in the slum yards. Women who made it a full-time occupation became 'shebeen queens' – relatively wealthy, established personalities with considerable influence in neighbourhood affairs and even with the police. They quickly discovered how to attract and keep a large, regular clientele.

Working-class people and mission schools condemned the lifestyle associated with shebeens in South Africa, similar to the low status that early Jazz acquired in the U.S.A. (Barr, 1974:12; Coplan & Wright, 1985:131). Still, despite the negative attitudes, these women created a business model for a vibrant urban African social life, with music and dancing central to the social drinking in those communities. Shebeen culture relied on musical performances to entertain and entice customers, encouraging drinking and profit. This created a demand for more musicians, which led to an increase in the number of bands that emerged during this period (Coplan & Wright, 1985:114). An urban African musical style, Marabi evolved from several popular South African musical styles. Marabi was much like early Jazz in America discussed in the previous chapter. It was influenced by the socio-economic conditions of the working class, often a low social status (Coplan & Wright, 1985:115). Marabi originated from unschooled keyboard players who were a part of the musical culture in shebeens, associated with "illegality, police raids, sex and a desperately impoverished lifestyle" (Ballantine, 2012:6). American movies and records also influenced the number of dance bands that emerged during this period, many of whom modelled after American Jazz musicians (Coplan & Wright, 1985:115).

With the rising status of Jazz in the U.S.A. in the late 1920s, musicians in South Africa aspired to imitate the image of a sophisticated lifestyle presented by black American musicians like Louis Armstrong (1901-1971), Mahalia Jackson (1928-1971), and Duke Ellington (1914-1974) (Ballantine, 2012:111). This was another reason the Jazz culture was prominent in urban Black townships like Sophiatown. Coplan (2008:173) reflects on this historical period noting that,

> Professional musicians preferred American 'international' performance styles and strained to pull the urban African public along with them, with only partial success. Their increasing mastery of orchestral Jazz gave African listeners a sense of connection with a kind of mythic world black community and expressed modern African identity through the smooth blend of technical brilliance and African musical resources.

One could argue that the roots of Jazz being African, with syncopated rhythms and improvisation at its core, could also have some bearing on the attraction that black South Africans felt towards the sound of American Jazz. One must remember that enslaved Africans brought their skills to America and introduced African musical traditions, which influenced early Jazz (Gridley & Rave, 1984:44). Ballantine (2012:30) suggests that the "Africans in America" who were considered developers of Jazz "transmuted their ancient cultural heritage". This could account for the degree to which American Jazz influenced black musicians at the time.

Particular to South Africa is the historical tradition of Jazz listening collectives which, according to Pyper (2013:138), was a social institution of Jazz in many black communities. These listening collectives, called "Jazz stokvels" (Pyper, 2013:157) or Jazz listening communities, created a rich social culture where people gathered to share their love for Jazz through social processes and performance practices. Subsequently, these communities influenced the growing culture of Jazz in South Africa (Pyper, 2013:157). The Group Areas Act 41 of 1950, which resulted in the forceful movement of black communities into new townships, had severe consequences for these vibrant Jazz communities, including but not limited to suitable performance venues for musicians. This started the "exodus of Jazz musicians for Europe and the United States" (Ballantine, 2012:10). Bands that achieved national and sometimes international success included: the Jazz Maniacs, the Merry Blackbirds, the Rhythm Kings, the Jazz Revellers, and the Harlem Swingsters (Ballantine, 2012:7).

By 1959 the indigenous South African Jazz scene led to the formation of bands such as The Jazz Epistles, which included Abdullah Ibrahim (piano), Hugh Masekela (trumpet), Kippie Moeketsi (alto saxophone), Makaya Ntshoko (drums) and Jonas Gwangwa (trombone), one of many bands that emerged during this time (Gioia, 1997:374). Simultaneously, a significant development in the music scene was the emergence of female Jazz artists. Females held mainly two roles in bands; pianists and vocalists (Ballantine, 2012:64). Challenging the conventions for black women in South Africa, one particular female musician, Johanna Phahlane, the leader and manager of

the Merry Makers, stood out above the rest. Also known by her pen name "Lady Porcupine", she wrote a column for *Bantu World* expressing her beliefs that music could play a vital role in the struggle that black women faced. She believed that women had a gift that "if keenly developed, would make them stars on stage" (Ballantine, 2012:65). This became a reality for artists like Dolly Rathebe, Miriam Makeba, Dorothy Masuka, and Abigail Khebeka. The commercial appeal of their songs helped establish female singers as icons of race, class and gender (Coplan, 2008:175). The role of black female musicians in the advancement of Jazz in Sophiatown during the 1950s challenged the apartheid government's image of black females as domestic workers. It made these vocalists icons to their communities (Coplan, 2008:175).

During the late 1950s into early 1960s, Anglican missionary Father Trevor Huddleston became a champion for the rights of urban Africans (Coplan, 2008:213). Coplan (2008:213) states that South African Jazz musicians, such as Chris McGregor, led the movement for "interracial collaborations among musicians". The Union of Southern African Artists (Union Artists) was established around 1954 to protect the rights of black South African musicians. Under Ian Berhardt, Union Artists started training programmes to identify and train African musical performers. Through securing Dorkay House as a performance venue in Johannesburg, Jazz musicians were given access to well-organised performances before multiracial audiences. Even though the audiences were segregated, through these performances, the musicians were exposed to a greater multiracial following. One such production in Dorkay House was King Kong's musical play in 1959 (Coplan, 2008:214). Based on the life of South African boxing champion Ezekial "King Kong" Dhlamini, King Kong created a model for the "cooperation between blacks and whites in the international entertainment field and a direct challenge to apartheid" (Coplan, 2008:214). The cast included, amongst others, Miriam Makeba, Patience Gcwabe, Thandi Khumalo, Abigail Kubheka, and Mackay Davashe, who led the Jazzy Dazzlers Orchestra. The musical, a fusion of African and Western music and dance traditions, was a resounding success with people of all races in Johannesburg (Coplan, 2008:215). The musical's success opened international doors to the musicians with their first tour to London in 1960.

This unique sound of South African Jazz reached global spaces gaining the attention of musicians like Duke Ellington. He took Abdullah Ibrahim and Hugh Masekela under his wing to promote their careers in the United States. Many Jazz musicians sought exile in Europe and the U.S.A following the Sharpeville Massacre in 1960, some of whom never returned to South Africa (Ballantine, 2012:10). The political tensions in South Africa during the 1960s made it almost impossible for black musicians to make a living exclusively from performing, with fewer venues and opportunities available to black musicians (Feenstra *et al.*, 2018c:150). Specific to this period in the history of South Africa, Ballantine (2012) concludes that,

> It is important to understand that one of the reasons Jazz was suppressed was that it aspired to (among other things) musical and social equality: it was precisely the musical idiom in which and through which urban black people were proving to themselves and to the world that they were the equals of whites (without in the process abandoning valued aspects of their culture, or of their history as blacks who were assuming aspects of a Western Culture) (Ballantine, 2012:10).

Suppose one considers the award-winning Jazz artist Nduduzo Makhatini (September 1982), who has firmly established his cultural roots as a South African Jazz artist and is now signed to a major U.S.A. record label. In this case, one can be thankful that the Jazz culture persevered through these tumultuous times and political agendas, enabling artists like Nduduzo to embrace this culture of Jazz intertwined with his cultural and musical roots. After all, music created by South African Jazz musicians in the 1950s was deliberate in "asserting the identity of the black person" (Ballantine, 2012:xiv). Unable to play a Jazz style due to the emergence of popular musical culture, musicians needed to adapt the music to include a "crossover of Mbaqanga, Marabi, Bebop and rock" (Ramnunan, 1997:51). Despite the diasporic exodus of musicians to the United Kingdom (U.K) and the U.S.A. in the 1960s, bands like Roots, Spirits Rejoice, Sakile, Savuka, and

Bayete still found ways of keeping the South African Jazz tradition alive and progressive (Feenstra *et al.,* 2018c:150).

6.2 Music Education in South Africa

In the previous chapter, which focuses on Jazz education in the United States (U.S.A.), two schools of thought on Jazz education are discussed; one claims that Jazz can be taught and the other that it cannot be taught but can be learnt. Despite these opinions, Jazz education was established throughout the U.S.A. at secondary and tertiary levels and through informal training methods from Jazz mentor to mentee. Regarding music education in South Africa before the 1960s, South African singer Sibongile Khumalo (1957-2021) says that singing,

> …in choirs at school was a given. Learning to read music, albeit basic tonic-solfa notation written on a big brown sheet hung on a chalkboard, was part of learning in the schools for those who went to school (Ballantine, 2012:xiii).

Most musicians in this period were performers and had no training in music theory. Ballantine (2012:42) acknowledges that musicians were also self-taught through instrumental training from books called "instrumental tutors". These were instrumental training books by famous international musicians that musicians could buy at most local music shops. However, some musicians started being self-taught and later sought training from white music teachers. The cost of the lessons restricted access to these teachers for most musicians.

6.2.1 Jazz at Universities

In South Africa, music education at primary, secondary and tertiary levels focuses primarily on Western Art Music. In addition, music teacher training was almost exclusively based on Western Art Music (Soodyall, 1999:7; McConnachie, 2016:2). Jazz education was not taught at a formal institution until 1982. Musicologist Christopher Ballantine was instrumental in developing the music department at The University of Natal in the early 1970s (Ramanna, 2013:160). Ballantine

(2012) wanted music through his research, writing, and how he structured the university's music department to actively participate in the struggle for a democratic South Africa (Ramanna, 2013:160). Deliberate in his commitment to "freeing musical studies from the ideology that maintains Western Art Music as the only music worthy of serious study", he developed music programmes that catered for a broader interest in musical styles (Thusi, 2001:22). In Ramanna's (2013) interview with Ballantine in 2003, he relates,

> That for me was very conscious. I couldn't have felt that I should be here if I didn't have the sense that I was at least trying, in those ways, to make that political engagement. I was trying to make it all the way through from my research and writing, through to the way the Department of Music was being structured, the staff we were appointing, to kinds of courses we were designing, to my own teaching, and, beyond that, to entrance criteria, and so on. To try and think about this in a new way: as an anti-apartheid enterprise (Ramanna, 2013:162).

Ballantine (2012) employed Darius Brubeck, son of the late Dave Brubeck, (one of the most notable Jazz musicians in America), as a Music Theory teacher. According to Brubeck, Ballantine encouraged him to apply for the Music Theory vacancy at the University of Natal. He explains,

> ….the plan from the beginning was to use the post to introduce Jazz studies. We did this in stages and at first added Jazz modules to existing courses (example offering Jazz piano as first practical study) (Brubeck, personal correspondence: 09 October 2022).

With his vast experience as a Jazz pianist, bandleader, composer and arranger, Brubeck initiated the first-degree course in Jazz studies at an African university (Soodyall, 1999:6). In 1982, Natal University approved the first Jazz degree programme in South Africa and 1983, Brubeck was appointed as a lecturer in Jazz. Concerning Jazz education in South Africa, the idea to include Jazz, Indian and indigenous forms of African music at tertiary institutions was first introduced at the

inaugural National Music Educators' Conference in 1985 (Oehrle, 1990:7). Unfortunately, perpetuating the racial biases of the apartheid government, South African music education at the time was taught from an "exclusively Western point of view" (Oehrle, 1990:8). Regarding African students enrolling at universities during this period, Oerhle (1990) says,

> African students who do manage to enter the university to study music find themselves underprepared upon entrance. Their music instruction has usually occurred in a class of 100 children meeting for about 20 minutes each week, taught by a classroom teacher who has no musical training (Oehrle, 1990:7).

Mindful of this disadvantage, in 1988, Natal University introduced a diploma programme. The introduction of the diploma course was significant as it allowed students who were competent performers in Jazz to enrol at a university without meeting the academic requirements they would need for a degree course (Thusi, 2001:22). Cognitive of the inequalities and disparities of the previous education system, the diploma course created opportunities for black Jazz performers to have access to tertiary education, including the option to change to BMus should they progress well with the diploma. This influx of musicians enrolling at the University of Natal led to forming the first mixed-race Jazz band in South Africa, the Jazzanians, founded by Brubeck (Mojapelo & Galane, 2008:246). Members of the band included: Zim Ngqawana (alto sax, flute), Victor Masondo (bass), Lulu Gontsana (drums, percussion), Kevin Gibson (drums), Andrew Eagle (guitar), Melvin Peters (piano, keyboards), Nic Paton (tenor sax, soprano sax), Johnny Mekoa (trumpet, valve trombone), and Rick van Heerden (alto sax, tenor sax). All these musicians became pioneers of Jazz in South Africa.

As a province, Kwazulu Natal (KZN) established a culture and breeding ground for many of South Africa's Jazz musicians, including Feya Faku, Melvin Peters, Lulu Gontsana, Andile Yenana, Neil Gonsalves, Nduduzo Makhathini, Mageshen Naidoo, Prince Kupi, Nishlyn Ramanna, amongst others. Under the management of Catherine Brubeck, the Jazzanians performed at the International Association of Jazz Educators' annual conference in Detroit in 1988. From 1989

onward, Brubeck led staff and student groups representing the university and South Africa on official tours in Europe, North and South America, Turkey, and Thailand (Majopela & Galane, 2008:256). In 1989, the University of Cape Town (UCT) introduced its degree and diploma in Jazz studies (Thusi, 2001:22). The programme was led by Professor Mike Campbell, similar to what was available at the University of Natal. It expanded to become the most extensive university Jazz programme in South Africa. Due to the growing number of universities in South Africa that started introducing Jazz programmes, there was an increased interest in Jazz and Jazz education (Ramnunan, 1997:77). Between 1990 and 1995, the total number of South African Universities offering Jazz in their music departments grew from one to five. By 2013 this number increased to ten Universities with twenty-five full-time staff (Ramanna, 2013:159). Ramnunan (1997:77) suggests that this interest in Jazz was also inspired by an increase in Jazz broadcasts on television and radio, the growth in Jazz festivals, visiting Jazz performers, and the international recognition that South African Jazz was starting to receive. Despite this growing interest, the lack of teacher training and the absence of Jazz in any music education syllabi resulted in Jazz being absent from music classes in many schools (Soodyall, 1999:8).

6.2.2. The National Youth Jazz Festival

As discussed in Chapter 5, the U.S.A. model for Jazz education includes Jazz competitions, festivals, and programmes that incentivise the inclusion of Jazz ensembles in schools' music programmes through the promise of National recognition, monetary remuneration, and scholarships (Feriano,1974). In South Africa in 1992, Grahamstown's annual National Youth Jazz Festival (NYJF) was started by Mike Skipper, with three teachers: Darius Brubeck, Noel Stockton and Norbert Nowotny and forty-three students (Ramanna, 2013:159; Personal correspondence, Skipper: 09 June 2022). When asked what inspired him to begin a festival of this nature in South Africa, Skipper (2022) replied,

> I attended a show in the Cathcart Arms Gluepot bar, called Afro Cool Concept with Darius Brubeck, Victor Ntoni, and Lulu Gontsana. After the gig, I interviewed

> Darius and asked him what the state of Tertiary Jazz Education in SA was like (knowing that, at that stage, it was only the CJPM at Natal University & UCT that were doing specific Jazz programmes). His answer was simple: "An abundance of talent and an abominable lack of background". I went home thinking about what I could do to change that. The Annual Schools Jazz Festival (as it started out as) was the answer (Personal correspondence Skipper,09 June 2022).

This encounter speaks to the significance of the hang in the culture of Jazz and the importance of engaging with Jazz professionals for the advancement of Jazz education. I would imagine that there were multiple conversations between Skipper and Brubeck that preceded this interview and ultimately led to the creation of one of the most significant South African Jazz education festivals. As I recall, through my engagement with them during my undergraduate years, they were colleagues and good friends. As a university student, I was selected for the National Youth Jazz Band and subsequently invited to be an artist and a teacher at the festival. I can attest to the life-altering experience that students, artists, and teachers have had at a festival of this nature. The festival, now called Makhanda National Youth Jazz Festival, is fully funded by Standard Bank, bringing in local and international professional Jazz artists for a series of concerts and workshops. The funding from Standard Bank and other sponsors generates extensive national media coverage. Many South African Jazz artists began their careers in one or both of these National bands, directly or indirectly. These musicians receive widespread local and international media coverage through the platforms created by the concerts. Collaborations for the festival programme create opportunities to combine musical styles by networking with local and international Jazz musicians.

For the first part of the National Arts Festival, artists interact with and teach secondary and tertiary students from across the country during the festival, which acts as a winter music camp. The festival allows students to participate in and compete for entry into the National Schools Jazz band and National Youth Jazz band through a series of auditions on the first day of the festival in Makhanda. Every participant is placed in an ensemble led by a Jazz educator who is usually a

reputable Jazz artist (Thusi, 2001:28). The NYJF takes place annually, concurrently with the larger National Arts Festival, allowing students to access artists who were brought in for the main festival.

Jazz drummer Lulu Gontsana noted that these opportunities did not materialise in the same way for township students as they did for middle-class students. Due to their lack of trained music teachers, adequate rehearsal spaces and access to instruments following the festival, these students did not progress similarly (Ansell, 2004:266). The registration fee for the festival and travel costs to Makhanda create financial constraints for students and teachers, preventing many students from accessing this standard of training, thus excluding them from such opportunities. Nevertheless, the interaction with the artists and Jazz specialists exposes a significant number of students (approximately 350 a year) and teachers to six or seven days of non-stop music, workshops, rehearsals, and performances, creating energy and drive to understand better, appreciate and develop skills in Jazz (Thusi, 2001:28).

The use of reputable Jazz artists as facilitators and teachers appears to be the model that the NYJF uses to achieve the festival's aims. These aims include promoting an appreciation for Jazz and developing Jazz skills through workshops, rehearsals and performances. Concerning Jazz musicians in the education space, Soodyall (1999:8) asserts that most Jazz performers have little or no music education training, often focusing more on performance courses. Where instrumental teaching is a primary focus at school, their ability to teach their instruments creates employment opportunities, especially in private schools. According to Soodyall (1999:8), this practice accounts for why several school Jazz programmes emerged in private schools in South Africa.

6.2.3 High School Jazz Programmes

At the South African Jazz Educators Conference in 1996, Mike Skipper (founder of the National Youth Jazz Festival) provided a list of schools in South Africa with robust Jazz programmes (Ramnunan, 1997:79-80). The list below will give a clearer picture of how Jazz education progressed in high schools in the late 1990s.

Table 3: List of South African Schools with Jazz programmes (Source: Ramnunan, 1997:79-80)

Western Cape	Gauteng	Kwazulu Natal	Eastern Cape
Category A			
Beau Soliel Music Hugo Lamprecht Music Centre	St Albans College Manu Tech. College Gauteng Music Academy	St Anne's College Hilton College Michael House Siyakhula C.M.P	St. Andrews College Diocesan School For Girls Alexander Rd. High Hudson Park High Stirling High Collegiate High Kingswood College
Category B			
Herschel St Johns College SACS High School Bishops St Cyprians Rustenburg Girls High Pinelands High Westerford		Durban Girls Collegiate Epworth School Kearsney College Westville Girls High	Grey High School Selbourne College Graeme College Victoria Girls High

The list divided schools into Category A (schools with strong Jazz programmes) and Category B (schools with a form of Jazz education in their music programmes) (Ramnunan, 1997:79). Most schools which offered Jazz programmes had Jazz ensembles and big bands, often neglecting improvisation as a focal point. This approach to Jazz education resembles methods used in the U.S.A. when Jazz first entered high schools. Jazz educators in the U.S.A. used big bands to teach Jazz, often neglecting improvisational techniques (Ake, 2002:114; Mantie, 2008:7). Fay (2013:8) attributed this to teachers' lack of Jazz pedagogical training. One would question whether the neglect of improvisation in Jazz programmes in South African schools is also due to teachers not having any previous Jazz training. From personal experience, I can confirm that many of these school band instructors were trained in Jazz education. Ramnunan (1997:78) adds that at the time of his study, many Jazz graduates found teaching jobs at government and private schools and were introducing Jazz programmes at these schools, which does not relate to the situation in the U.S.A. where teachers appear to have lacked Jazz pedagogical training. So why was there little attention given to developing improvisational methods in South African school Jazz programmes when this is central to Jazz? Relating to the current situation in South Africa, there are more Jazz graduates today, with an increase in the number of Jazz departments at tertiary institutions. I submit that if the model for Jazz instruction in 1996 proved successful without a nationally mandated Jazz syllabus, why has Jazz not significantly impacted music education in high schools in 2022?

Considering that Jazz was introduced into the music syllabus in 1998 in Curriculum 2005, one can deduce from the number of schools that offered Jazz programmes listed in Table 3 above that these Jazz programmes were developed and taught externally to the music curriculum taught in public schools. Since the government inherited an education system where Black schools lacked qualified teachers and facilities, one can deduce that these schools with robust Jazz programmes were predominantly White private schools. Both Soodyall (1999:8) and Thusi (2001:2) attribute Jazz not featuring in most high schools to Jazz educators' lack of teacher training and inadequate resources. Concerning Jazz education at schools, Thusi (2001:2) observes that

> It exists almost entirely in the form of ensemble-based programmes serving a small minority of students, usually as an adjunct to a broader instrumental music programme. For the vast majority of South African secondary school students, Jazz features not at all, neither as an activity nor as subject content.

This situation has changed in 2022, particularly with the inclusion of Jazz in the CAPS. CAPS allows for Jazz to be included in the school music curriculum, not only as part of an ensemble or band programme. This option is made available to learners in public schools who would have previously had little or no access to Jazz education. Below is a list of schools that currently offer Jazz programmes:

Table 4: List of South African Schools with Jazz programmes in 2022 (Source: Roebert, personal correspondence: May 2022)

Western Cape	Gauteng	Kwazulu Natal	Eastern Cape
Rustenburg Girls High	DSG	St John's College	Hilton College
Heathfield High	St. Andrews College	Sutherland High	Michaelhouse
Jan van Riebeeck High	Alexander Road High	St Mary's	St Annes
SACS	Kingswood College	South West Gauteng College	Epworth
Pinelands High,	Stirling High	Roedean School	Kearsney College
South Peninsula High,	Clarendon Girls High	St David's Marist Inanda	Durban High School
Bergvliet High	Collegiate Girls High	Linden Hoërskool	Maritzburg College
Westerford High	Graeme College	Parktown High	
Parel Vallei High	Hudson Park High	St Albans College	
Settlers High	Pearson High		
Rondebosch Boys High	Selborne College		
Bishops	Victoria Park High		
Muizenberg High	Cambridge High School		
Settlers High	St Dominic's Priory		
Wynberg Boys High	Woodridge College		
Alexander Sinton High			

Herschel School for Girls, Wynberg Girls High Somerset College Stellenberg High School Stellenbosch High School Belhar High School Sans Souci Girls High Abbotts College Groote Schuur High School St Joseph's Marist College George High School Worcester Secondary School Oakhill School Outeniqua High School	Merrifield College		

Table 4 above shows the schools that have Jazz band programmes but does not indicate whether the curriculum taught for the subject is the Jazz stream.

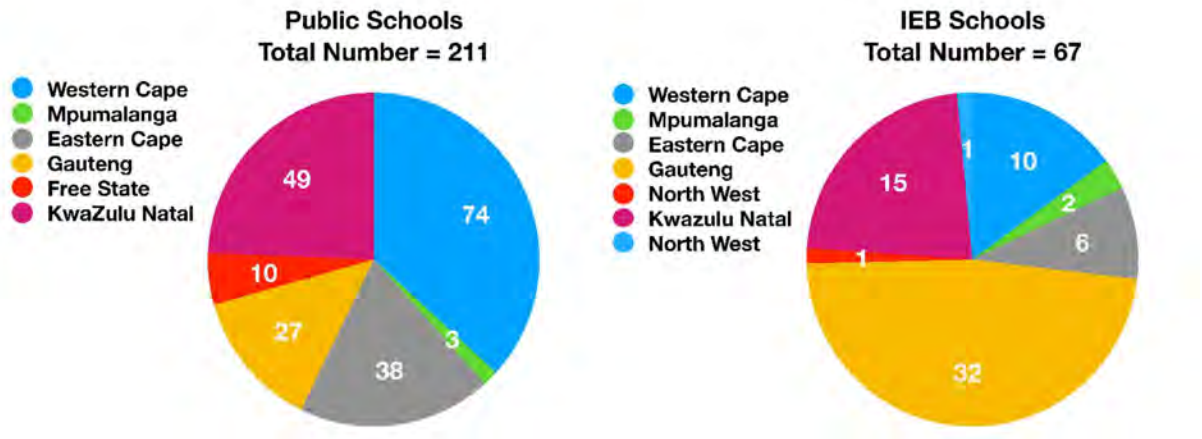

Figure 2 : List of South African high schools taking music as a subject (Source: Whittle, personal correspondence: 17 May 2022)

The pie charts show the current enrolment for the subject music at public schools and Independent Examination Board (IEB) Schools in South Africa (personal correspondence, Whittle, 17 May 2022). No official confirmed which schools are currently following the Jazz stream for CAPS.[2]

In Chapter 2, Outcomes Based Education (OBE) presented an opportunity for educators to transform music education from its Eurocentric approach to include African and Indian Classical music (De Villiers, 2015:316). One of the aims of C2005 was for learners to "acknowledge, understand, and promote historically marginalised arts and cultural forms and practices" (DoE, 1997a:10). With the incorporation of African Music, Indian Music, and other musical influences, Jazz education provides this opportunity for learners better to understand their history (Soodyall, 1999:13). Music educators overlook these opportunities, especially considering the number of South African schools still choosing to teach only Western Art Music. Mbembe (2015:9) maintains that something is profoundly wrong when there is a perpetuation of syllabi into the post-Apartheid era, which was designed to meet the needs of colonialism and Apartheid. Specifically relating to KZN, with its rich history of Jazz and Jazz musicians, one would expect the influence of Jazz to have significantly impacted high school music education, especially with the provisions made in the CAPS syllabus for music. There is also little motivation for Jazz artists in Kwazulu Natal to build programmes that will affect change at the high school level of education. An imminent question is why this has not changed ten years after implementing the CAPS syllabus. Why has the department not encouraged this change of syllabus or incentivised Jazz artists' involvement in developing Jazz studies in high schools?

[2] Despite numerous efforts, at the time of this study, the DBE could not confirm the number of schools currently doing the Jazz stream in public or private schools across South Africa.

In KZN, many students who enter a Jazz studies programme at university have little or no formal music training and share a common background of playing music in churches (personal correspondence, Fernandez: February 2020). A child playing music at church is indicative of an aptitude for music and a desire to learn music. Why has this interest not been explored or developed more at schools? Relating to Indian Pentecostal Churches in Durban, Moses (2015: iv) submits that most musicians "have no formal training in music, yet are able to function as musicians within their congregations. Many musicians indicated their inability to read music as their greatest challenge".

CAPS allows a learner to develop these musical skills, both in practical and theory, at a school level with the option to pursue Jazz, so why are churches still major training centres for musicians? I believe this could be a result of the lack of interest in teachers' engagement with the Jazz stream of CAPS. Ballantine (2012:39) states that the church became an institution of musical instruction that greatly impacted early Jazz in South Africa. Moses (2015:22) acknowledges that the church is an "institution where informal music education is taking place" through mentorships and aural training, presenting a bridging programme for aspiring musicians. There appears to be a need for greater integration of the churches' music training systems within the context of school music curricula to serve young aspiring musicians' needs better. I have found that the Jazz stream of CAPS allows for this integration by including functional theory, specifically chord theory and harmony. Teachers would, however, need to familiarise themselves with the Jazz syllabus to maximise these outcomes with their classes. Similar to the musical practices of the church, Jazz education is synonymous with an aural tradition passed on from Jazz master to student, in this case, the master being the music teacher (Lilley, 2019:202).

Over time other institutions have been instrumental in advancing Jazz education through Jazz programmes aimed at helping young musicians to acquire this skill and knowledge (Herbie Hancock Institute of Jazz, n.d; Warner, 2014:54). Thusi (2001:28) highlights six community-based Jazz programmes in South Africa where several students who went on to study Jazz at tertiary institutions started. They are Funda Community College (Soweto), Federated Union of Black

Artist (FUBA), Gauteng Academy of Music (Johannesburg), Siyakhula Community Music Centre (Durban), UKUSA Community Arts Programme (Durban), and The Field Band Foundation. The list of similar institutions has grown since Thusi's study to include: Little Giants (Western Cape), Hugo Lambrechts Music Centre (Western Cape), Lulama Gaulana Jazz Academy (Eastern Cape), Access Music Project (Eastern Cape), Jazz for Juniors (Gauteng), Moses Taiwa Molelekwa Arts Foundation (Gauteng), CAFCA (Gauteng), and Mmabana Cultural Foundation (North West) (Standard Bank National Youth Jazz Festival, 2022). These institutions have participated in the National Youth Schools Festival and share a common vision of offering opportunities to disadvantaged youth to learn musical instruments through some form of Jazz education (Thusi, 2001:25; Standard Bank National Youth Jazz Festival, 2022).

6.3 Interviews with South African Jazz lecturers

Relating to tertiary institutions, three Jazz lecturers were interviewed utilising a written questionnaire to better understand the current situation with matriculants enrolling into Jazz programmes at South African Universities and the impact of the inclusion of Jazz in the CAPS for the past ten years explicitly developed for this study. All correspondence took place between (October 2021 - June 2022). To distinguish between each lecturer's response, I have named them Jazz specialist 1 (JS1), Jazz specialist 2 (JS2), and Jazz special 3 (JS3). Their identities are withheld to ensure anonymity.

The questions were aimed at evaluating five main areas, namely:

1. The current state of Jazz education in South Africa
2. The level of musical proficiency of students who apply for entry into Jazz programmes
3. What the ideal Jazz candidate needs to enter a Jazz programme
4. Their assessment of the Jazz stream in the CAPS syllabus and
5. The requirements for starting a Jazz programme at the high school level.

While respondents varied in their appraisal of Jazz education's current state, there was an overall consensus that Jazz education has grown significantly over the years. JS1 and JS2 felt a vast improvement over the past ten years, especially at the tertiary level. JS1 concluded that Jazz education in every major university in South Africa now "occupies a significant space in the music department".

Concerning the standard of applicants for Jazz programmes, respondents felt that this varied and overall depended on "the standard of music education offered at their school". JS1 observed that the applicants achieved the minimum practical requirement equivalent to Grade 7 and the music theory requirement equivalent to grade 5 at their institution. Despite their limited experience with improvisation, their technical proficiency in their instrument helps to bridge the gap. JS2 said that there had been a decline in "the level of music literacy and theory knowledge in applicants, directly linked to the lowering of standard requirements in the school music syllabi". The consensus was that improvisation skills in applicants were lacking. This could be attributed to the small number of schools choosing the Jazz stream of CAPS for subject music. There appear to be foundation courses at some universities to address these challenges. All maintained that the ideal candidate needed to be music literate, "have a good command of their instrument", have good aural skills, and be able to play and improvise in a Jazz style. Emphasis should be placed on style development and essential Jazz harmony. Respondents stressed that attempting to advance a Jazz programme would be futile if the technical proficiency in instruments was lacking.

JS3 was not familiar with CAPS. JS1 and JS2 believed the syllabus was confusing, without "a logical progression or interconnectedness between topic areas". The sense was that overall standards for Jazz were too high and "out of touch with the requirements for a teenage music student in South Africa". The expectation for students to learn harmonic minor modes in Grade 11 was considered too high as this is covered in the 2nd and 3rd years at university. JS2 also assessed the requirements for the Jazz stream to be unfairly weighted compared to WAM. JS1 and JS2

agreed there should be a "better correlation between WAM requirements and Jazz requirements in both practical and music literacy".

The general opinion was that what was needed to build a Jazz programme at a high school was for a Jazz teacher with qualifications in Jazz studies to be employed. This was proposed as being crucial to advancing Jazz education in schools. It was advised that students need access to Jazz recordings, real books, Jazz improvisation books and videos. Other suggestions included ensemble opportunities, access to instruments, practice rooms, and labs for music technology. Respondents agreed that students who are taught Jazz in schools have an advantage over self-taught or privately trained students. These advantages sometimes extend to opportunities to play with others, including playing in bands regularly, resulting in more confident players. They proposed that "better integration of aspects of music study" should be considered to give learners a greater understanding of how these aspects connect. JS1 submitted that Jazz education should be compulsory at every South African school, considering the benefits of learning improvisation and how that contributes to "human development far beyond music".

As important South African Jazz community figures, the respondents offer a balanced viewpoint on what students should prepare for entry into University Jazz programmes. Whilst this study does not discuss the viability of Jazz education at high schools, it must be highlighted that given these respondents' comments, teaching Jazz to high school students presents opportunities and advantages to learners who wish to pursue Jazz studies at the tertiary level. Still, statistics reveal that these opportunities are not maximised at high schools in South Africa.

Concerning universities, Fisher (1992:80) states that the majority do not give music teachers a formal background in Jazz. He further states, "when college professors are not formally exposed to Jazz or not convinced that Jazz education is important, they will not teach the value of Jazz music or Jazz pedagogy to future music educators unless there is a curriculum mandate" (Fisher, 1992:18).

Some universities offer Jazz as part of a methodology course but no specialisation in Jazz. In my experience, this is not true of the lecturers of the Jazz programmes currently at tertiary institutions in South Africa. Still, only The University of Pretoria offers a two-year course in Jazz pedagogy, presenting opportunities for music educators to explore Jazz as an option at schools (personal correspondence, Naidoo:2021). One has to ask if there should be a curriculum mandate for music teachers to explore Jazz as an option, especially for Music Education majors.

Lilley (2019:205) submits that one of the problems with South African Jazz programmes at universities is dissociating between practical and academic or theoretical courses. The theoretical subjects have little bearing on the practical topics, which creates frustration in students who find inconsistencies with the practice of Jazz. Jazz education has not made more of an impact in high schools as a curriculum choice in South African schools, inferring that there is a disconnect between universities and schools. Lilley (2019:199) attributes this to the government education department's lack of consultation with universities regarding the "formulation of music curriculum that feeds into the university". He believes that the school music syllabus does not assist students in coping with the demands of university. By working through this syllabus, I agree with this viewpoint from my exposure to CAPS.

6.4 Conclusion

The inclusion of the Jazz stream in CAPS indicates the acknowledgement and viability of Jazz in the music curricula for South African high schools. To date, no training resources or workshops are available to teachers to enable them to develop Jazz programmes at the high school level. Ramnunan (1997:172) states that Jazz education enables learners to become more aware of the cultural diversity in South Africa by exposing them to music that is "culturally and socially relevant to them". This benefit can be seen in CAPS' Jazz history syllabus, which exposes learners to South African and American Jazz history timelines (DBE, 2011a:32).

Although music teachers can choose the Jazz stream in CAPS, many South African schools still offer music curricula focusing on Western Art Music. Why has Jazz not advanced more at the high school level outside the band programmes? Through my experience with Jazz at university, I can use the Jazz stream of CAPS to teach Jazz to music students at DHS. I have built this programme in under five years through the methods and strategies I created through my experiences and access to Jazz networks. Ninety per cent of the learners I started the programme with had no formal music training. Most had no exposure to Jazz or Jazz education, inferring the programme's success. Considering my success with the Jazz programme at DHS, why have more Jazz musicians not considered entering the academic space, especially at the high school level, with the Jazz stream of CAPS allowing for the facilitation of Jazz programmes? Are Jazz musicians unaware that this syllabus exists? Is it a case of music teaching posts not being available or unattainable due to mandatory teaching qualifications, or is it a perpetuation of the musician's mindset that to become a teacher is a failure at performance? Or is it simply that Jazz musicians prefer to be a part of the Jazz community and focus on performance and composition outputs? Furthermore, why are the Jazz musicians employed in South African high schools still teaching the WAM syllabus? Is the absence of Jazz programmes in the academic music syllabus a reflection of the inability of music teachers to teach the Jazz syllabus, or are there other underlying reasons that contribute to the lack of the advancement of Jazz education at the high school level?

Berliner (1994) says that master Jazz musicians did not develop their skills in vacuums but learnt within "their own professional community-the Jazz community". I submit that through the vehicle of CAPS' Jazz stream, this Jazz community can grow and advance through engagement with professional Jazz musicians (Berliner, 1994:35). To support this, in the next chapter, I use Pinar's (1994) method of currere, the autobiographical reflection on my educational experiences, to understand what influenced my choices to develop strategies to build the Jazz programme at DHS.

CHAPTER 7

ME, THE ARTIST

7.1 Introduction

The road to my present employment at a public high school in KwaZulu Natal is predicated on the access I was given to music and education in my past. This, in turn, informs the choices I have made and continue to make to build my future. Drenched in a dark history of racial division and prejudice in South Africa, the country of my birth, I avoided thinking about my past for fear that it would ignite in me pain, bitterness and resentment caused by memories of opportunities that could have been, and should have been open to me. Still, this past has impassioned and driven my desire to build the future I am shaping for the next generation through programmes I have initiated.

This research is rooted intimately in my own experience as a Jazz musician. I am a vocalist, music student, worship leader, voice teacher, music educator, composer, recording artist, writer and researcher. William Pinar's (1994) method of currere presents the hypothesis that I do not know the answers as I reflect on what has been and what is now the nature of my educational experience (Pinar, 1994:20). Through this reflection, I can "take myself and my existential experience as a data source" to conceptualise the meaning of the Jazz curriculum I have built at DHS. Pinar (1994:23) outlines this first step of the method of currere,

> Since the focus of the method is an educational experience, one takes special note of one's past life in schools, with one's past life with schoolteachers and one's past life with books and other school-related artefacts. Observe and record. Include present responses to what is observed.

When I began writing this chapter, I diligently followed the method of currere, which seeks not to analyse the memories of my past that have led to my present but rather to allow the memories to guide the narrative of the chapter in order to extract my educational experiences. It was sometimes challenging to allow document memories as I recalled them, with the pressure to adapt the writing to a more traditional and academic style. A/r/tography makes room for the artist to write in an academic space as an artist. Using this as the general guide, I then used Pinar's (1994) method of currere to trace the steps that led to the Jazz programme I have been instrumental in creating with greater clarity. Breaking from the norm, I wrote original musical compositions to express thoughts that words could not, and this has been liberating as an artist in an academic space.

In my search for the appropriate methodology for this study, I am inclined to believe that William Pinar's (1994) method of currere within the broader methodological framework of a/r/tography found me. One might snicker at this notion, but nothing could be more accurate for someone whose creativity drives every aspect and instinct of her life. This methodology allowed me to approach the study as a creative without compromising how I perceive or articulate my thoughts. Through a technique called "free association", Pinar (2004:37) shows how the disengagement of oneself from oneself to view one's past, which informs one's present objectively, allows educators to rethink the meaning of curriculum. In some ways, this is similar to an out-of-body experience, i.e., standing outside of oneself to view oneself or observing one's past to understand one's present and future. This approach allows me (the researcher) to examine myself (the teacher) through the lens of me (the artist), thus ultimately creating an understanding of what led to the development of the Jazz programme at DHS.

I transitioned from a focussed career as a performing artist to becoming the head of a Jazz programme in a high school by using my skills as a Jazz performer to implement a successful Jazz pedagogical approach. The unfolding and unlocking of this process are what Pinar (1994:25) defines as the creation of the art and what the a/r/tographical methodology seeks to create.

Responses to my observations of my biographical past inspired six songs in this Chapter. These responses are part of the third phase of the method of currere, called the analytical phase. The analytical phase describes my biographical present, including my responses to my biographical past (Pinar, 1994:25). The songs document my responses to my biographical past as I reflected on that particular memory, recalling it at that moment. All songs can be accessed online from http://natalierungan.co.za/?albums=theres-a-sound-in-my-head (Rungan, 2022).

Figure 3: Song of reflection No.1

Who am I
(08 March 2022)

Verse 1
Who am I
Where did I come from?
How did I
Get to where I am standing now?

So many things
So many places

Verse 2
Where am I
What led me to here?
Did I do
Things I was meant to do
For this

Life that I've lived
Life that I'm facing

Chorus

So this is my discovery
Trying to find the truth I seek
To unlock the hidden things
This is my enquiry
Into me

Verse 3
Who am I
At this moment?
Did I choose what was right along this path?

So many fears
So many faces

7.2 Childhood

My childhood included several events I believe have shaped my present musical reality. I grew up in a home where Jazz was played, practised and appreciated. My father was a drummer who played music in a dance band. His passion and love for Jazz set the atmosphere of our home and life. I did take a liking to this genre when I was a child. My dad followed a weekly ritual of watching music videos of the Yellow Jackets (1977), Spyro Gyra (1974), Chuck Mangione (1960-2010), George Benson (1964), and other Jazz musicians for hours on end on the only television set we owned. To my infant ears, this music was strange and confusing, often taking precedence over what I wanted to watch on the television, i.e., my favourite animated programmes. This could have been why I initially did not like Jazz and followed alternate musical directions.

My mother tells me I started singing in church at age four. Our church was a Pentecostal church, at times colloquially referred to by the larger Christian community as the happy clappies. The pastor was a pianist who played the Fender Rhodes organ. It was not common practice for a pastor to have this skill, especially at the level he played. I recall him saying he loved Stevie Wonder (1950) and Andre Crouch (1942-2015), favouring a contemporary Jazz sound. Before joining this church, the Methodist church we attended sang only hymns, so being exposed to this type of music in church was exciting for me and opened my ears to the sound of music that would become a crucial part of my musical journey. The pastor hailed from a family of well-known musicians in the Durban music scene, so music was a significant part of the church services. I was five years old at the time of our joining. My father was the drummer in the church band, and my mother sang in the choir. The type of music we sang at church was a contemporary Gospel style that combined traditional church hymns and Black American gospel music. My childhood church experience is also significant to my present musical journey as it is where I first met my pianist, whom I have worked with for the past 15 years. The pastor was his uncle, and his father was also

a musician, which created opportunities for our families to connect. Our memories of this period created a special bond that translates to the music we create together. Often, we reminisce about our time together at church.

My family were the first to arrive at church and the last to leave because dad had to set up his drum kit and strike it after every service. Being unable to afford a babysitter, which was the reality for many people back then, meant that my brother and I had to wait with my parents at their band practices. This routine of setting up, long practices, and striking afterwards developed resilience in me for a performing musician's life. At home, I recall my mother singing in the kitchen while she prepared our meals, her sweet, high-pitched voice echoing through our home. She helped me to learn the songs I needed to work on for the children's choir by making sure, in her words, that "I sang out", or projected as I later learnt, was the correct terminology. When I was six, the pastor asked me to sing a solo item for a special service. I wore my best dress, walked up on that massive stage and as I began singing the first line of the song, my eyes locked with my mother, and that was the end of the song. I don't recall what happened then, but the tears rolled down my face, and I could not sing the rest of the song. As I reflect on this memory, I believe this was a defining moment that affected my decision regarding my parents attending my concerts. I realised that a look from someone I loved could distract me and throw my focus off, completely derailing a performance. To this day, I do not look at any family members in my audience when I perform. I know they are in the building, but I have taught myself to shut them out and keep my focus as a performer. I have learnt how to file things into different compartments of my mind so I can entirely focus on what needs to be done. I teach my students this concerning music and life.

Figure 4: Song of reflection No.2

I remember
(10 March 2022)

Verse 1

I remember

When daddy played the drums
Mamma sat there
Every minute she would watch
I remember
The sparkle in her eyes
At that moment
He'd start to improvise

They took me to church
That is where I learnt

<u>Chorus</u>
I met Jesus when I was a little girl
Felt His loving arms around me at each turn
Singing songs of adoration and of praise
As we worshipped Him together in those days

I remember
I remember

<u>Verse 2</u>
I remember
When mamma used to sing
Such a sweet song
To the King of Kings
Mamma taught me
That this is what love means
To surrender
All of me to Him

They took me to church
That is where I learnt

Chorus

I met Jesus when I was a little girl
Felt His loving arms around me at each turn
Singing songs of adoration and of praise
As we worshipped Him together in those days

7.3 My Parents and The Raiders

In addition to the church band, my dad played in a popular dance band called The Raiders. He was the founding member of the band with his brother, who played the bass guitar. The Raiders was one of a few dance bands that emerged during that time In KZN. Their music became extremely popular before I was born and still retains its fame. My dad spoke of the music he listened to at the Moon Hotel in Clairwood, but he performed there before I was born. His band performed at local hotels and other music venues, including a nightclub in Chatsworth called The Sol Namara. This cultural landmark formed the backdrop of my early childhood memories. The Indian community in Durban knew Sol Namara for its excellent music, supper club, and the best mutton curry in the city. In the early 1980s, it was one of the few places where Indians were allowed to perform music. My parents shielded me from so much back then, never revealing that we were not allowed in certain parts of the city where only Whites were allowed.

As I reflect on this part of my life, I realise that I was oblivious to the hardship my family endured. They created a safe world for me, and I could imagine possibilities in that safety. Mum and dad told us stories of racial discrimination in their childhood but were selective with how much they shared. I believe they wanted to protect us from the pain they experienced. I recall us driving past places where we did not go in. I just thought they had no reason to go in, not that we were not allowed to go in. They often explained that they worked hard at their jobs for my brother and me to have more than they had access to. Life was not always easy then, but I remember my parents constantly trying to make a plan, to do what they could to give us their best. As I reflect

on this memory, I believe that this practice of making a plan is similar to improvisation, creating, at the moment, the heartbeat of Jazz. I think I inherited this ability from my parents.

Of all the stories Dad shared with me, the one I believe influenced my career path the most, and still influences my choices today, is what happened with the recordings of his band. The Raiders were one of the few bands then that recorded albums. During that time, the investment in the arts for non-Whites was unheard of, and money for recordings was scarce. Their albums were popular and could have generated much more revenue had they not sold the rights to the record company. The band members knew nothing about the music business, musicians' rights, or how to derive income from album sales. They played music because they loved it and earned money from performing. At the time, they needed to make extra money, so they accepted what they could get. The record company offered the band a settlement fee, and the band accepted without hesitation. My dad often spoke with regret and sadness that their band had let go of what could have been a lucrative career. They did not know any better. Dad had no access to information that could have helped them do what they all loved to do as a career. He did not get to do what I can today as a performer, producer, and composer.

Figure 5: Song of reflection No.3

It makes me strong
(14 March 2022)

Verse 1

I wish I had known
What I've come to know
As I listen to people speak of stories old
Music that you played
You have built a name
That so many people know to this very day

Chorus

It makes me strong

Inside
To know that what I'm working for
Is worth the sacrifice
It makes me strong
To believe
That someday all of this
Will show you what you've meant to me

Verse 2

I spent many days
Questioning my ways
Wondering if what I'm doing
Will make sense someday
Then I think of you
What life put you through
And I find the strength to help
Make my dreams come true

Chorus

It makes me strong
Inside
To know that what I'm working for
Is worth the sacrifice
It makes me strong
To believe
That someday all of this
Will show you what you've meant to me

Bridge

I don't know how I do the things that I have to do
But I feel your love carry me through
All that you've done pushes me to do all I can

Giving me courage to keep going on

7.4 School

My musical life was more accurate than any other part of my childhood. Experiences at school and church cemented my path to becoming a professional musician. I attended a primary school that offered music as a subject with a qualified music teacher. In the 1980s, under the Department of Education, everyone took general music, but one had to be chosen to take music as a subject. At most Indian schools, if you took music as a subject, you had to play the recorder. The lack of resources precluded other instruments from being taught. The music teacher did a simple aural test with learners to determine who had natural musical ability. I was among thirty or more learners selected to be in the music class. Learning the recorder and music theory became my first formal music lesson. I specify formal because I realised much later that my musical studies began before I sat in that Grade 3 (back then Standard 1) music class, attentively listening to Mr Reddy, who drilled the C major scale into us. He was a good teacher and, as I remember, a disciplinarian. I think some learners practised because they feared the consequences of unpreparedness. Have you ever heard 30 children in a classroom trying to learn the C major scale on a recorder? I giggle and cringe as I reflect on this memory. It was not for the faint-hearted.

As a drummer's daughter, I was determined to be good at music. I had to be the best, so I practised for hours during breaks and after school. To me, my dad was the best drummer in the world. He played the best drum solos at his gigs[3] which always received thunderous applause from audiences. Incidentally, he also played drum solos at church, which was significant for me. One would not expect the church to give musicians the space to improvise. Still, American Soul and Jazz's strong influence in contemporary Gospel music allowed this. This dichotomy of this life

[3] A gig is a colloquial term used for a concert or performance.

as a musician in and out of the church has influenced my career choices. The music enveloped my home life. I listened to music not only for enjoyment but also to learn techniques and memorise songs I wanted to sing someday. This also helped me to find an escape, sheltering me from a feeling I had all through my childhood that I never quite fit in. I was an overweight child, and music helped me find a place to hide this insecurity and uncertainty. Music never judged me; in many ways, it allowed me to find myself in it and through it. Much to my brother's and my neighbours' annoyance, my after-school ritual was dedicated to becoming the best recorder player and singer. I practised until I could not get it wrong. A principle I use in my teaching practices. Years after completing school, I read a book by author Malcolm Gladwell (2008) called "Outliers". Regarding this practice routine I developed, Gladwell's "10 000-hour rule" [4] makes sense of why I probably ended up where I am today. This rule started a while before I realised what banking practice hours meant (Gladwell, 2008: 47-50).

I was naturally good at music, so I prioritised choosing a high school that offered music as a subject. My primary school was a feeder school into three high schools in Chatsworth: Southlands Secondary, Protea Secondary, and Chatsworth Secondary. Of the three, Southlands was the only school offering music, so this seemed the only logical choice. A few months before I enrolled in high school, my parents bought our first house in an Indian suburb, Phoenix. Mum worked in Chatsworth, and dad in Pinetown. As Phoenix is thirty-five km from Chatsworth, travelling to school meant 5 am mornings for my brother and me. I had no idea at the time that my decision to enrol at Southlands Secondary would be one of the most significant decisions of my life. It was here that I realised my love for performing. It was here that I started to develop an identity as a singer, discovering that music set me apart and made people notice me. It was here that I began to build a fan base, many of whom are still a part of my life today. These teenagers at school

[4] In the second chapter of his book "Outliers", Gladwell introduces the "10 000-Hour Rule" regarding the Beatles. See Gladwell 2008, (47-50). He claims that the 12,000 performances the band played in Hamburg, Germany, between 1960 and 1964 helped them become world-famous musicians. Gladwell proposes that talent is not enough for success, but one has to invest at least 10,000 hours doing something to see results.

became my fans and still cheer me on to this day through social media platforms, reminiscent of our years at Southlands High. High school was not easy for me at first. I was a teenager with problems that most teenagers faced; insecurities of not being the cool kid for reasons that made kids cool, the things that kids today are more conscious of in many ways. I recall writing a substantial number of letters in Primary and High school. I wrote to friends, I wrote to teachers, I wrote to pen pals across the world, and I wrote my thoughts in little books, which were my journals. I wrote letters because I had a lot to say and could not find ways to say it. I found solace and an outlet in writing. Reflecting on this memory, I believe that the practice of writing letters was training me to write songs. I developed a practice of expressing my thoughts and feelings through words, an ability I use to compose songs, especially songs inspired by circumstances.

My English language classes also inspired my love for writing. I loved my English teacher. To be clear, I had the biggest crush on my English teacher. He was tall, dark and handsome and had a smooth, baritone voice which is probably why I found myself drawn to my English class every day, looking forward to whatever work he had for us. I needed to be good at English because I wanted his attention. It seems silly now, but I love reading aloud in class. I had a lower voice, alto, to be precise. It was different from the high-pitched voices of the other girls in my class, so he frequently asked me to read, making me feel like I had something special. He told me I had a calming voice. He did not only ask me to read in class. He asked me to sing. This became my thing at school. I sang in my classes. I sang in English, Biology, Afrikaans, Maths, and my registration class. My friends knew that if they asked the teacher if I could sing a song in class, the time spent on work in that class would shorten. I protested much at first because I was still outgrowing my insecurity, but eventually, I gave in. I became the real-life jukebox of my class. Sometimes one song turned into two or three, my first mini-concerts. I had no idea that what started as the best excuse to waste time would one day influence my career choice.

The acceptance I felt when I was asked to sing made me want to learn more songs. There was a greater incentive to remember melodies and lyrics in preparation for the next time I was asked

to sing in class. We did not have access to cell phones, so song lyrics had to be learnt and sung from memory. My performance platform started to develop through these requests to entertain teenagers otherwise interested in fashion and the latest trends. I had no means to compete on that level, but because of my ability to sing, I was accepted for something that came easily and made me stand out. I sang at assemblies, special events, and concerts at inter-school eisteddfods. More often than not, it turned out to be a Whitney Houston song. She was one of my greatest inspirations. At times, Cece Winans (1964), Anita Baker (1958) and Toni Braxton (1967) made their way into the repertoire list. Even though they are not classified as Jazz singers, all these singers came from a heritage of blues singers (Pendle & Boyd, 2012: 391), which subconsciously drew my ear to their music. Whitney Houston's music has had a significant impact on my style of singing. She was the perfect balance of gospel and pop and, of course, the songs I became known for in high school. Her music helped me make sense of different adolescent life stages and is still a part of my performance career today.

I vividly remember the day I was asked to sing for the memorial assembly of our headmaster. I chose to sing a Gospel/ Christian song. Not the pop hit of the month, singing from a different place in my heart. Christian songs were directed to God, and this occasion called for that. My mum taught me that lesson. She often critiqued my singing, saying I needed to sing from my heart. I sang "Don't cry for me" by Cece Winans, and when I reached the climax of that song, I opened my eyes to see people crying all around me. Quite ironic when you consider the title. Teachers were crying, students were crying, general staff were crying, and I was crying. I did not understand back then that tears did not always mean sadness. Sometimes tears intended healing. This intense connection I have with and through music helps me inspire younger generations to realise the power of the music they have inside them.

My music teacher in high school was kind-hearted, loving, and sweet. She did her best to help us with our music subject lessons. She played the recorder and taught us how to do this. She did not know how to play the piano because she did not have this opportunity growing up or during her

teacher training. As I reflect on this memory, I recall her being unsure of herself because some aspects of subject music involved piano skills. The section on harmony, for example, was taught on a chalkboard and rarely demonstrated unless the other music teacher was around. The music teacher for senior grades was Mr Reddy. He played the piano and the flute. Thankfully my diligence as a student and musical talent opened the door for me to have flute lessons with Mr Reddy. I felt like I was learning a real instrument when I started taking flute lessons. I recall learning Andrew Lloyd Webber's "Memory" (1981) on flute and being asked to perform it for a regional music eisteddfod. The songs I was taught on recorder and flute were selected from the Western Classical high school syllabus. At our school, we were not prepared to play or sing African or Indian music and were led to believe that Western Art Music (WAM) was the superior choice of music for students. I felt this because the idea was presented as such, and I never thought I could or should challenge it. This belief guided my decision in Grade 11 when my parents felt it was time that I started taking voice lessons. I knew it was a sacrifice for them, but they were determined to do everything they could to help me progress with singing.

They employed a classical voice teacher who started me on a series of vocal exercises and introduced me to my first Classical aria, *L'ho perduta, me meschina* (1786) by Wolfgang Amadeus Mozart (1756-1791). The music was unfamiliar to me at the time but believing that this was the best direction to take musically, I enthusiastically took on the challenge. The reason eludes me why I still remember this song today. My father, my biggest fan, read a book in his car for the 40-minute lesson I had each week. The practice of driving me around continued for many years following that, well into the first few years of my professional career, regardless of time or distance. After a year, I cancelled Classical voice lessons because my voice teacher asked me to stop singing Whitney Houston songs, whom I idolised. She said it was ruining the technique she was trying to develop in my voice. The thought of not being able to sing Whitney's songs was too daunting for me to sacrifice, so I decided that my path to a career as the first Indian opera singer in South Africa had to come to an end.

There is no recollection of the exact moment I decided to become a professional musician. A progression of decisions I made year after year brought me to where I am now. In my final year of high school, when I had to fill out application forms for entry into universities, my love for animals steered me towards veterinary science. At the time, Gauteng had the only university I could do this at. Some courses were only taught in Afrikaans, and despite my modest ability to speak Afrikaans, I could not imagine studying in a language that was not my first language, constantly reminding me of an oppressive past. I chose to study music instead. It is serendipitous that music, the default choice, took me to the University of Natal and, ultimately, where I am today.

7.5 University

I was the first in my family unit to enrol at a university. My father did not complete high school because he had to find a job to support his family financially when he was very young. My mother completed her matric but needed to work to support her family, so tertiary education was not an option. Higher education was and still is valued and respected in my community. It presents hope for a better life with greater financial stability. For some, education is considered sacred. My parents made enormous sacrifices to make sure I had this opportunity. Once again, they planned to get the money for my fees when I was accepted to study music. I auditioned on the recorder mainly because I feared I would not be accepted with voice as my first instrument. I did not have anyone advising me, and in my mind having stopped my classical voice lessons left me believing that I could not audition for voice. I felt a sense of security knowing I had fluency on the recorder, and more importantly, I owned a recorder, so for my first year at University, I played classical recorder.

There were approximately fifty students in the music department at the time. Life in the department was like something out of a movie. Every day was different and exciting, and even strange. There were students from across South Africa and other international students who

enrolled at UKZN to specifically study Jazz. I had classmates who were my age but were so different from me. I met the most extraordinary group of people I had ever encountered. I met music students. I experienced the world of Jazz for the first time. I had classmates who were as much as twenty years my senior who could barely write in English and had a basic knowledge of music theory but played their instruments like professional musicians. Some of these students were professionals who needed the qualification to advance their careers and job prospects. Then we had the visitors, the engineering and science students who needed filler courses. We all learnt the same subjects and found safety in the multitude of our differences. I was shy and self-conscious, and in my mind, to add to my insecurities, I was playing the recorder. I knew that my superpower ability was singing, which I could not find a way to shine, which made me feel invisible. I did not want to be known as a recorder-playing first-year music student - not when I was surrounded by all these fantastic Jazz musicians who drove cute little cars to campus while my Dad dropped me off.

The world as I had known it exploded and expanded. I spent hours in the music library soaking in information I never knew existed. The music library at UKZN housed a vast collection of books about every kind of music, but the most exciting section for me was the shelves containing the compact disc (CD) collection that changed my musical ear. I had never seen so many CDs in one place except at a CD store. The subject of Music History at university required my responses to questions about the lives of musicians I did not know. Apart from listening to Jazz, which my dad played at home, I had no exposure to the giants of Jazz that we were studying. I needed to catch up on so much that I wasn't exposed to at school. I realised that my exposure to music at school was limited. This was a pivotal revelation for me.

How I was taught music in school did not expose me to what I needed to be a well-rounded musician. The syllabus I learnt was not engaging, so I did not retain most of the Western Classical history we were taught. That there could be a different approach to music education made me wonder how things would have turned out if I had learnt music differently. This enlightenment

at university was the start of my philosophy of music education. I wanted to find ways of teaching music to students in a way that I would have liked to be taught music at high school. As I reflect on this memory, I believe that my high school music teacher did her best. South Africa's prejudice precluded her from exploring music in the way I was exposed to at university. She taught what she knew and what she was allowed to know. The opportunity I had through the music programme at university opened possibilities for me that she did not have, so I could not fault her.

Most students in my course were not taught music theory before university. They knew the basics, perhaps grade one or two of ABRSM equivalent theory levels, but nowhere near where they needed to be to cope with first-year music theory. I was good at music theory because I had been taught theory since primary school and excelled in it in high school, so I helped those I could and knew that this was one of those courses I could easily do well at. A vivid memory of my time at the UKZN Music Department was lunch on the stairs outside the library. The place where I experienced some of the most memorable and life-changing conversations. It was where being a Classical or Jazz musician had no distinction. We exchanged thoughts and philosophies about music as we discussed our past experiences and dreams. Religiously we attended Monday lunch-hour concerts together. Attending at least 80% of the department concerts was compulsory as part of our course requirement. These concerts exposed me to a variety of musical genres. I heard Classical pianists that caused me to sit at the edge of my seat, mesmerised and transported into new worlds in my imagination. I watched performances of Avante Garde music, Soul, Rap, and Indian music, which I found transformative and beautiful. Reflecting on this memory, I realise that the impact of these concerts was so significant that when I introduced weekly concerts at DHS on a Thursday, I called them lunch-hour concerts despite the concerts being only 30mins long.

I befriended two Jazz saxophonists who opened my mind to the world of Jazz and introduced me to the music of Joshua Redman, one of my greatest musical influences. Redman was dashingly

good-looking, but beyond that, his tenor saxophone sound would become my go-to reference for phrasing and Jazz articulation. Having these Jazz musician friends saw me spending more time on campus, especially at the Jazz centre where all the Jazz students spent their time. In my eyes, they were full of energy and seemed like they could take on the world. My conservative background was apprehensive initially, but my friends became family to me for the duration of my degree. We went everywhere together, concerts, shopping malls, coffee shops, and each other's homes. People stared at us in public as multiracial groups of friends were not common at the time. We were friends because we found common ground, with shared interests in music.

I attended Wednesday night trio sessions at the Centre for Jazz and Popular Music, also known as the Jazz centre at UKZN. I remember the fear of performing on that stage. There was an unspoken pressure for every musician when they were asked to perform at the Jazz centre. One had to earn the respect of Jazz followers as the venue had built a reputation for hosting some of the country's best Jazz musicians. It felt enormous to me when I first joined the programme. It was here that I also met Mitos Cox, the American Jazz vocal teacher. She taught Jazz vocals and conducted and arranged charts for a vocal group called Natal University Jazz Voices (NU Voices). I joined the vocal Jazz group and instantly fell in love with how my voice blended into this sound. I found a place that felt like home to my heart. The routine of practice I developed as a child helped me to familiarise myself with this style of music. I remember the first solo section Mitos assigned me from an arrangement of the Jazz standard *When I fall in love*. I walked onto that stage with the NU Voices and sang to a room filled with students and Jazz fans. I sang my very first Jazz song and subsequently entered the Jazz world. Following that concert, I changed my instrument from the Classical recorder to the Jazz voice under the guidance of Mitos Cox in the second year of my studies.

Cox was inspiring. I watched her closely as she conducted with such decisiveness and masterful musicality. I could not imagine that one day I would be able to walk in her shoes. Her command of the Jazz language was unlike anyone I had heard before, not only as a Jazz singer but equally

as an arranger and composer. She wrote and arranged charts for voices and big bands. She made my journey of studying Jazz an absolute joy and adventure of discovery. She was petite and even-tempered but packed a punch when she needed something done. I wanted to do what she did, but I knew the road ahead would be challenging. Jazz was new to me, but it was simultaneously fascinating, exciting, intimidating, and rewarding. I finally discovered the freedom to express the difference that I felt existed inside of me. Mitos introduced me to Ella Fitzgerald (1917-1996). Her perfectly balanced, rich, and smooth voice, and her ability to improvise effortlessly, made me want to be her. I listened to her for hours. When I was home, that was all I heard. Ella, Sarah Vaughan (1924-1990), and Billie Holiday (1930-1959) became the only artists I listened to for a year. Later, I explored other Jazz artists like Chet Baker (1929-1988), Betty Carter (1929-1998) and Kurt Elling (1967), Dianne Reeves (1956), Cassandra Wilson (1955), and Dianne Krall (1964), who represented a modern vocal Jazz sound. I knew I had much catching up to do compared to the other Jazz students, and the only way I knew to learn a language was to listen to the experts. My dad picked me up around 8 pm every day, which gave me time to catch up on work. Staying late on campus with access to the extensive library of Jazz meant I could read books about Jazz, listen to Jazz, and if there was a student around, we spoke about Jazz. This focused determination to learn the Jazz language helped me build systems and ways to learn this language.

In my early years of Jazz training at university, I recall that the New Real Books, Volumes 1,2 and 3, were often referred to as the *Bibles of Jazz*. The New Real Books contain Jazz compositions called standards, which every Jazz musician has to learn to familiarise themself with the music. There are standards of varying difficulty levels written by the founders of Jazz and contemporary Jazz composers, which include a variety of styles of Jazz; swing, bossa nova, ballads, modal Jazz, and bebop tunes. Gioia (2021: xiii) refers to these standards as the "cornerstones of Jazz repertoire". I recall Mitos explaining her pedagogical method during our lessons. She had a system where a student would need to learn at least fifty Jazz standards of varying styles to begin to understand Jazz concepts and become familiar with the language. I needed to know four Jazz standards each semester for my practical exam. I learned far more than the requirement to

maximise the outcomes of her system, building on the practice philosophy I developed of investing hours into doing something to see results. Another example of Gladwell's 10 000-hour theory (Gladwell, 2008:47-50).

In my second year at University, my friends gave me a Joshua Redman (1969) CD for my birthday. *Moodswing* is still one of my all-time favourite albums. Of all the Jazz saxophonists I listened to previously, I found Redman's approach to Jazz less intimidating. His improvisation and phrasing were easy for me to pick up as a vocalist, and I started to learn the language of Jazz by listening to this album for hours each day. I listened to that CD for months, learning every melody line and every improvised solo he played. By memorising the music, I stumbled upon the technique of transcribing without knowing it at the time. Surprisingly, to this day, I can sing every note from memory. I started to find my place in the Jazz department through a weekly practice session with two friends, a pianist and a saxophonist, resulting in the formation of my first Jazz band, which we named Swing Theory. All that time I spent listening, reading, and practising to play catch up helped me develop a learning system I am using today as a teacher. I took mental note of the steps I had to take to become familiar with Jazz. I did not just want to be good at it. I wanted to be great, and the driving force of the daughter of the drummer propelled me forward. I learnt complex songs, often avoiding the easy ones because my mind needed a challenge for me to be interested in the music. Teachers did not have to ask me to do it. I was playing catch-up, so I was determined to close the gap between the students who came into the university knowing Jazz.

NU Voices was a significant part of my development in Jazz. Mitos, our director, arranged national tours for the group and entered us in competitions that provided platforms for us to develop and grow. These platforms introduced us as soloists to audiences. Vocal Jazz was still relatively new then, so having access to this platform was beneficial on many levels. I only had Mitos as my teacher for a year and a half before she moved back home to the U.S.A. Whilst I understood why she had to return, it was challenging for me to navigate this path without her guidance. The head of the Jazz department, Darius Brubeck, who started the first Jazz programme in South Africa at

the University of Natal in 1982, filled this gap in my musical journey. His American accent was intriguing, especially in our Jazz history classes which felt like being in a movie theatre. As mentioned earlier, he is the son of American Jazz pianist and composer Dave Brubeck (1920-2012), one of the pioneers of Jazz, and a member of The Dave Brubeck Quartet (1951-2012), who recorded one of the most famous Jazz standards "Take Five" (1959). Darius spoke about Jazz from first-hand knowledge, making him a Jazz expert. He related stories about his father, Miles Davis (1926-1991), Paul Desmond (1924-1977), and many other Jazz Giants as I would speak about one of the friends I was playing a gig with. That was the reality he lived through and what we could only read about in textbooks.

Darius was a door opener. He set high standards for Jazz in the department and was brutally honest. He expected nothing less than excellence. I recall several occasions when I came off stage feeling great about my set, only to be given a scathing critique of my performance, making me question why the audience applauded. Still, knowing I had to meet that expectation forced me to work harder. Darius's network in the U.S.A. became a bridge for many students who became influential South African Jazz musicians. He arranged tours for students to several international destinations through his vast network as an international Jazz musician, composer and educator. I was the recipient of such tours. In 1998, Brubeck arranged a tour for a group of eight Jazz students, of which I was a member, to Germany, Boston and New York. The NU Afro Jazz Band band performed at Karlsruhe University in Germany and engaged with students from the University.[5] The next leg of our tour took us to Boston. Here we met Lee Berk, the president of Berklee College of Music, who was an acquaintance of Brubeck. Berk, the son of the founder of Berklee College of Music, took us on a tour of Berklee College. In Boston, we met Bob Sinicrope, the head of music at Milton Academy. This leading Jazz musician was unlike any Jazz educator I had previously met. His openness to South African Jazz surprised me. He later donated books and other materials for the Jazz programme at DHS. I had no idea at the time that these networks I

[5] Three of these students came to South Africa the following year, on a tour they arranged independently. They stayed at my house.

was being introduced to as a student would significantly impact the programme I would be building at DHS. Walking across those campuses, being exposed to the state-of-the-art facilities provided for music students, and listening to the level of musicianship of high school and university students deeply challenged me. Students who were 14 and 15 years old could play Jazz at the level of university students. It opened my mind to possibilities that I was not aware of previously. As I reflect on this, I believe these seeds in my heart determined how I would build the music programme at DHS.

Having Brubeck as our tour guide in the U.S.A. was surreal. He took us to his childhood home, which was like a house in a fairy tale. The house was built next to a lake, and in the middle of the lake, there was a small house. He related stories to us from his childhood memories. Every room had a piano or keyboard in it, including the gym. I recall asking him the reason for this, to which he answered that it was so that if his father ever had an idea for a composition, he would be able to work on it instantly. The recorder-playing girl from Durban was standing in the house of the great Dave Brubeck, the composer of songs that giants in the Jazz world learned as a rite of passage in the Jazz world. Following this, we attended the International Association of Jazz Educators conference (IAJE) in New York, meeting some of the world's greatest Jazz musicians like James Moody, Michael Brecker, Randy Brecker, and Christian Mcbride. I studied these musicians in the textbooks I read in UKZN's music department library. Nothing could have prepared me for the moment I recognised the bald saxophone player, Joshua Redman, coming up the escalator. Time stood still at that moment. My friend ran to Redman's manager to ask if I could take a picture with Redman. I felt like a giddy teenager standing next to my Jazz hero that day. What seemed like an improbability and impossibility was my reality at that moment. I was standing next to the person that helped shape my formative years as a Jazz singer.

Redman was kind and shy, so he said very little. He patiently waited for my friend to take this picture as I nervously held onto him. I think he knew I was overwhelmed with excitement, mainly

because all I could say repeatedly was, “Oh my God”. This was another life-altering experience for me.

Figure 6:Photograph with Joshua Redman and myself. New York, U.S.A. (January 2001). Photographer (unknown)

As I reflect on this memory, I believe the path to being a professional musician was cemented in my heart at that moment. It became more apparent and more doable. Darius arranged for our student band to perform at that conference and another local Jazz venue in New York. Who would have imagined I would be singing Jazz in New York City? But it happened, and Brubeck helped to make that possible. Years later, I realised that his role in my career was much like that of a father. I started to call him Pappa D.

Figure 7: Song of reflection No.4

Pappa D

(06 April 2022)

Verse 1

Papa I see
Everything that you did for me
Brought opportunity
To a simple girl like me

You opened doors
To people in a world that was yours
Places that I would explore
I just didn’t see it

Now I can see

That all you did gave me
So many things
Dreams that were inside me
Became real

Papa I see
That what you were doing for me
Would help me be the best I could be
It just wasn't easy

<u>Verse 2</u>
Pappa I see
Everything that you did for me
Taking me under your wing
With so many like me

You did much more
Than people ever knew or saw
Worthy of grand applause
For the love that you showed me

Now I can see
That all you did gave me
So many things
Dreams that were inside me
Became real

Papa I see
That what you did gave to me
Hope to build my dream
A simple girl like me

When I completed my BMus degree, Brubeck offered me the position of Jazz vocal teacher at UKZN. This post had not been filled since Cox had resigned. At this point, I was gigging regularly with my Jazz band and learnt much from the practical experience of performing Jazz. The methods I had to develop as a student also provided a foundation for the language of Jazz, giving me my first significant teaching post at a tertiary institution. I relied on teaching methods I learned from lessons with Cox, performance experience, and techniques I developed as a vocal Jazz student. I believe this to be intrinsic to my Jazz pedagogy as I found a balance between being taught by a teacher and a way to extract information from various sources. I use this to guide my students, encouraging them to find their unique sound without imposing my way of singing or performing Jazz.

7.6 My Professional Career

Meeting contemporary Jazz artist Ernie Smith was a turning point in my Jazz career. When we met, Smith was not the multi-award-winning artist he is today, but he was still developing as a performing artist and music producer. Smith is a self-taught musician who challenged the details of my musical journey. Even though he did not have the theoretical knowledge of music, what he could do as a musician far exceeded the majority of students in the Jazz programme, including aspects of my musical knowledge. We became friends and found a synergy in music that culminated in him producing my first album, *Love Is*, which was released in 2008.

Figure 8: *Love is* album cover. Natalie R Productions, 2008

I learnt volumes from this experience, lessons I still use in my career and teaching. We spent many hours in the studio, which turned into days, months and years. I had written a fair number of songs at this point, but nowhere near the number of songs he composed. I recall being in awe of the effortless way he wrote songs. He told me that my melodies needed to be simpler for people to relate to the music. I resisted this as the Jazz musician in me believed that if my melodies were complicated, the song would be stylistically accurate. This thinking originated from working through multiple bebop tunes at university. In hindsight, I was wrong, but I fought him on simplifying musical concepts, believing that this would misrepresent my musical ideas. I observed Smith intently as he worked on the songs in his home studio, using the Logic Pro software to record and edit tracks. What he was doing made no sense to me then, but I started to pick up things by watching him as he recorded and edited tracks. Ernie was training me, and

neither of us knew it. Reminiscent of this experience, when I was setting up the project recording studio at DHS, Logic Pro was the recording software I chose, partly because I knew how to use it and because, in my opinion, it is one of the best in the world.

Smith's Christian faith and involvement in his church's Worship team strengthened our connection. I was also developing my skills as a choir conductor at that stage and was hired to train worship teams throughout KZN, Cape Town and Gauteng, including his church. There is a dichotomy in my life as a musician that Smith shared. A parallel between secular and sacred music. We both performed Jazz at concerts and festivals and led praise and Worship sessions at weekly church services without feeling as though it was wrong and sinful to do both. I mention this because of the endless conversations I have with students, pastors, and professional musicians who struggle with being a musician who plays music in the church and one who plays secular music professionally. I could never understand why there needed to be a choice. I do both without feeling condemned in any way. I trained worship teams at nominal or no fees believing that giving back to the community is an essential part of life, something I still practice today. I acknowledge that not everyone can develop their musical skills in the ways I was exposed to at school and university, so I have to teach others from what I have learned and been exposed to.

Having to rely on private funding for recording my first album resulted in endless delays for Smith and me. What should have taken a few months in the studio took us just under four years to complete. I felt powerless, and as I reflect on this memory, despite all the positive lessons gained from this recording, I remember being frustrated, impatient, angry, and disappointed. I wanted to quit several times, but so much was invested already. I felt indebted to the sponsor for seeing the project to completion. I believe that this was another reason I was driven to upskill myself in my knowledge of the music business, and it empowered me as a woman in the music industry. Before this experience, I believed there needed to be a separation between the artist and the music business. I thought that if artists entangled themselves with business issues, this would negatively impact their creative processes. The awareness of musicians' rights and how to view

music as a lucrative business is crucial to sustaining life as a musician. To a degree, I believe there is some truth to this, but part of what I have learnt and what I teach students now is learning through doing.

7.7 Music Business

I opened my first company Natalie R Productions in 2008, shortly before we launched my first album. I knew little, but I learned quickly to start this new chapter of my musical journey as a recording artist. Learning through discovery was already solidified from my recorder playing in primary school. From opening my company, developing a brand, registering the company with the Recording Industry of South Africa (RISA), to becoming a member of the South African Music Right Organisation (SAMRO), dealing with compact disc printing companies, album cover designs, to planning the album launch, I was doing it all. Nobody told me that this would be the reality for my first album. I had this picture of people doing everything for me, not the hours of hard work that would go into releasing an album.

The experience was exciting but scary. I often asked myself if things would ever be like they were in movies I watched as a child, with all the glamour of being a recording artist. This was not glamorous. It was hard work. Life at this point of my journey did not prepare me adequately for what I needed to know as a recording artist. I was chasing the dream inside me, but I did not feel like I was getting anywhere despite having studied music. A degree should have given me all the tools I needed. The desire to make my father's name and every sacrifice my parents made worthwhile pushed me beyond my fears as I gave myself no option but to succeed. My first album launched me as a Jazz artist, which helped to establish my identity in the South African music industry. I started travelling nationally for corporate events and festivals and did not have the time to balance teaching as I had previously. I decided to resign from my job at the university, which would mean surviving off income derived solely from gigs and album sales. It was a frightening decision, but this was the reason I studied music with single-minded passion and

focus. Considering that I had an opportunity to pursue my dream, this was the only choice that required me to leap of faith.

I had never been more aware of my ethnicity than at that stage. There were many occasions when I faced racial biases as an Indian female singing Jazz in a country scarred by segregation and prejudice. I had to choose to fight through the voices in my head that told me I did not belong in this style of music. I recall a television interview where a famous personality in the industry asked me how I came to sing Jazz, considering I am Indian. The question surprised me as I found it normal to sing music I loved. Jazz was the music I heard in my mind and heart, so I decided to ignore the stereotypes and forge through despite racial prejudices or biases.

Figure 9: Song of reflection no. 5

Change

Verse 1

I have seen the world through many eyes
Many sides
Many times
I've wondered how many things
Have changed yet many stay the same
Feels like things are never gonna change
I know they wanted you and me to have a say

Chorus

Aah aah woh (x3)
Woh oh oh oh oh oh

Verse 2

Change is not so easy
When we face prejudices of our past
We can see each other when we start
To look beyond the masks

Unafraid to just be

Who we are as we were always meant to be

Chorus

Verse 3

I must be the change I wanna to see

In places I could never be

Before they won my freedom to believe for possibilities

Leaving me a heritage

One so rich I can hope to live my dream

Chorus

Bridge

So many times

We have failed to live in peace

But if we honour the spirit of Ubuntu

I am because you are

7.8 Heading a music school

While establishing my career and profile as a Jazz musician, my church approached me to head a Worship school to train church musicians by developing their musical skills. With most of my gigs being at night, I accepted the post as it would not pull me away from performing and recording. I researched models of Worship schools worldwide before formulating a system I believed would work for this programme. At the time, Hillsong church, the largest megachurch in Sydney, Australia (Riches & Wagner, 2012:18), was one of the most influential churches globally regarding Praise and Worship music.[6] I needed to create a model that would be cost-efficient and prepare a student to be a functioning Worship musician. To do this, I had to draw from my experience as an educator and a Worship leader. I developed the programme from what I learned at University

[6] The church's popularity was predicated by the number of albums they produced annually and the enormous influence that Worship Pastor, Darlene Zschech had. See Riches and Wagner, 2012:33.

but streamlined it to focus on Church music. My duties included teaching, coordinating courses, developing syllabi, staff management, budget preparation, and timetable scheduling. Thus began my training for running a music school.

We enrolled students between the ages of 18 and 22. The programme was designed for two years or four semesters. I sourced practical teachers from my network of musicians to teach piano, guitar, drums, bass, and singing. These are the standard instruments needed for any worship team. Students were given lessons in Music Theory, History, Ear Training, Ensemble, Songwriting, and individual practical lessons. The school had practice rooms with pianos and a bigger room with a drum kit, keyboard, bass and guitar amps and microphones. From previously working with several worship teams, I assessed the strengths and weaknesses of musicians who played only by ear and those who played only from sheet music. There needed to be a balance between both these worlds. As we only had a limited time with the students in the programme, I estimated that the fastest way to get them to play music functionally would be to teach them basic theory and chord charts. Most worship teams worldwide use either a number system or read chord charts[7]. The music school shared a large building with a day school Bible college. The two halves were divided by a Masonite wall. I arranged outings for the students to motivate them and expose them to the music world that I was familiar with. I was instrumental in producing a CD for the students who were taught how to write songs in our songwriting course. Sadly, the school could not sustain itself financially, so we had to suspend the programme. This decision meant I needed to find something new to engage my time and talents.

7.9 Band Leader and Tour Organiser

Once again, having to earn a living solely from performance resulted in an investment of all my time and energy into creating opportunities, platforms, and performance spaces for myself and

[7] The number system or better known as the Nashville number system is used by commercial musicians to represent the functional harmony of a complete song in numbers instead of chords. See Trevor de Clercq (2019).

my band. I recall becoming disillusioned at having to work from my parent's home. As an Indian female, moving out of your parent's home happened for one of two reasons; you were married, or you worked out of the city. These were the acceptable reasons in my culture at the time. I was not in the position to do either, so I decided instead to drive to coffee shops close by to help my mind feel like I had an office to go to. Some of my best ideas and compositions were conceptualised in these coffee shops. I learnt from this experience that environments are crucial for the stability of an artist's mind. Those environments had to be deliberately sought after.

I worked relentlessly to secure gigs at local hotels and corporate events. I applied for funding opportunities, but nothing materialised. Essentially, I had to do what a management company would do in the music business for myself. I learnt how to administer a music business in that season, from developing a website, and establishing a digital footprint through social media, to contacting print media correspondents, radio music compilers, compact disc printers, and event organisers. The visibility of my profile and brand landed me a recording contract with a record company that had just opened in KZN. After signing the contract, I still had no steady income, but the company would pay for at least the next album project. Because I had acquired some experience and knowledge of the music business, I was allowed to have some control over the budget allocated to me. I was assigned an engineer, my choice of producer for the album, and the musicians I wanted to work on the songs. Having known him through associations with UKZN, I chose Victor Masondo, whom I regarded as a master in the music industry, to produce my second album. Not having to carry this album financially gave me the latitude to be an artist, focusing on creative aspects. Through my social media presence, I secured collaborations with Gerald Albright, the multi-award-winning American saxophonist, and Mandoza, an award-winning South African Kwaito artist and in my opinion, the most original voice in the industry. Having these artists feature on my album felt surreal. The engineer on the album, Richard Mitchell, became a great friend who incidentally worked on five of my seven albums.

In addition to funding the recording of the album project, the record company paid for the album launch. Instead of using the entire budget to launch in my hometown, I opted for a national tour for the same amount. The skills I acquired years before joining the record company assisted me in booking flights and venues in five locations across South Africa. During the last leg of the tour, I met my husband, Bruce Baker, the drummer on tour with me, the drummer I had worked with for 12 years before this: The drummer I had always dreamt of working with while I was a student at university. I recall hearing Bruce play for the first time at UKZN in my undergraduate years. Bruce would be in category A if musicians were categorised according to their levels of expertise. He has a reputation for being a highly skilled musician and teaching many of the top professional drummers in South Africa. In one particular rehearsal, preparing for my undergraduate recital, I recall wishing that Bruce would be the regular drummer in my band. He was expensive to hire for regular gigs, and I remember thinking I could not afford him. Little did I know back then that he would become the drummer in my life.

Learning how to maximise budgets has become a life lesson that sustains me as an artist. The mind of a Jazz musician helps me look for alternate ways to do things to make a plan. Following the launch of that album, I terminated my contract with the record company to become an independent recording artist. The music industry was transitioning at the time, with more artists taking control of their careers. Having walked this path previously, the fear of the unknown did not keep me where I knew I could no longer remain. I had the determination of the daughter of a drummer pushing me on to live the dream.

Figure 10: Song of reflection no.6

There's a sound in my head

Verse 1
Waiting
Waiting for the moment
When I
live this dream I dream

Sometimes

People try to tell me
This is not
what is meant for me

But I always
hear this
voice inside
That I can't dismiss

Chorus

There's a sound in my head
There's a sound in my head
Calling me to be all that I can be
There's a sound in my head
There's a sound in my head
And I can't escape what it's saying

Verse 2
Social media
Traps me
to compare myself with
Others
but I'm the only me

I have learnt
To ignore the
haters, why bother
When I'm
reaching for this dream

Cos I always
hear this
voice inside
That I can't dismiss

Chorus

The five albums that followed the one I recorded with the record company have all been self-funded and self-produced. People ask me how I can afford this, and truthfully, I cannot give them a logical answer, but my faith has always led me along a path that believes that things will somehow work out for my good. In 2016, at one of my concerts, I looked out into the crowd in front of me and realised our audiences were getting older and predictable, and those live performances would no longer be sustainable. I felt the urge to do something about this. Weeks

after this concert, I pondered what we would need to do to survive as performers. I drew a salary primarily from shows and festivals, and there were other small income streams, but the questions of sustainability bombarded my mind. Would I need to go back to university? Did I want to do that? At some point, I thought about my high school music experience and acknowledged that had I not studied music in school, the thought of venturing into a music degree after school would not have been possible. The high school level felt like an avenue I wanted to explore. I recall saying to my husband that if we did not address some of these problems with developing audiences, I believed that the number of students enrolling at the tertiary level would be severely affected. That was when I decided I needed to be a part of a solution.

A few weeks later, I was informed that a position had become available at DHS for a head of a music centre. It was as though someone had heard the thoughts going through my mind. Facilitating a music centre was not what I imagined I would be interested in. Still, before I could think about it or rationalise it, I said yes to the interview and the job offer. I should mention that the offer was made to my husband before it was passed on to me. So, had I not been married to that particular drummer, likely, I would not have accepted the post, which has led to the creation of the Jazz programme at DHS.

I have not written a conclusion to this chapter as this will be analysed in detail in chapter 8, together with an analysis of the strategies I used to build the Jazz programme. In the next chapter, I will discuss how the Jazz programme at DHS was built, and the strategy used to introduce the Jazz syllabus. The next chapter is essentially a continuation of my biography relating to the Jazz programme at DHS. The analysis of both these chapters in chapter 8 will bring insight into how my biographical past has influenced the choices made to develop the programme.

CHAPTER 8

ME, THE TEACHER

STRATEGIES I USED TO BUILD THE JAZZ PROGRAMME

Relating to the a/r/tographic framework of the study, this chapter is written through the researcher's lens. Essentially, it is the substance of the research where I extract the strategies used to build the Jazz programme at DHS. I have chosen to write this chapter using an autoethnographic approach as a continuation of the previous chapter to outline the steps that led me to each decision whilst developing the Jazz programme. Considering that I am analysing the methods and systems used over the past five years, unpacking this chapter will give insight into the influences that led me to consider the Jazz stream of CAPS as an option and subsequently build a Jazz programme at DHS. Using Pinar's (1994:20) method of currere, which calls for dissociation oneself from oneself, through self-reflection and research of my practices, I can take into account my teaching methods as a source of data to understand what led to these choices I made to build this programme. This project is a lived experience for me, a Jazz artist who is a music teacher at a high school in KZN. The practice of teaching and developing the Jazz programme is ongoing, with new information being learnt daily. As I engage in a/r/tography through the lens of the researcher, I conduct inquiries through my artistic experiences in this school environment and begin to consider this research from a perspective of my everyday experiences or, as Gouzouasis (2006:23) calls it, my "living inquiry".

Chapter 7 explains how it was and still is an internal struggle for me to realise that I am employed in a full-time post at a high school. Jazz performance and composition are central components of my life, and I am constantly questioning if my investment in my teaching post is pulling me away from these spaces. Learning that performing musicians are presented with similar conflicts,

vacillating between being a good teacher or a good performer, has reassured me that this is not uncommon (Lee, 2004:2). Importantly to this research, however, I believe this internal struggle has influenced my choices when developing the Jazz programme. These decisions were driven by me, the artist, in the context of me, the teacher. With the end product of a student performer in mind, the facility that I am required to manage and the programme that I have created with my team of Jazz musicians was structured around what I believe a learner needs to become a performer and what will motivate him to achieve that goal.

Staying true to Pinar's (1994) method of currere, in this chapter, I have documented the strategies from memories without analysing the reasons why I chose to adopt those methods. I have divided my experiences or strategies into broad categories rather than chronological biographies. Many of these strategies developed as consequences of the other and are still being developed in this lived experience. This data is unconventional in its inclusion in research of this nature. Still, it is essential to analyse these strategies as autobiographical accounts in the following chapter, which Pinar (2004:38) submits is "the pedagogical, political practice for the 21st century".

The diagram below outlines the strategies I used to build the Jazz programme at DHS

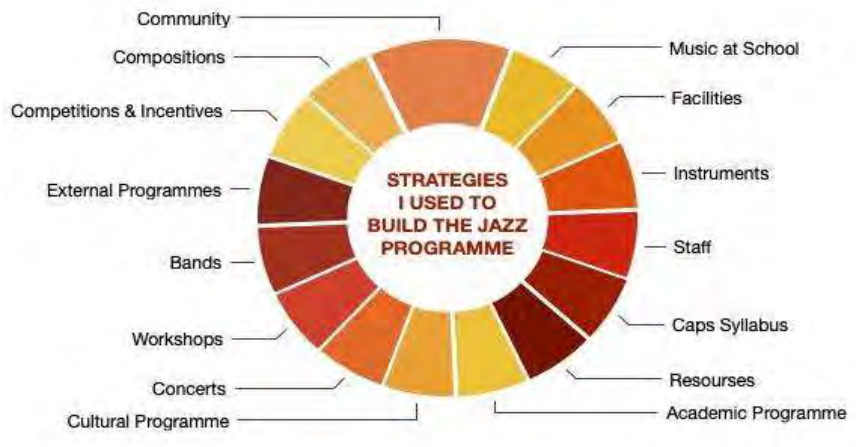

Figure 11: Summary of author's Jazz pedagogical strategies

8.1 Music at The School

When I arrived as a new teacher at DHS in 2017, the school had a handful of learners who played in a brass band with a small drum line. A drumline is the percussion section of a marching band, typically consisting of snare drums, tenor drums and bass drums, played in an upright position with sticks or mallets (Ford, 2019:9;12-17). No formal music programme was in place then, and none of the learners was taught how to read or write music. Music was previously not offered as a subject at DHS. Other than a few brass instruments, marching band drums, and a piano, there were no other musical instruments at the school. However, after a year of engaging with music educators in KZN, I realised that what I believed to be a few instruments would have been a dream come true for many public schools around KZN, who, in my experience, have no instruments and teach music only through acapella choirs. The absence of a music programme at DHS meant that music was incidental and not a focal point of training or development at the school.

8.2 Facilities

The school identified that more suitable facilities were needed for learners interested in music to practise and perform. They converted an existing building into a music centre through a benefactor's donation. The position I applied for came about because of the benefactor sponsoring the facility, now known as the Chris Seabrooke Music Centre. The facility has seven practice rooms, an auditorium, and an adjacent room initially allocated as a control room for live recordings. When I was appointed director of the music centre, I was privileged to assess what was needed to equip these practice rooms.

In addition to providing a list of instruments needed to equip the music centre, school management asked me to source equipment for a recording studio for live band recordings. My years working in the studio helped me make decisions I believed would best serve the learners' needs and interests. Purchases were made frugally, mindful of the learners' musical abilities, the

programme's goals, and available budgets. For example, I recall discussing with management that for us to use the control room for live recordings, we would need a particular standard of musical ability to record. At the time, this did not seem viable, with most learners entering the programme having no music training. Upskilling learners to a reasonable musical proficiency was, therefore, a primary goal. I believed that a project studio would be better suited and more cost-effective, so the control room was converted into an office I currently occupy. It is ideally positioned, allowing for a bird's eye view of everyone that enters and exits the building. My office's positioning proved to be one of the reasons the music centre became a home, a place of trust and acceptance for many learners over the years. I will elaborate on this later in this chapter.

With UKZN and the School of Worship (SOW) as my context, I recognised that a clear idea of the programme I believed could work needed before making firm decisions on instrument purchases. For example, it made no sense to buy violins if there were no learners to play them. As I reflect on this memory, I recall other similar decisions that were made concerning purchases and room layouts which required experience working with budgets and negotiating with service providers. To maximise the use of the facilities, we had to be mindful of the level of the learners, with strategies of how to develop them and ways to encourage these learners to play music.

The facilities are small compared to some of the schools I visited around South Africa but sufficient for what I set out to build at DHS. A similar design to the SOW facilities was used, which incidentally followed a similar plan to the space I used as a university student. The music centre had more rooms than SOW, which meant smaller ensembles could be included in the bigger practice rooms, allowing for potentially more band and ensemble classes. The reference of SOW helped us maximise the space at the music centre to give us more offerings in the music programme. The rooms in the music centre were allocated to specific instruments to allow for accountability and timetabling. The main objective was to start an instrumental programme, which was lacking at the time.

Two years into the programme, two bigger practice rooms were partitioned to create four small ones. By this time, we had a good idea of the space learners needed for their lessons and practice time. Having two extra rooms helped us expand the programme even more. As our numbers increased, so did the number of classes that some part-time teachers had to use.

8.3 Instruments

From the enthusiasm of learners who played in the drumline, it was apparent that drums, specifically drum kits, would be a strategic attraction to the programme. I considered the drum kits' role in encouraging learner participation because of the historical heterosexist taunts aimed at boys who play instruments, especially at boys' schools. Faulkner *et al.*'s (2012:31) study shows how drumming exercises closely connected participants' sense of maleness. I was unaware of this study at the time but intuitively knew of this association, having been around drummers in performance settings and personal contexts all my life. Brass instruments and drums would help create opportunities for these learners to play in ensembles. Students were already doing this at the school, so this seemed a logical strategy. Motivating boys to play music at a school where sports was a primary focus for decades without interfering with the sports programme was challenging. This culture of music was never a central focus of the initial plan for the Music Centre to be an extracurricular facility.

Relationships I had built over the years with music instrument suppliers helped negotiate better prices and stretch the approved budgets to purchase brass instruments, keyboards, a bass guitar and a guitar. We wanted bands, and having these instruments would help us achieve that. Instruments for rhythm sections were chosen to develop ensembles and bands, not just instrumentalists or vocalists who would be taught how to play music for external music exams. The goal was to inspire learners to perform together and create music together. The best way I had seen this done in my years of experience was through ensembles and bands.

The school was already in possession of two trumpets that were in reasonable condition. Two more trumpets and trombones were added to the list of instruments the school needed to buy. A Jazz big band was the goal, so saxophones were also included in the list. A big band is a large Jazz instrumental ensemble, typically with four trumpets, four trombones, five saxophones, a piano, bass, drums, and optional guitar (Dunscomb, 2002:129). We chose not to buy guitars as there were learners who owned guitars and played in a guitar ensemble, but entry-level keyboards for a keyboard room were purchased. I remember that the keyboard room at university was helpful for teachers to assist multiple students simultaneously. We set up instruments in the auditorium to create a ready-to-play venue, with a drum kit, bass amp, guitar amp, piano, microphones, and a mixing desk. This was done to encourage learners to perform and create a performance space for professional musicians that I imagined would perform for these learners. I should mention that there was no guarantee that the school would purchase all the instruments from the suggested list. Reasons for the spending were provided, motivating clear outcomes that were anticipated.

8.4 Staff

Following the approval of the requested instruments, practical music teachers to teach those instruments were sourced through a network of musicians I had established relationships with over the years. We aimed for learners to have a choice of the stream of music that best suited them, so we approached Classical and Jazz music teachers. Each learner was assigned to a specific teacher for a forty-minute lesson once a week after school. It was not easy navigating between learners' sports commitments, but things started to run smoothly with time. I did not anticipate the long hours I would spend at school. Teaching subject music during the timetabled day and then managing lessons, choir rehearsals and other administration for the music centre after school hours resulted in long days. I knew this programme would take time to build, so I prioritised the programme, focussing my energy on ensuring learners received the best foundation. In hindsight, this investment of time could be a possible reason why Jazz

professionals are less likely to take on this responsibility. It does require sacrificing personal musical outputs for a considerable amount of time.

At the end of the first year, I reflected on some of our practical teachers' pedagogical methods based on the irregularity of the results I found with learners. It became apparent that teachers who had more experience with teaching and were not necessarily better musicians produced better results. Sawyer (2011:1) says that teachers with more experience have a "standard sequence of activities, or responses to students, that work in specific situations". In my experience, even when a musician is a good performer without these systems that develop with experience, they are not always a good teacher. I assessed that for a teacher to teach music systematically, they must have been taught through a system. That system does not have to be a formal music programme. Still, it would need structure, order, and planning, especially considering the time constraints teachers face to prepare learners for exams that determine promotion.

If I consider my system of personal development as a Jazz musician, and subsequently how I teach Jazz, I rely on a process of repeated listening to recordings, referencing a written score if it is available, singing or playing through the song and identifying specific sections I have to work on, and improvising or reimagining the musical structure to produce a new individualised outcome. I adopt this method to voice lessons, Jazz band classes, and my professional band rehearsals and concerts. My approach is intuitive, guided by the learner's response to information presented in the class and the audience's responses to a song professionally. Relating to teaching, learners are encouraged to listen to various examples of the same song by different artists to help them develop their musical tastes and encourage a creative way of thinking about how they want to play the song. I emphasise that the written melody is the entry or starting point to the song, which requires the learner's interpretation and variation of the melody. Ramnunan's (1997:69) study shows a similar teaching method used by a teacher at Berkeley High School who "encouraged students to listen to a broad spectrum of players to develop original styles". If

unlimited time with learners was available, the approach to teaching Jazz could vary, allowing learners to discover their creative processes through exploration, reflection, and self-study. In my experience, finding this creative voice is still contingent on the learner's facility on their instrument, which takes considerable time to develop. Unlike learners in the U.S.A. who receive music education training in elementary school as part of the standard education offering (interview, Burch: 26 January 2022), most learners who enter the music programme at DHS have no previous musical training. Effectively, learners have to start from rudiments at the high school level; therefore, we rely on systems to fast-track this learning process, often reducing the amount of time that can be spent on developing unique voices in music.

Another approach to consider is the drums, our most popular instrument which produces some of the best results in students' development and playing abilities. The drum teacher has a simple but defined teaching system built on the pedagogical methods he developed throughout his professional career. Interestingly, he did not study Jazz formally but developed these systems by listening to Jazz and reading about Jazz drummers' concepts and approaches. Through performances, a process he still follows today (personal correspondence, Baker, 29 October 2022). The system includes five main components: style, coordination, reading, technique, and improvisation. How he approaches each component is flexible and evolving, catering to the student's individual needs in that lesson. This ability to make judgements as things unfold is what Sawyer (2011:4) calls the "improvisational element of teaching", which corresponds with the nature of Jazz itself.

I recall having conversations with colleagues from other institutions who disagreed with my approach to teaching Jazz, proposing that learners should just play Jazz and that structures hinder their creativity. Again, we meet the adage that Jazz cannot be taught but can be learnt (Whyton, 2006:74). While there may be valid viewpoints regarding the processes involved in developing a Jazz musician, at the high school level, we have specific timelines and department requirements to meet, so I chose to work with teachers to build systems around those requirements that can

develop skills, helping learners gain knowledge, without being too prescriptive. To this end, Sawyer (2011:12) emphasizes that Jazz requires considerable training and practice and that the belief that Jazz is played from instinct is a "misconception". He further states that teachers are challenged with finding a balance between creativity and structure to maximise the learner's development. Conscious of departmental goals, we must monitor how lessons are structured, constantly assessing outcomes at exams and performances. I respect that the teachers employed are more than competent, but I have learned that I cannot assume that all music teachers know how to work with the high school learners they are required to teach in this programme.

With the teacher-performer as my model, two colleagues were invited to join the teaching staff; an acclaimed Jazz bass player with over fifty years of experience as a touring musician and a music director at a leading church in Durban. Both musicians learnt to play music aurally and did not read scored notations other than chord charts. At the time, I believed that having them as part of the practical teaching staff would add credibility to the programme's offering and attract learners to the school. In hindsight, this would have been true had the playing ability of the learners been higher at that time and not the beginners we started with. I discovered that neither musician could translate their knowledge and experience into a pedagogical approach to transition learners from one level to the next. They had inspiring conversations with the learners, but even with the help of the graded books we provided to assist them, learners did not progress at the required rate nor the rate of other instruments in the programme. I assessed that even though the conversations were inspiring, learners could not play their instruments at the level that would allow them to translate that information into practical application. Berliner (1994:114) submits that as a learner familiarises with the language of Jazz, his ability to play his instruments and hear dictates what material he chooses. He uses the example of pianists who can only "grasp voicings of a mentor that lie within reach of the keyboard" (Berliner, 1994: 114). In other words, learners' "musical ideas are limited to their physical control over their instruments" (Berliner, 1994:115). Both these musicians lacked experience in teaching, which

would have helped them identify these limitations in the learner to develop methods to help them progress.

In my experience, a teacher in this programme ultimately serves as a mentor for learners to model after. This balance between teaching and being a role model is difficult to achieve because teachers who are active performers tend to have unpredictable schedules. I noted that learners follow their practical teachers' careers on social media and attend their concerts without the need for encouragement. Overhearing conversations, they have amongst themselves, a direct correlation between those learners' intensity of practice and focus due to the visibility of their teachers' performing careers was identified. Students want to play like their teachers, dress like them and be like them. From this practice, it was noted that music teachers who are active performers become living mentors to learners. When our practical teachers perform at events, I often hear about it the next day from the learners. In my capacity, I have become more conscious of what I post on social media, and I feel the pressure to maintain an active performance profile to motivate, inspire, and challenge learners.

Learning from these experiences has helped to devise more effective systems to grow learners' playing ability and expand their knowledge of music, with measuring tools to assess this. Learners' needs in the DHS programme have changed over the years, becoming specific to the individuals in the programme, making it necessary to determine what strategies work and what needs to change. Currently, we have learners who enter the programme with up to Grade 4 in piano. They acquire these skills through private lessons during their primary school years. Despite their ability to read notation, they find improvisation a challenge. Often, they do not understand what they are playing outside of the score, and most cannot play their instrument without a scored reference. The idea of playing the piano without scored music intimidates and frightens learners. As a result, the focus of theory lessons was changed to include discussions around chord scale relationships and simple approaches to improvisation and composition that help these learners understand what they are playing, not just how to play it.

With the growth in the number of learners who now take music, reaching sixty-five learners, we needed to employ more part-time teachers to focus on different levels of learners to address specific areas. For example, with piano, we have one teacher who focuses on foundational technique, another on reading, and another on improvisation. One of the reasons that we can do this for piano is due to the popularity of the instrument with learners. Interestingly, what has changed with time is the surrounding Jazz community's awareness of the programme, which has attracted more experienced teachers and learners. However, we found that certainly experienced teachers who teach the piano and play Jazz approach Jazz through a Classical teaching method, reproducing what is on the score. Even though they have the theoretical knowledge of how one should approach improvisation, they avoid this due to their lack of performance experience and ability to explain this process to learners who need to grow their skills in improvisation and creative expression. Therefore, ensemble lessons and band practices are crucial to determine how the learner has progressed. In these settings, we can assess which learners need help in specific areas, which requires us to constantly analyse and evaluate their abilities.

8.5 CAPS Syllabus

I recall the first time I saw the CAPS document and found it to be very long, with unfamiliar terminology that was initially challenging. No senior staff at the school knew the CAPS for Music content, so I had no option but to navigate my way through the prescribed requirements without guidance. Thankfully, I was starting the programme with Grade 8s, which gave me time to gradually become familiar with the Further Education and Training (FET) phase for Grades 10-12.

The senior phase (Grades 7-9) divides music into three topics: Music literacy, Music listening, and Performing and Creating music (DBE, 2011b:17-19). The descriptions of these topics were familiar to me, and I recognised that I could facilitate the requirements through the ABRSM-graded syllabi

and the planned individual practical lessons. I assessed that the expectations set for some topics were too ambitious. For example, Topic 3 for Grade 9, which requires the learner to add music to words and create an advertisement, is difficult for learners who have no previous experience in composition (DBE, 2011b:19). Most learners that attend DHS have no prior formal music training in Grade 8 so to expect this from a Grade 9 learner is not reasonable. In my first three months, I learned that music was taught at surrounding primary schools, mainly through singing in class, with little or no reference to music theory or instrumental tuition. Learners took private instrumental tuition, predominantly piano and drum lessons. With access to our facilities, the plan to teach music with theory lessons during the timetabled day and practical lessons after school would sufficiently meet the requirements for the subject.

The FET phase (Grades 10-12) for music allows schools to specialise in one of three streams: Western Art Music, Jazz, or Indigenous African Music (DBE, 2011a:9). This choice presented an opportunity to consider the Jazz stream as an option. I approached music teachers I knew at other schools to learn more about the Jazz stream and how to implement this, but none at the time followed the Jazz stream of CAPS. I found this strange as some were Jazz musicians I previously worked with. At the time, I questioned why this stream was not considered an option. The theory syllabus is similar for all three streams except for a few topics specific to Jazz, like analysis and composition. The FET history syllabus, called GMK (General Music Knowledge), is where the streams separate for music. My first impression of the Annual Teaching Plans (ATPs) for Jazz was that they closely resembled the Jazz history syllabus I was taught at university. For Grades 10 and 11, learners must study the entire timeline of Jazz history, starting from early Blues to Smooth Jazz, including an introduction to musical theatre and South African Modern Constructs (DBE, 2011a:21,24,32,37). I recall learning these styles at university, spending months studying the Swing era alone. For CAPS, teachers have a week to teach each topic, which amounts to one 50-minute lesson per week. The other lessons in the week are divided between aural, theory and ensemble classes.

In Grade 12, none of the topics for GMK studied in the previous two years are carried through. Instead, an extensive study of South African Jazz is prescribed for the first two terms and an introduction to the South African music industry for the third term (DBE, 2011a:44,48,51). This prevents the logical continuity of the GMK that could be built into the syllabus. What has helped us complete the syllabus is building a strong foundation for music literacy (theory) in the junior grades, which enables us to dedicate more time to GMK in the senior phase. There are no prescribed notes or listening examples for GMK. The ATPs provide references to topics but no specific examples. Due to an exhaustive list of musical examples one could choose from for each topic under GMK, we have to teach learners how to identify an artist or style of Jazz through musical aspects like instrumentation and artists' specific sound through independently sourced audio examples. Having no prescribed musical examples makes examination preparation challenging, especially for Grade 12 learners who are expected to identify the artist and style of music in a national exam that tests listening skills in Music Paper 2 through selected musical extracts (DBE, 2011a:59).

Considering that there are no prescribed books to assist with teaching the Jazz stream, I rely on my knowledge of Jazz to teach Jazz to learners, helping them better understand the syllabus and, more importantly, the Jazz language. Textbooks I used at university, and the following; Grade 10: Western art music, Jazz, Indigenous African music. Learner's textbook (Feenstra *et al.*, 2015a), Grade 11: Western art music, Jazz, Indigenous African music. Learner's textbook (Feenstra *et al.*, 2015b), and Grade 12: Western art music, Jazz, Indigenous African music. Learner's textbook (Feenstra *et al.*, 2015c), are resources we use to help us build content for the topics covered in CAPS. In McConnachie's (2016:54) study, she discusses the hidden curriculum concept, which is not a part of the written curriculum. This refers to the curriculum taught as a result of interactions between learners with teachers and other learners.

In this context, questions that learners ask relating to Jazz often lead to broader discussions of Jazz and the music industry. In class, I draw on my experiences as a Jazz performer and music

educator. This is not the prescribed or recommended curriculum but a curriculum that is a consequence of the environment. Each class creates a different environment, so lessons follow various directions depending on what individual learners draw from that particular class. In my experience, this approach to teaching allows for greater flexibility, bringing energy, flow, and rhythm specific to each class. This practice corresponds to a Jazz musician's improvisatory mindset and way of life. It also moves away from learners relying on rote memorisation of content and encourages critical thinking about content. Sawyer (2011:1) says that experienced teachers "use more structures and they improvise more". Despite sounding contradictory, my approach to teaching Jazz is precisely this, using CAPS as the framework.

The South African music industry is the last section covered under GMK for all three streams. Learners are taught about their rights as artists in the recording industry with an introduction to the music business. In addition, learners in Grades 10-12 must write a business plan and concert programme notes for PAT 1, their concert performance. They must also submit a SAMRO form, available on the website. The form provided was actually for venue owners and not for performers. As this requirement accompanies their concert performance, I assumed that learners must submit a form that performers or event organisers submit to SAMRO.

Interestingly none of the DBE officials I called to clarify which form they needed to submit could give me a definite answer (personal correspondence: August 2021). All deferred me to the next person. Exhausted by futile efforts, learners were given the form I submitted to SAMRO for my live performances.

8.6 Resources

When we began the programme, nothing could be referenced to assist with teaching any part of the Jazz CAPS syllabus. The ATP sets tasks and lessons as topics but provides no information or resources. In my second year, I was asked to assist teachers with an improvisation workshop, as

this requirement extends to all three streams (WAM, IAM, and Jazz). At the workshop and as mentioned before, I discovered the Feenstra books for Grades 10-12 (Feenstra *et al.*, 2018a, 2018b, 2018c). These books were not publicly shown to me, but I saw them on a table by chance. The books were never officially published by DBE and had I not attended this workshop, I would not have discovered this resource. The books were bought to assist with the Jazz history syllabus.[8]

These books outline the content required for the Jazz stream of CAPS in detail with musical examples. In my search for literature for this study, I contacted Marianne Feenstra, one of the editors, to find out why the books were never made available through DBE and if there was a way to buy the books. She informed me that the books were available online (personal correspondence, Feenstra: 20 January 2020). We immediately purchased the digital versions, allowing students access to much-needed information. The Feenstra books cover many topics in the Jazz stream of CAPS and assist in planning lessons prescribed in the ATPs. I then stumbled upon the Creative Arts learner books for Grades 8 and 9 (Brown *et al.*, 2013). Again, these books are not prescribed as resources teachers can use as references to teach the Senior Phase (Grade 7-9), despite every topic required for music being covered in detail, with musical examples. Digital versions for tablet devices are available online at reasonable costs. [9] These books are prescribed as music textbooks for Grade 8 and 9 learners as additional resources for the subject of music.

There is no option I would consider for music theory other than ABRSM Music Theory in Practice Grades 1-6. The ABRSM syllabus has a systematic approach to the foundations of music theory. Having worked with the syllabus personally from my primary school experience, I believe this is the best foundation for any music student wanting to learn music theory. To supplement lessons, we use Sharon Bill's YouTube videos for every section covered in these books, freely available online. Depending on the pace of the class, the CAPS theory syllabus is usually complete by the

[8] See https://theoryofmusic.co.za/product/music-grade-10-learners-textbook-by-marianne-feenstra/ to purchase the Feenstra *et al. (2018a)* book for Grade 10

[9] See https://viaafrika.com/product/ebook-pdf-via-afrika-creative-arts-grade-9-learners-book/ to purchase the Grade 9 Creative Arts Learner book

middle of Grade 11, and past year's papers are worked through with Grade 12 learners. Jazz theory is introduced to learners only after the fundamentals of music theory are in place. There is often little time to study Jazz theory in detail as the prescribed harmony section takes considerable time for learners to understand.

CAPS follows the Trinity and ABRSM model for practical examination criteria. Guidelines are designed more for the WAM stream, with a generic description for improvisation, which is required for all three streams. The matric class of 2021 were the first group of learners who started with the music programme at DHS. Their results attest to the success of the Jazz programme and the methods we are employing to teach the syllabus. Out of fifteen learners who sat for their matric final practical examination, fourteen achieved A symbols and one B symbol. Twelve out of fifteen learners started learning their instruments in Grade 8. All of these learners had never played Jazz before DHS.

The practical syllabus was initially challenging to work out. Once again, there are no guidelines for Jazz practicals other than what the required Grade learners would need to achieve at the end of each year. We chose the Trinity Rock and Pop syllabus and Rockschool for the Grade 8s and 9s who did not want to do the Classical stream.[10] Trinity Rock and Pop and Rock School cover foundational techniques and basic reading for all instruments. For Grade 10s, we had to source a practical Jazz syllabus that would work for learners who choose the Jazz stream. This proved problematic, especially with the high cost of the ABRSM Jazz syllabi and some books being unavailable locally. The alternate syllabus was the UNISA Jazz syllabus.

We found that parts of the syllabus were too difficult for high school learners. Some songs in the Grades had simple chord changes, but melodies were difficult and vice versa. This posed challenges for learners to improvise on these Jazz standards. Eventually, we compiled Graded

[10] The Trinity syllabus for bass guitar, drums, guitar, keyboards, and vocals can be found at https://www.trinityrock.com

syllabi for each instrument using the recommended UNISA and ABRSM Jazz practical syllabi. In 2022, with the availability of the South African Jazz Real book, compiled by Jannie van Tonder and George Werner, more South African Jazz songs can now be included in the graded repertoire list.[11] Familiarity with songs in the Real Books and knowledge of Jazz standards helped develop the graded syllabi for all instruments taught in the Jazz programme. This syllabus is made available to the learners and teachers within the programme with links to Youtube recordings which learners find helpful and crucial to learning Jazz. I discovered that recorded examples of the vocal Jazz syllabus would appear complicated for learners who wanted to try the style and had never sung Jazz before. The available references are performed by experienced Jazz vocalists, who rarely phrase melody lines like the original compositions. This could be potentially discouraging to a learner who had no previous experience with Jazz and wanted to try out the style but could not relate. With my networks and friends, simplified versions of the songs for a suggested Grade 3 Jazz vocal syllabus were recorded. The plan is to record three Grades for Jazz vocals for high school learners. Learning that we offered Jazz as a programme, a colleague donated textbooks, including all the Jazz Real Books, other instructional books for instrumental and vocal techniques, and music notation software. The donation helped us build a library of Jazz teaching materials that would have otherwise been unaffordable and inaccessible.

8.7 Academic Programme

There are marginal differences between content relating to Music Literacy, with overlaps in Musical performance and Improvisation for WAM and Jazz (DBE, 2011a:8-13). If one considers the broad topics for the CAPS, the prescribed music syllabus discussed in Chapter 4, the option to choose one of three streams: WAM, IAM, or Jazz, is made available to all music teachers. The streaming is associated explicitly with GMK, (better known as history) and its practical lessons (DBE, 2011a:9).

[11] See https://www.sheetmusic.co.za/shop.php to purchase the South African Real Book

When the academic programme was introduced, goals of Grade 5 for practical and at least Grade 6 for theory were set based on the entry-level requirements I remembered from my years of teaching at the university. The programme began with twenty-seven subject music students in a Grade 8 music class, none of whom had prior formal music training. It meant that we started from Grade 1 practical and theory levels. Having worked under similar conditions at the School of Worship, I used a system I had experience in. As stated earlier, each student would need individual practical lessons with an experienced teacher for 40 minutes weekly. The time allocation for music subjects, four teaching hours per five-day week, did not make this feasible on the timetabled day, with the included history, theory and aural topics. We opted for practical lessons to be taught after school with one of the part-time practical teachers we would employ.

From my experience at primary school, I recalled that every music student had to learn the recorder. Playing the recorder helped us understand concepts relating to music theory, so I anticipated that the recorder lessons would help the learners in the music programme better understand music theory because it is inexpensive, mobile and easy to play. Learners who showed notable progress on the recorder were allowed to switch to saxophone and trumpets after a term. They demonstrated musicality, reasonable breath control, and good note production. Having the instruments available helped facilitate this change-over. With learners at the primary school level having no exposure to tuition on brass instruments, recorders allow us to transition learners onto brass instruments and saxophones. McConnachie (2016:82) says that recorders are prescribed to teach Western staff notation in the Zimbabwean Primary School syllabus. Recorders have also helped drum students have a reference for melodic and harmonic concepts. With the end goal of having saxophone, trombone and trumpets in the Jazz band, learners in Grade 8 who have good breathing techniques and can produce a good tone on the recorders during theory lessons are identified. This is another reason why I still teach the Grade 8 theory class.

I have found that Music theory is the most challenging topic for learners in the academic programme. Despite the systematic approach of the ABRSM-graded syllabi, learners still struggle with sections that lead to mental blocks concerning music theory. Culp and Clauhs (2020:46) say that high school students who have to learn their instrument and learn staff notation often feel overwhelmed, especially if their peers can read already. In my experience, this is also true for learners, especially drummers who play their instruments and do not see the need to learn staff notation—another reason why recorders are helpful for the Grade 8 theory class.

Each grade of ABRSM follows a similar structure that divides topics into sections that repeat through each grade at higher levels. At Grade 10, learners would have been through at least half of Grade 4 theory. I do this for several reasons, primarily to assess if the student can cope with the theory requirements in Grade 12 and to give learners more time to focus on other topics in their senior years. My experience at the university and high school levels has revealed that most music students prefer the practical aspects and tend to dislike music theory, often believing there is no practical use for theory. Music at the FET level is an academic subject for which theory accounts a large percentage of the final matric exam. If learners struggle to grasp simple theoretical concepts in the lower grades, the more challenging topics like harmony and composition are too difficult to cope with. With specific practical levels assigned to each grade, separating theory lessons helps learners maximise their time in class with their practical teachers.

Using scale theory to explain how chords are formed and function within a song has benefited learners, especially with understanding approaches to improvisation. For Jazz theory, very basic functional chord scale theory is incorporated with sections relating to major and minor modes. I have found that composition questions for the Jazz stream in past years favour pianists, making it challenging for non-pianists to select this option in their final exam. Candidates are required to compose walking bass lines together with a written melody. When given the option, most learners choose the Classical stream, which requires them to write a single-line melody without including chords or bass lines, which learners have found to be easier.

Individual practical lessons taught by part-time staff after school allow flexibility in structuring the timetabled music lessons during the week. We introduced specific topics for each lesson in a ten-day teaching cycle, dividing the topics into music theory, aural, ensemble, history, and listening, which helps learners prepare more efficiently for each aspect of the subject. Because the practical requirements are met through these classes, the timetabled music lessons within a ten-day cycle are used for other topics in the CAPS. The completion of tasks is incentivised. For example, if learners progress well with theoretical aspects, the reward is an extra ensemble lesson where they can play anything they choose. I find that incentivising the ensemble lessons has caused learners to focus more on grasping music theory concepts. Learners are motivated by the rewards of playing music together, and they have seen that their ability to read charts helps them work out the songs faster than aural methods.

Another challenge in implementing the CAPS curriculum is completing tasks within set timeframes. The content of the history syllabus for Jazz is overwhelming when one first looks at the amount of information that has to be covered over the three years. Learners must study early Jazz to free Jazz, pop styles, musical theatre, early South African Jazz, and present-day South African Jazz in a limited amount of time (DBE, 2011a:21-48). Aware of the importance of the social and political influences that led to the various developments in the Jazz timeline, these factors that led to each period in Jazz history are discussed. The musical examples of the content covered in the GMK syllabus are included in their ensembles and Jazz band repertoire to help learners better understand the music without having to approach history as a subject to learn by rote.

Once more, the concept of living mentors makes learners aware that even though there are musicians who laid the foundation for Jazz in the U.S.A., South African musicians are making enormous contributions today that can be accessed through live concerts, tutorials, and social media platforms. We emphasise South African Jazz compositions through individual practical

syllabi and with repertoire for ensembles and bands. Learners are encouraged to play music written by South African composers and to extend their understanding of the music beyond their history notes. Their ability to play the music allows them to better express and understand aspects like musical influences, form, and instrumentation by playing the music with their bands. Our close association with active performing and recording Jazz artists has helped us facilitate workshops and performances. Additionally, suppose I am rehearsing for a concert with one of these Jazz artists. In that case, I do an open rehearsal at the school, giving learners access to that artist, our practice methods and influences.

Improvisation is one of the tasks included in every grade for music for all streams. In my experience, the tradition of improvisation within the context of Jazz takes considerable time to develop, especially with learners still developing techniques on their instruments. Our approach is to use simple Jazz band arrangements to start learners on the path to playing Jazz. I have found that even if learners do not understand the Jazz concepts, playing the music and the sound of the music starts to become familiar. Berliner (1994:31) explains that "children who grow up around improvisers regard improvisation as a skill within the realm of their own possible development. In the absence of this experience, many view improvisation as beyond their ability".

Becoming familiar with the music through listening and playing is one of the first steps toward learning how to speak the language of Jazz. That corresponds with the aural tradition of Jazz pedagogy. Children at the high school level generally do not listen to Jazz, but in my experience, once they start playing Jazz, they start listening more and become more interested in It. Their musical language starts to change as they familiarize themselves with the terminology related to Jazz. Generally, improvisation intimidates learners, especially when they do not listen to Jazz outside the music class. I have observed that learners do not feel confident playing pieces on their instruments, let alone improvise on them until they reach Grade 3 and 4 practical levels. This has been true for many learners in the programme. On the odd occasion, a confident learner, who can play only a few notes on his instrument, steps up to improvise. Although uncommon,

this display of courage inspires other learners to be more open to the challenge of creating music spontaneously.

For learners to play in the Jazz band, they must be playing at least Grade 3 practical levels. Initially, junior learners were excluded as they could not play the required level of the band charts. As the numbers in the programme increased, entry into the band was used to motivate learners to improve their reading skills, provide an opportunity to play with other instrument groups, and develop confidence in improvisation. The Jazz band had become a vehicle to help with different academic requirements for the subject, noting that learners practised more when scheduled to play a concert. A combination of big band arrangements with scored parts and other songs are used to teach learners aurally to help them develop their ability to play by ear. Culp and Clauhs (2020:46) explain that repertoire selection for ensembles is "connected to the curriculum in many secondary schools". We started doing this more frequently when we assessed that several learners had difficulty identifying simple intervals in their aural lessons. Mindful of the aim to teach music more logically and practically, we began teaching them songs without written scores by playing recordings of the song repeatedly. I have found that singing parts to learners helps them develop their reading skills, especially with syncopated sections in songs. Learners put their instruments aside, and we corporately sing through the chart before playing a note. This practice includes drummers, pianists, bassists and guitarists. While I am confident that other teachers have used this method for centuries, I learned this through teaching this band. Singing has become regular practice when learning a song. My "making a plan" philosophy allowed me the openness to attempt new ideas and learn through discovery. If a section of the score is an equal challenge to most learners, I either rearrange the song to suit their level or rewrite a simpler part for that section, with the goal that playing music is more important than playing the chart perfectly.

8.8 Cultural Programme

Having attended a high school administrated by the former House of Delegates under apartheid, I know the inequalities in schooling systems prevented us from having facilities for diversified cultural activities. My understanding of culture was a day event held annually at the community hall opposite our high school. We dressed in ethnic attire and participated in a concert with music and dance items. Afterwards, the entire school was served lunch; biryani[12], cake and juice. A tradition that would impact how we celebrated events at the music centre.

The cultural programme started with what existed; the drumline, brass band, and choir. At the time, the learners in the brass band could not add music to their subject choices, being in Grades 11 and 12. The reason management became aware of the need for better music facilities was due to these learners' enthusiasm and efforts for music before my joining, so I was mindful of their passion and love for music. However, their skills were limited without having teachers or mentors to help them to progress further. The senior learners brought energy, drive, influence, and enthusiasm for music to the newly enrolled Grade 8 learners. Yet, it created complications in designing a programme that would accommodate these learners and integrate learners who were starting to learn their instruments. The role that these learners assumed is what Berliner (1994:37) describes as "peer mentoring", encouraging other learners who shared musical interests. What we started with would need to be adjusted after evaluating the outcomes at the end of each term, dealing more with mindsets that potentially resisted a new structured system.

The drumline, under the tutelage of our drum teacher, is central to the music-cultural programme. Drums are our most popular instrument, with over twenty-five learners taking lessons annually. Having a professional drummer who teaches university students attracted many learners to the programme and the school. The drumline plays at all the school rugby

[12] Biryani is "a rice-based cuisine usually cooked with high quality rice, a wide range of spices, and meat or fish or vegetables" (Khondkar, 2018:59).

matches, incentivising participation from the non-subject music learners. We have seen significant growth in this band which was initially learner-driven and self-taught. Now, with more input, structure, and instruction, the learners and the general school population have acknowledged a notable improvement and a higher level of playing. Therefore, entry into this band has become competitive for learners who are not taking drum lessons as they have to keep up with the learners who are taking music as a subject. This band has become an ambassador of the music programme to learners and staff who often show little interest in music or the programme.

I assigned a trumpet teacher whom I believed would be able to advance the brass band. Having worked with him previously, I anticipated that he would use a combination of written charts and aural teaching methods to facilitate these practices. Senior learners who could play their instruments but could not read music struggled to play new songs. Contrary to the belief that the programme focussed on academic music, we were hoping to provide an opportunity for students to develop skills that could benefit them. The assigned teacher informed me that he was not making any progress with the learners, so this duty was assigned to another trumpeter in my network, considering that there were mainly trumpet students in the brass band at the time. Again, the teacher made little progress, and after a year, I could not see any notable difference in the playing ability of the brass band from when they first started lessons in the programme. I distanced myself from taking on this task, believing I did not have the skills to progress with the brass players. I discovered a teacher has to have a vision and develop a strategy from that vision which ultimately drives lesson preparation and other related decisions.

The trumpet teachers I engaged with did not have the plan to work with learners who could read notated music and those who did not, resulting in those who knew how to play being bored whilst he worked with the juniors who were still learning the basics of their instruments. Senior learners who played music by ear wanted to learn how to read music. Acknowledging how quickly the learners who had just started learning their instruments were progressing. Whilst these learners

desired to learn how to read and write music, their ability to play their instruments reasonably prevented them from being open to learning to read scored notation. Various methods were used to teach them to read music, avoiding traditional music pedagogical methods. What was evident was the reality that too many habits were learnt in three years of playing in the band. These learners preferred playing music as they had over the past three years beyond their desire to learn a structured system. I regret not trying harder with these learners, as their lack of theory knowledge prevented them from progressing at a faster rate, not only because they could not read music but also because it made them feel insecure comparing themselves with Grade 8s who had surpassed their playing level[13] The natural hierarchy of senior grades was threatened, with the juniors now having more technical ability and knowledge of music.

The choir was directed by a reputable music lecturer whom I knew well. He trained the choir after school, two days every week for 60-90 minutes. The material he chose for the choir was mainly Classical, which did not surprise me with his background in Classical music. On his leaving, learners asked if they could sing more contemporary music they could relate to. They also noted that the student body would be more open to the choir if they sang recognisable songs. Taking this into account, we started to gradually adjust the genre of the repertoire that the choir learnt.

Interestingly, the new repertoire was not welcome by everyone. Some of the learners who came from choral music backgrounds resisted the contemporary repertoire. I was aware that many choir members were trained Classically, so I relied on my experience of singing with the KZN Chorale as a university student to adapt my teaching style to this choir. Difficult choices were made to serve the best interests of all the learners and the school, which favoured pop music above choral music. The transition to a new contemporary repertoire was gradual. Because the choir was the only representation of music at the school at the time, I found that as the instrumental music programme developed, interest in the choir decreased. Regardless of the

[13] One of these learners enrolled at UKZN to study music. He wanted to develop the skills we were teaching the Grade 10-12 learners.

methods used to motivate learners to sing in the choir, the social constructs in a boy's school with gender biases relating to singing drew boys towards instruments and away from the choir.

8.9 Concerts

The outgoing headmaster, who initiated the project that culminated in the Music Centre, expressed his desire to have weekly concerts that learners would perform regardless of their playing level. Having the lunch hour concerts I attended at UKZN as a reference in my mind, we started concerts every Thursday lunch break towards the middle of our first year. Indicating the impression the UKZN lunch hour concerts had on me, we called them lunch hour concerts even though they lasted only twenty minutes. The concerts have become a vital part of the performance culture of the music department, providing a regular platform for learners to perform on.

The skills I acquired over the years from marketing my personal concerts helped make the task of designing posters each week easy. I taught learners these skills to help them with another PAT prescribed for Grades 10-12, which requires them to design a concert poster and draft a business proposal. This platform created opportunities for the learners to perform in front of their peers, and having their names on a poster, encouraged learner participation. Initially, we grouped learners according to their levels of playing and instrument combinations that they could play together. This approach was taken as we had few students who could perform and fewer who could play in bands. Having multiple bands and increasing student intake has changed this significantly, with us now having a waiting list for students ready and willing to perform at the concerts.

In the second year, I initiated a concert called Shine which showcased music students and was similar in format to eisteddfods I participated in when I was in school. At the time, schools hosted

choir festivals primarily without any platforms for instrumentalists. Instrumentalists practised for external music board exams with the rare opportunity to perform before an audience. In my experience, one relies on accessing different platforms to develop confidence as a performing musician. Shine is not a competition but a platform for music learners to perform before a larger audience. Without the expectation or pressure to compete, learners felt the freedom and joy of performing and used this concert as a goal to work towards. It created excitement and anticipation in the music department. I also used the platform to introduce Jazz to the broader school community.

The second PAT requirement for Grades 10-12 is a public performance which counts towards their continuous assessment mark. We achieve this requirement by presenting a class concert for each senior grade in the second and third terms of the year. Learners are required to practise with their assigned ensemble without much teacher supervision. This is aimed at developing leadership skills. They perform before parents, staff and other learners and are graded on their assigned piece with constructive feedback afterwards. This led to a tradition of the crit, which started with the intention of correcting the mistakes of learners who performed at concerts. Initially, specific learners were called into the auditorium once they had performed to tell them what worked and what could improve the next time they performed on stage. Learners now expect this crit after their concerts to learn how to improve. This is a consequence of them noticing better results after receiving feedback and constructive criticism.

8.10 Workshops

I recall attending music workshops during my years as a student at UKZN. Professional musicians based in KZN, or passing through the city on tour, conducted these workshops. Watching these musicians perform at such a high musical level and speak about their experiences inspired and challenged me. Having musicians of diverse genres and musical backgrounds describe their journey in ways I could relate to provided a road map and a systematic career path for me to

follow. Using this as a formula to inspire learners in the music programme at DHS, we would host workshops once every term. In the first year of the Jazz programme, Andy Brugger, a drummer from Switzerland, whom I had worked with previously, notified me that he would be touring South Africa with his band that year. He asked me to assist with the tour bookings for the band, so I invited him to do the first workshop for the boys at DHS as part of educational development. I knew that having him at the school would be one of the best ways to introduce Jazz to learners without intimidating them. Many learners felt that Jazz was too complicated and unrelatable so I was confident that having international musicians teach them about their experiences in the Jazz industry would leave an impression on their minds and pique their curiosity about this music for which they had no previous reference. Because Jazz is the field I trained in and have a fanbase for, the type of musicians who frequently visit the music centre are friends who are Jazz musicians.

Following that workshop, we invite other local and international Jazz musicians to use our auditorium whenever they travel to KZN for a festival or show. We can use these networks and relationships to draw musicians to the music centre to perform for learners, to inspire and challenge them to be creative and practise harder on their instruments. The workshops also create a culture and excitement in the music department, which extends to the school body. I noticed that these events started to develop the "hang" around the music centre. Conversations began to include music and musicians they were checking out on YouTube or Instagram. A music fraternity started to form, now known as the music boys.

8.11 Bands

In our first year, we had two very good trumpet players, one self-taught and the other having sponsored music lessons at another music school. The learner, who was not the strongest player, had a rapport with the brass band, so it seemed like a logical strategy to appoint him as the leader of the brass band. Thankfully, we learned early in the programme that we needed influential

learners with the broader school population to be our ambassadors. He was the best choice as he also played in a band that started in another learner's church. The leader of that band, who was in Grade 11 at the time, was a good singer-songwriter. The popularity of his songs gained him a following with the student body. His fans followed whenever he played, which increased awareness of the music programme. These learners were crucial to the growth we experienced in our first year, always eager and available to perform before their peers, which helped us schedule lunchtime concerts. We were mindful at the time of the age group we were dealing with and the reality that Jazz was not their music of choice. We gradually introduced new ideas that would not intimidate these learners. Jazz was not pushed at any of the concerts that year, but the goal of starting a Jazz band was always a goal.

When the Jazz band was started, I was unaware that the big band model was "the standard vehicle for Jazz instruction in schools" (Mantie, 2008:3). I just remembered the feeling of singing in the National Youth Jazz Band and the big band at UKZN. I wanted to create similar opportunities for these learners. In our second year of the programme, following our first tour to the Grahamstown festival, we started a small Jazz band, my first experience conducting a school Jazz band. Managing expectations of organically growing the band, the band started with five horns (two saxophones, trumpet, trombone, and euphonium), drums, piano and a bass guitar. Those were the only learners who could play at a reasonable level. We began with simple arrangements of 12-bar blues heads with the newly formed DHS Jazz band. As the learners in the band were in Grade 10 at the time, this arrangement was used to teach blues theory. The blues was included as a part of their practical assessment task (PAT), a requirement for their continuous music assessment. Learners were tasked with writing a melody over a 12-bar blues, using repetition and simple melodic phrases. The blues provided a non-intimidating approach to teaching improvisation, which helped me facilitate many aspects of their subject requirements through this one task; improvisation, theory, composition, and performance. For the first few months, all we did was play various arrangements of blues heads. Chart of blues arrangements

at different tempos and styles were selected as this was what learners could play. This built their confidence in playing Jazz and helped build the band's repertoire.

With time and experience with simple Jazz charts, more challenging arrangements were introduced to the band, emphasizing South African Jazz songs and arrangements. Some of these artists are studied under GMK topics, which helps learners connect to the curriculum covered in class and relate to the music. Culp and Clauhs (2020:46) explain that this can provide ways for learners to see themselves represented in the curriculum and relate to South African music. Playing the flute and recorder during my school years helped me identify some of the saxophone and trumpet players' challenges with these Jazz arrangements. I discovered that singing parts to the learners helped them execute what was required, especially from a rhythmic perspective. However, singing out parts only helped a little. Learners struggled with articulation, sound and note production, so I decided that I needed to learn the saxophone, perceiving that if I could play the instrument that learners could relate to, I could potentially help them even more and change their mindsets about practising.

I recall the first day the learners saw me with a saxophone in my office. I could hear their murmuring through the passage of the music centre. Some stood at my office entrance, slightly amused but intrigued. They became aware that I was able to do in a short space of time what was taking them a while to learn. I discovered the ego of young boys when a female could step into the same arena and challenge them. Greater focus and alertness in the saxophone and horn sections of the band was immediately noticed. Learners started coming in more during the week to work on sections of charts we were playing in the band. Not only did they view me as a conductor, but now I was seen as an instrumentalist. Interestingly, I played for only a few practices before the saxophone learners took more initiative to learn their parts. The saxophones proved to be the strongest readers in the band, so I continue to use this method of singing parts to the various sections but have my saxophone on standby should the need arise.

With higher playing levels and an increase in enrolment for the Grade 8 music class, we started smaller class bands that extend from Grades 8-12. Depending on the number of instruments in the class, we divide learners into bands, prescribing songs they have to work on as a group. Often, we give them pieces by composers they are studying in their GMK music syllabus to help them better understand that artist and composition, which is more suited to small ensembles. Each class band is allocated a Thursday lunchtime concert date for which they must prepare. These set goals have provided a simple way for the learners to measure their growth and improve their skills, "providing opportunities for a performance-based approach to teaching" (Culp & Clauhs, 2020:45). The tasks are used to encourage teamwork, help them to learn the assigned curriculum, and a way to determine who the leaders are. More often than not, we have found that the strongest players are not the strongest band leaders.

Learners' interest in playing Jazz has increased over the years, with junior grades wanting to learn how to play Jazz. I find that entry into the Jazz band has become a goal that the junior learners have set for themselves. Through the response from the broader school population to performances at lunchtime concerts and awards ceremonies, the Jazz band has gained a reputation for excellence. It is the premier band of the music department. Entry into the Jazz band has become the equivalent of a rugby player making the A team.

8.12 External Programmes

One of the targets I set when we started the programme was to take learners to the National Youth Jazz Festival. In 2018, I chose four learners to take on our first tour to Grahamstown who had a basic knowledge of Jazz with enough facility on their instruments to play with other student bands. The festival opened their eyes to the Jazz standard at other high schools in South Africa. They were challenged but equally inspired by their interaction with other learners and professional artists at band practices, concerts, and workshops. Learners were especially challenged by the female learners who outplayed them in Grahamstown. With their egos bruised,

they were determined to work harder to return to the festival the following year better equipped. I performed with my band that year and coordinated the vocal teaching at the festival. Watching me perform, lead the choir, and interact with other Jazz artists at the festival, inspired those learners in that space. They asked if I would start a Jazz band at DHS on our return. I waited for that request to be initiated from them, as before this, it would appear as if I were asking them to play the music I preferred.

Musicians I worked with in the province started noticing my social media posts of the school's Jazz band performing. They encouraged and supported the programme by inviting learners to perform at venues such as SABC studios, UKZN Jazz centre, Wushwini Arts Festival, the Playhouse, and Craigieburn community hall. These invitations were not from school music programmes but from music industry colleagues who recognised the talent in these learners who were starting to play Jazz and acknowledged my work to advance Jazz education. Wherever my band is featured, I look for opportunities to take the school Jazz band or a selection of learners who could feature with my band. The aim is to help them gain exposure and experience in performing in front of a live audience outside the school environment. These invitations excite learners and motivate them to practise more. The opportunities to represent their school also count toward cultural blazer awards. Incentives like achieving awards encourage learners to work harder, especially at schools where sports programmes dominate. Creating opportunities for performances outside the school programme incentivises involvement in the music programme for learners and their parents.

In 2019 I identified a need for a school Jazz festival in KZN to introduce more learners to Jazz. I believed this would help learners interact with other learners in the province with shared interests in Jazz and better prepare them for the Grahamstown Jazz festival. Using the model of the Grahamstown festival, we invited close to forty schools in KZN with existing music programmes. Funding from various organisations was sought to launch the first KZN Schools Jazz and Rock Music Festival. The aim of the festival is to use KZN Jazz artists to teach learners Jazz

and Rock music, create platforms, and facilitate learners' engagement with professional musicians at a three-day festival. The initial response from teachers and learners was enthusiastic and positive. Faced with two years of national COVID-19 lockdown restrictions, the festival was taken online with minimal student participation. In 2021, we enrolled fifty learners for a one-day mini-festival, but in 2022, for the first time, we held a three-day festival with over eighty learners and teachers attending. What we found encouraging was the artists' response to the festival. The line-up for the festival included award-winning South African Jazz artist Shaun Johannes, who led the KZN Schools Jazz band, Sibisiso Mashiloane, Guy Buttery, Shane Cooper, Prince Bulo, and other local artists. The growing interest and love for music in high school learners inspired artists. Despite the festival's success and high level of musicianship, it was apparent that even though there is interest in Jazz, very few schools follow through with enrolling their learners. Few saw the value of attending the concerts and workshops on offer. I received feedback that learners and teachers were unsure and somewhat apprehensive due to their schools' lack of Jazz training.

We have observed that learners who attend are motivated to play Jazz and are curious about concepts like improvisation and Jazz articulation beyond the subject requirements for their exams when they play Jazz with other learners they do not know. Competition for entry into the KZN Schools Jazz band also helps prepare learners for the pressure of entering a competition and performing competitively. Specifically relating to the learners at DHS, the KZN Schools Jazz and Rock Music festival prepares them for what they experience at the Makhanda (formerly named Grahamstown) Jazz festival. In 2022, we were able to choose the first KZN Schools Jazz band through a similar selection process used at the Makhanda Jazz festival.

8.13 Competitions and Incentives

Being introduced to the concept of blazer awards, I saw that there were no transparent processes that a learner could follow to achieve these awards, especially with no provincial competitions for music apart from Classical band competitions. I identified a need for music competitions on a

regional level for other styles of music. I believe this would inspire greater participation from learners and encourage them to practice more to compete at a higher level.

The first competition we initiated was the KZN Schools Drumline competition. We invited KZN schools we knew had active drumlines, from Empangeni to Ixopo to Pietermaritzburg. The event sparked excitement in learners, incentivising blazer awards and the title of KZN Drumline of the year, and motivating more practice, a greater focus, and drive for learners to be a part of the drum line. Five years later, we now have a junior and senior drumline. The best players get to play in the first-team rugby matches, giving these music learners a sense of belonging and pride.

In 2020 we launched the first KZN Schools Jazz and Rock Music Festival in October, as discussed earlier. The festival was the second initiative to help learners who played Jazz qualify for blazer awards. Due to covid restrictions, this aim only materialised in 2022, when the first KZN Schools Jazz band was selected. In 2021, two learners from the DHS Jazz band were selected for the National Schools Jazz Band and one learner in 2022. The prospect of blazer awards and regional recognition as incentives has encouraged greater drive and participation from learners in external competitions.

8.14 Compositions

I compose music at the moment and situationally. I have done this for over twenty-five years professionally through the album projects I have produced. This ability has helped with teaching music composition in theory classes and has exposed learners to the vehicle of creating music as a form of expression. From my first year of joining, I wrote songs specifically for the school, including “Shine”. It became the title song for a concert I initiated, which I discussed earlier. The lyrics resonated with the learners as they related their experiences to what I had penned. I have included the lyrics not as a reflection but to allow a greater understanding of why this

composition impacted learners. The Digital audio recording of the song can be found online, https://www.youtube.com/watch?v=aGUkQNDmObM&t=15s (Rungan, 2018).

SHINE

(2018)

Verse 1

I know I'm different so I've been told
I never fit into most things but I've always know
That I have something that someday the world will see
They'll see me Shine (x2)

I'm always tripping out on the field
That leather ball has somehow never been my thing
Put a guitar in my hands and something deep inside of me
Just starts to Shine, I start to shine

Pre-chorus

In a world where there's so many people
Different thoughts going on in our heads
How can one definition describe us?
We just need a chance to be
Who we're meant to be

Chorus

Shine, shine
Let the thing that makes us so unique
Shine, shine
Bring us all together as we sing
Shine, shine
Different ways of doing the same thing
Shine, shine
See us all as we were meant to be

Shine, shine
Making music that is our own thing
Shine, shine
Grooving together that's who we wanna be
Shine, shine
Celebrate the gifts we have within
Shine, shine
Shine

Verse 3
We know we're different and it's alright
We play our instruments with sparkles in our eyes
And with each note that comes together, there's a melody that sings
We're gonna shine
We're here to shine

Noting the excitement in the learners who sang the song, we decided to record this song in a professional recording studio. With a band to work with each week, I found opportunities to write songs and arrangements for their specific levels. I wrote parts for the horn and brass sections, the first time I used these skills in this environment. Learners were surprised by the number of hours it took to record a song and the level of musicianship that went into a professional recording. The impact of this learning experience on the learners was significant.

In 2021, I wrote a song called "Stand Together". I had been reflecting on the tensions experienced during the unrest in KZN in July of that year and wanted to write a song that spoke of brotherhood, love and unity. I saw this through the learners' interaction in the Jazz band WhatsApp group. Throughout that torrid time, learners sent messages to check on one other, expressing concern, trust and love. The Digital audio recording of the song can be found online: https://www.youtube.com/watch?v=Vq-Ucrl7pzU (Rungan, 2021)

STAND TOGETHER

(July 2021)

Verse 1

We just want to sing our song (da va da va da va da ba da n doo)

Won't you try to sing along (with us now)

Maybe we can use this song (just to help us spread a little bit ot love)

And our hope is that with love we can

Chorus:

Stand together (x4)

We know we can if we just try

Verse 2

In our hearts we are one (da va da va da va da ba da n doo)

Doing all we can to live (as brothers)

There's so many hurting now (so we hope this spreads a little bit of love)

And our hope is that with love we can

Chorus

Musical interlude

Chorus

When we returned to school, an engineer was booked to record the band who performed the song for a live recording in the auditorium. Choosing to record in this manner was more cost-efficient. Because the students' level of playing had developed considerably over the past two years, I was confident that they would be able to play the song well enough to be recorded live and arrange the song for the Jazz band, four singers, and a drumline. The goal was to include as many learners as possible in the recording to reflect the theme of togetherness. It took approximately four hours to track all the instruments. The engineer was surprised that the

teenagers played at such a highly skilled level. After the final mix, we recorded video footage and released our first music video.

Each year, the school celebrates its Founder's Day. In 2022, I wrote a song that spoke to the school's values but was also aimed at positively motivating learners.

DHS

(May 2022)

Verse

Proudly in blue and gold
Together we stand strong and bold
Win or lose we are here
Brothers united
With strength to face our challenges
Leaders of character
Young men of honour
Building our future

Chorus

DHS (Deo Fretus)
DHS (Sithemba nkhulunkulu)
DHS (Deo Fretus)
DHS (Simunye)

Accompanied by arrangements for the drum line and brass band, the song caught on quickly, teaching it to the senior learners in the boarding house. Through these experiences, songwriting has become an integral part of the Jazz programme, including a reworking of arrangements for Jazz band practices, especially with the shifts in strengths in the band when matriculants leave the band after graduation.

8.15 Community

It is commonly known that music, like sports, can unify people and subsequently create communities (McConnachie 2021:161). In my musical journey, I have always felt a sense of belonging through my involvement in music from primary school to the present. Aware of the uncertainty, self-doubt, anxiety, and confusion that teenagers often face at the high school level, through music, I wanted to replicate my experience and create an environment that allows learners the freedom to be themself, express themself and find themselves.

From the programme's inception, learners knew that the music centre was their home away from home. Rules were set out that everyone had to follow, and there were consequences if they were not, but beyond those, music welcomes all. To my surprise, there is little resistance when learners are disciplined when they challenge the boundaries. I have noticed over the years that, for many, having rules makes them feel safe and more connected to each other. With the music centre closing at 6 pm daily, learners spend their afternoons practising, discussing ideas and playing together in the auditorium. We look for ways to celebrate achievements together, whether through sharing a meal or just applauding successes in WhatsApp groups. This environment of belonging to a "music centre community" has been one of the reasons I believe learners have embraced Jazz so openly.

In the first year of the programme, we celebrated the first anniversary of the opening of the music centre with a birthday celebration concert. We prepared our best learners to perform at the concert, inviting special guests and parents to attend. Five years later, this concert has become one of the most significant events of the school year. Learners know they have to perform at their best levels as it marks the day that the music centre first opened its doors. Their appreciation is evident through their commitment to rehearsals and determination to play at their best. The celebration is marked with a massive birthday cake shared with all the learners and guests after the concert. This tradition has created a sense of belonging and pride for all

music learners. I recalled that in high school, I wanted to feel a sense of belonging to something. The music centre has become that place for many.

My office is the first room anyone sees when they enter the music centre. I have two chairs opposite my desk, which, through the years, have become seats of council, correction, knowledge, trust, acceptance, love, and inspiration. I cannot recall the exact day this first happened, but senior learners have now made it their rite of passage to sit on those chairs or the floor, depending on how many learners are in my office at a given time. Learners have found their space in the school by accessing the music centre. We have created a community for these learners with Jazz as the catalyst. The essence of Jazz is to share knowledge and create and expand musical ideas at a higher level. Creating an environment where learners can freely share their music and experiences has helped build and develop this programme. In the next Chapter, I analyse my musical biography to find reasons for what led to the strategies I used to create the programme.

CHAPTER 9

ANALYSIS OF MY BIOGRAPHY AND STRATEGIES I USED TO BUILD THE JAZZ PROGRAMME

To understand what led to the choices made to build this Jazz programme, I used the fourth stage of Pinar's (1994:26) method of currere, the synthetical stage, to analyse my music educational biography in relation to key stages, routines, and choices that influenced the strategies used to build the Jazz programme. The steps of currere required deep contemplation, focus, and thought to extract memories related to my music biographical past. To bring an understanding of the application of currere to this study, it would be helpful to discuss how I followed these steps to extract my music educational past.

Below is a diagram outlining the stages of the method of currere

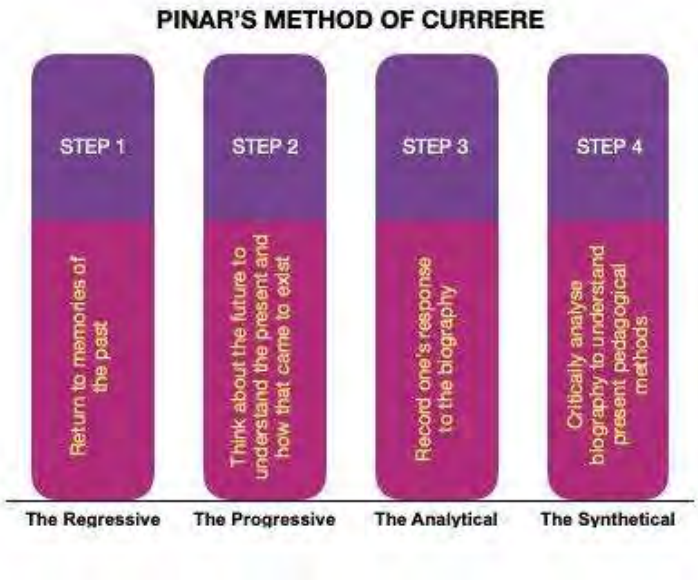

Figure 12: Steps of Pinar's Method of Currere (Source: Pinar, 1994: 21-26)

In step 1, the regressive stage, I had to return to the memories of my past (Pinar, 1994:21). I did this gradually by taking my mind back to the details I could recall immediately. I documented this chronologically and returned to parts as some of the memories were not easily accessed. I found that as I started to write down these memories, it led to new memories. Many emotions stirred up in me as I traced my past decisions that led to my present reality. I kept my mind in that space, focussing on those key memories, keeping out the emotions as far as possible. As Pinar (1994:23) points out, this exercise focuses on "one's past life in schools, with one's past life with school teachers".

Step 2 is the progressive stage, which calls for one to think about the future to understand the present and how that came to exist (Pinar, 1994:25). As I reflected on how strategies were developed to build the Jazz programme, I realised that the aim of forming a Jazz band, or multiple bands, guided many decisions that were made when the programme started and continues to progress. The purchase of instruments, how rooms were set up, the choice of syllabus and its implementation, part-time staffing, and teaching methods were all directed by this goal of establishing a Jazz programme and a Jazz band. On close reflection, I discovered that some of these decisions were subconscious, with the memory of my past informing the goals I set for the future. As I ponder this, I acknowledge that deep reflection shows the "interdependent nature of interests and the historical situation" (Pinar, 1994:25). Perhaps this step also illuminates how many aspects of my presentations have been guided by the future I strive to build.

In step 3, the analytical stage, one needs to record one's response to the biography (Pinar,1994:25). Using a/r/tography, which embraces equal roles of artist, teacher and researcher coexisting in the same space, I chose to record these reflections of myself as the artist through six compositions, this being the way I express my reflections of the world. The freedom to write in that manner has been a liberating experience, allowing me to exist as an artist within the academic space.

9.1 Analysis of My Biographical Compositions

The first composition, *"Who am I"* was written as I reflected upon my life, what brought me to this time and space, and where I could imagine this path taking me. I remember feeling overwhelmed by the emotional space I needed to enter to extract these memories. I wrote the song as the thoughts arose at that moment. The metre of the song is 6/8, one of my most familiar and comfortable time signatures to compose in. I heard the song's melody before determining what meter I was writing. The sound of the song inspired the lyrics. To clarify, I could hear the intensity of the music in the verses, which I expressed through the melodic phrasing changing from sparse and introspective lines in the verse, with a release of tension in the choruses through long tones resembling rising anthemic simplicity. Simultaneously I could hear what I wanted the drummer to play, enhancing the intensity of the verses. In retrospect, when I wrote the chorus, I drew from my references to Jazz and current church music, which rely on a 6/8 time feel with rousing choruses.

Song No. 2, "I remember", reflects my mum and dad's involvement in the church. The church's impact on my life has been and still is quite significant, starting from my childhood to the present day. At the time I was writing this song, I recalled the times I witnessed the pride my mum had when she watched my dad play the drums. She was generally not expressive, but when she watched dad play drum solos, I always saw her face light up with pure joy. I wanted to capture that memory through this song. As this memory is interwoven with my childhood church experiences, the lyrics of the chorus are reminiscent of the day I accepted Jesus into my heart. This concept may be oddly strange to people who follow different faiths. Generally, the belief is that being born into the Christian faith or attending church would qualify one as a Christian. In my experience, this is not entirely true, as every person has to make that decision personally. The song expresses that belief as it relates to me and draws musical influences from pop and church rock music.

The lyrics for Song no. 3 *"It makes me strong"* flowed effortlessly. I was writing about my father and his influence on my life. The emotions welled up inside me as the words flowed onto my page like water in a stream. I recall reflecting on my memories of my father as I remembered them at that moment. The feeling of comfort and love directed the mood and tempo of the song. I found a way to express some of my gratitude for all he did for me through this song. I heard the melody as a gentle ballad. I have found that ballas express the greatest sentiment, a writing attribute that I have been known to be good at. The lyrics question whether my life, as it is and has been, would make my father proud and worthy of his sacrifices. I acknowledged at that moment that much of the strength I developed to be an artist was because I wanted what my parents sacrificed to be worth all it cost them. Musically, I drew inspiration from two references; music from Disney movies, which reminded me of my childhood, and Whitney Houston ballads, which always have climatic bridges. This song also reminded me of her influence at that stage in my career, so I combined these two influences of Whitney and my father to compose "It makes me strong". Considering that Whitney's music is placed in the Pop genre, the chord progressions are diatonic and deliberately simple. They represent an innocence relatable to my childhood memories. I resisted including the usual key change after the bridge. I believed this would be too predictable and contrary to how I prefer to write music.

"Papa D" expresses one of my greatest revelations while writing this chapter. Up to this point, I had not fully acknowledged or understood Darius Brubeck's impact on my life's journey. As I reflected on that section of the biography, I realised that my encounter with Darius and my father's strong influence on my career path were connected. The song's lyrics express my gratitude to Darius for influencing my life. It acknowledges the doors he opened, which helped launch my career in Jazz. When writing this song, I recall referring to the simplicity and wit of "The Beatles" music in my head. I could not understand where that influence originated from as I have not listened to or absorbed the Beatles' music on that level. Again, I believe this could be related to the image of the father that Darius represents to me and his idiosyncrasies.

"Change" is the fifth composition of the chapter. An expression of how I view myself in the context of being a South African Jazz artist. I reflected on the Jazz legends like Hugh Masekela, Miriam Makeba, Dorothy Masuku, and Abdullah Ibrahim, who laid a foundation for South African Jazz that we can build on today. Their expression of an authentically South African sound in music has inspired me to follow a similar path in producing music authentically. Their ability to overcome violent oppression due to racial prejudices inspired these lyrics. When I entered the Jazz industry, it was difficult as an Indian female to overcome racial prejudice. This is still true in some ways, even now. The song reflects the strength and determination I draw from these legends that preceded me. I am empowered inside when I think about the price that has been paid for me to have this ability to pursue the dream of being a Jazz artist with freedom. Being a Jazz composer, I have found that odd metres have felt more natural to me than the standard 4/4 metre. They create excitement and unpredictability in my music which I have always tried to maintain as a composer. I believe this affinity for odd metres could have something to do with my Indian ethnicity, but I have never tried to prove or disprove that theory. I have, however, accepted that rhythm is one of my strengths as a composer.

The final composition, *"There's a sound in my head"* describes the conflict I often experience as a professional musician. It speaks about the need to keep focussed when things don't always feel or look like they are working. Admittedly, this feeling doesn't go away but tends to lesson with experience and age. My faith has propelled me beyond many fears in my pursuit of this career in the music industry. Relating to that period in my journey of having to live solely off income generated from performances, the lyrics express a vacillation between the joy and dread that a musician often lives through. To illustrate this uncertainty, I start the song in a minor key, with melancholic syncopated lines using longer notes. In the chorus, I resolve this on the relative major to signal the arrival of hope. I use shorter notes on a bed of a Brazilian-inspired Partido alto groove to illustrate the joy I also find through this journey of being a musician.

The use of my educational biography as a data source, without presumption, is intended to bring insight into what is now my biographical present. I used the following steps to analyse the data:

9.2. Methodological Approach

As mentioned earlier, to use my biography as a primary data source, I followed the steps of the method of currere to extract my memories through deep reflection on my past. I focussed my memories on my music education biography to achieve the study's aims of understanding how my music education past has influenced pedagogical decisions in my present. Pinar describes this process as the "psychoanalytical technique of free association", whereby I observe myself in my past as events occurred, recording each event without judgement of that memory (1994:20). I wrote down these memories as I recalled them. I then identified key stages from my childhood to my present employment at DHS, highlighting the music educational experiences and influences that stood out to me in each phase. Pinar (1994:23) calls this phase the regressive stage, where I observe my past, noting my life at school, and my interactions with school teachers and peers, observing and recording them as I recall the memories. I wrote down these memories chronologically, recalling the events as best as I remembered them occurring. Using thematic analysis, a qualitative research analysis method, the different stages of my biography were analysed to discover themes and concepts that would lead me to explanations and connections between the themes and decisions I made that led to how the Jazz programme was built (Braun, 2006:4; Rubin & Rubin,1995:226). These memories were then divided into common themes that outlined each stage of my biography. By reflecting on each decision in my biography that led to the next, I gained a deeper understanding of how I existed in that particular place and what led to my subsequent choices (Pinar, 1994:19).

In step 4 of currere, the synthetical phase, I critically analysed my biography to understand what contributions my schooling and professional career as a Jazz musician make to my present pedagogical methods. I did this through a process of reading through the stages of the biography several times, reflecting on reasons why that happened or existed, and writing down my

interpretations of that lived experience. This required considerable back-and-forth reading, reflecting, and assessing to find these answers. Wain (2017:662) describes this process of reflective thinking aimed at describing one's experiences as systematic and scientific in its application, developing "critical thinking skills". Berliner (1994:70) says that Jazz students "perform a vocabulary pattern during their practice, then use their recollection of it as a model, transforming it to produce consecutive variants". Being able to identify these patterns and apply them in the context of a song, inevitably would influence one's ability to find patterns or in this instance, themes in my biography. This ability to identify themes is closely related to an approach of improvisation, which affected my way of interpreting the world.

9.3. Selecting an Autoethnographic Approach

Analysis of my musical educational past through an autoethnographic approach of self-reflexive writing allowed me to identify common threads from my early childhood to present-day practice and how this related to my work at DHS (Chang, 2008:46). Similar to the synthetical phase of currere I had to think deeply about my memories, restricting thoughts to details relating to my musical educational past and how this shaped my present pedagogical philosophies (Chang, 2008:51). Relating to the strategies used to build the Jazz programme, I used an autoethnographic method of data collection, asking myself questions on how the Jazz programme started, what were the key factors that led to growth, and how I used CAPS' Jazz stream to introduce Jazz to learners at DHS (Cooper & Lilyea, 2022:199). These thoughts were written down as I recalled them chronologically, returning to key themes as I remembered them. Pictures, posters, teaching materials, reports, and videos I recorded over the years provided additional data that helped me recall these memories as they occurred.

Combining practice-led research methods, I identified the strategies I used to build the Jazz programme by reflecting on memories of how it developed since its inception over the past five years and what influenced learners' responses to the programme. I documented these stages of my memories and my lived experience as a teacher at DHS, analysing this through the lens of a

researcher using a/r/tographic methods of enquiry such as observations and note-taking (Given, 2008:27). I use my personal experiences to speak to broader cultural experiences, in this instance as they relate to the advancement of Jazz education, highlighting what led to the strategies used to build this Jazz programme. Finding connections in my biography relating to music enabled me to trace the influence and role that Jazz has played in my life. I drew on my memories to reflect on events in my biographical past. After careful reflection, by looking for links between the stages of my musical development and how one decision has led to the next, a common thread that spans my early childhood to the present day was identified: Jazz formed an integral part of my musical culture and heritage from an early age, and has influenced my personal, professional and pedagogical choices. What is apparent is that I became socialised musically through the influences of my family, the church, school, and university, which helped me develop a routine and practice of music that filters into and out of all aspects of my life.

9.4. Critical A/r/tographic and Autoethnographic Analysis

I use critical autoethnographic analysis to guide the analysis of my lived experience as a Jazz educator at DHS by reflecting on how the programme developed, what led to its growth and how my educational background influenced my decisions to build the programme (Reed-Danahay, 2017:144). During this process, I observed myself in a student's space and then a teacher to extract strategies used to build the programme. My skill set as a Jazz musician directed how these strategies were analysed. Luquet (2015:62) points out that improvisation develops Jazz musicians' ability to create at the moment beyond the given and the process and discover "new ways to learn”. I propose that this constant demand to develop at the moment resulting from my Jazz training has influenced the methods and strategies I used to build the Jazz programme.

Through a/r/tography, I viewed myself in the role of a teacher through the lens of a researcher. After identifying common themes in my biography, I considered the why, what, and how of the strategies that led to the growth of the Jazz programme at DHS through a close examination of chapters 7 and 8. To reiterate, I am a Jazz artist and how I interpret information is processed and

directed through my thinking as a Jazz musician, which has progressively developed throughout my life. The reflections relating to this section of the study employed a combination, as outlined before, of Pinar's (1994) method of currere and Gibbs' (1988:49-50) Reflective Cycle, a form of action research which aims to study one's practice methods to improve practice. Gibbs developed a system of six stages to encourage students to think about their experiences as they occur (Wain, 2017:662).

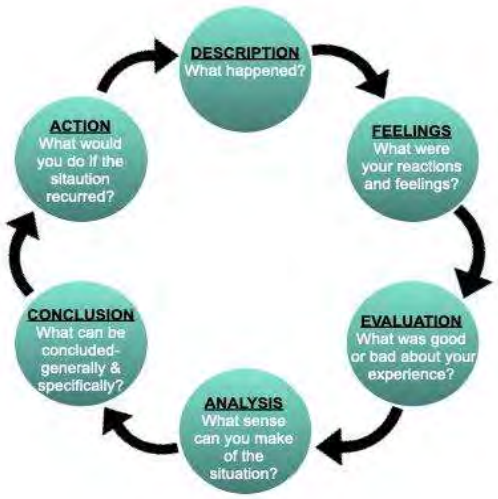

Figure 13: Gibbs reflective cycle (*Source: Gibbs, 1988:49*)

The diagram above outlines the six stages of Gibbs' (1988) Reflective Cycle:

The description stage	a recollection of events as they occurred
The feelings stage	records reactions to these events or experiences.
The evaluation stage	calls for the positives and negatives of the experience to be identified and recorded.
The analysis stage	allows one to draw on literature to support findings
The conclusion stage	one records what has been learnt

The action stage	one notes what can be done in the future based on what has been learnt

Using these tools to document my biography and the strategies used to build the Jazz programme, I asked myself why those particular memories stood out to me to identify themes in the stages of my biography as they relate to my music educational background. Because I recorded my biography chronologically, I saw that some of these themes identified were repeated at different stages. Adeani, Febriani and Syafryadin (2020:142) describe this method of interpreting data from "personal experiences, opinions, and feelings" using Gibbs' reflective cycle as a "reader-response approach".

9.5.Critical Reflection on my Biography

Through an analysis of my biography and the strategies used to build the Jazz programme, I used Pinar's (1994) method of currere and Gibb's (1988) reflective cycle to identify themes, and I explain their significance below. From this analysis, I can draw the following correlations between my music educational experiences and the strategies I used to build the Jazz programme.

9.5.1. Familial Music Trajectory

(The sequence of events as they occurred in my childhood, relating to my family's involvement in music).

My family's involvement in the church, specifically relating to music in the church, created a supportive environment and community for my formative years of music training. The environment I was raised in exposed me to various musical styles, which have become fundamental to my current music pedagogical philosophy. Supporting this viewpoint, Berliner (1994:22) presents that in early musical development, "children learn the aesthetic boundaries that define differing realms of performance, forming impressions of the most basic attributes of

musicianship". Berliner elaborates that children with parents who are professional musicians also have intense exposure to performance (Berliner, 1994:22). This was my reality growing up.

9.5.1.1 Social Context

(The environment I grew up in)

I was surrounded by several musical environments and role models growing up, which ultimately socialised me musically. These musical environments included my parents, my extended family who were musicians, my father's musician friends, the church, musicians related to that church environment, my father's record collection, music teachers, television, and radio.

9.5.1.2 Intrinsic Motivation

(What inspired my involvement in music that required no rewards.)

Music was the thing I was good at. It was fun and gave me a sense of acceptance and joy. It was also the way I connected to my faith. There was no pressure to become good at music, as this came easily to me at an early age. What motivated me was an intuitive drive to learn more about music and its workings. My parent's support of music lessons and other musical activities encouraged me in this pursuit to become more informed and equipped than they were at the time.

9.5.1.3 Extrinsic Motivation

(Incentives that inspired my involvement in music.)

People applauding and complimenting me after I sang became an incentive for wanting to upskill. Their appreciation of my ability provided recognition and acceptance in the world. Having role models like Whitney Houston and Cece Winans inspired me to dream about the possibility of pursuing a life as a working musician and artist.

Surrounded by supportive parents and extended family who encouraged my musical abilities, the environment I was raised in provided the space for me to explore, practice, and escape into a world of music. As I reflected on this, I identified that a similar environment was created at DHS where learners' specific musical abilities are embraced, encouraged, and developed in an environment resembling a family unit with a strong emphasis on community. I believe this was inspired by my family, who were not merely observing me becoming a musician but were a part of that music-making process. In my role as a living mentor, I see myself in a similar position where I am not merely teaching, observing, and analysing learners in the music programme, but I am a part of the music-making, primarily through the performance platforms created for learners and the resulting exposure to the broader Jazz community.

9.5.2 Social Construction of Music

(A response that developed out of interaction with my mother)

Reflecting on my childhood memory of my reaction to my mother being in the audience, I observed that this event led to me developing a positive coping mechanism which impacts how I create, concentrate, conceptualise ideas, and perform. I can compartmentalise, or as I describe this to learners, create a mental filing system to focus on tasks with great discipline and organisation. Siebold (2010:36) suggests that professional performers "create a mental separation between the person and the problem," thus enabling them to manage multiple problems whilst maintaining control. This has influenced the way learners are taught to cultivate this practice, especially in performance spaces where intense focus is required to connect with the music on an emotional level.

9.5.3 Socialisation

(The process of learning through observation, influences, and experience.)

As a result of my exposure to my parents always having to make a plan throughout my childhood, I have subsequently applied this concept to all aspects of my life, including how the Jazz programme materialised. Decisions to build various parts of the programme happened in

moments of necessity, using resources and networks I had access to. As this is a lived experience, methods are constantly evolving according to the needs of the learners in the programme and the available resources. This concept is deep-seated in the improvisatory nature of Jazz, where the expectation is to create spontaneously and freely, to play beyond the written music without prior knowledge of the corresponding outcome. Berliner (1994:17) highlights that behind every idea, improvisation is "a lifetime of preparation and knowledge". I believe that my life experiences, where there has never been a defined path, but events have been consequential, have given me this ability to create the Jazz programme without a need to know every detail.

9.5.4 Music Industry

My father's negative experience with his band's recording deal, and the consequences of his lack of understanding of the music business, motivated me to develop skills that would prevent a repetition of similar mistakes in my career. From these experiences, learners are taught how to make informed decisions about potential career choices in the music industry and the prospect of pursuing music at the tertiary level. This information helps specifically with the GMK topic of the South African Music Industry in the Grade 12 CAPS syllabus (DBE, 2011a:51). Having personal experience and knowledge of this topic through performance and composition spaces allows for a more logical presentation of the content in the classroom setting. Through reflection, I have understood that on a subconscious level, I am driven to teach music in a way that learners can relate to practically and logically because of the deficiencies in how I was taught music in school.

9.5.5 Sustained Mastery

(Creating opportunities through which learners can develop)

Performance opportunities I had as a child influenced the creation of a space for learners to not only learn music but to have more significant opportunities and platforms, with exposure to professional networks to advance them further. Access to these networks encourages learners to practise music beyond exam requirements, creating a well-rounded experience with prospects

for professional careers. Mantie (2008:4) presents that through musical practices outside of school activities, learners can participate "in any given community of practice". This participation resulting from platforms created through our Jazz networks allows learners to begin the process of mastering Jazz. He elaborates that "the mastery of knowledge and skill requires newcomers to move toward full participation in the sociocultural practices of a community (Mantie, 2008:4).

9.5.6 Developing a practice system

The gaps in my high school music training and my university music education (due to my vocal teacher returning to the U.S.A.) resulted in me developing my music pedagogy to study and subsequently teach Jazz. How I practised music at school helped me translate a practice routine into the university setting, which prompted me to develop practice systems. When I did not know that Jazz could be learnt through listening, reading, practising, analysing, and transcribing, my determination to become good at Jazz led me to this discovery. Reflecting on this stage of my biography, the intuition to learn Jazz in a way that followed early Jazz traditions of aural learning was not a consequence of the classical way I was taught music at school but possibly developed through my family's musical influences. I remember learning my pieces on a recorder almost entirely through scored notation but relied on audio recordings to learn the gospel and pop songs I sang. Using recorded musical examples and scored musical examples has subsequently informed how I teach Jazz to learners, using the Jazz stream of CAPS as a framework.

9.5.7 Re-Socialisation

(Creating opportunities through external networks)

Being a beneficiary of opportunities created by Darius Brubeck, who connected South African Jazz students with his broader international Jazz community, led me to follow his example. Creating opportunities to connect learners with my extended network of Jazz musicians locally and internationally has benefited the school through sponsorships, resources, and performance platforms. Awareness of the benefits of networking through participation in concerts and festivals as a student led to searching for similar opportunities for learners in the Jazz programme

at DHS. In particular, the National Youth Jazz festival has impacted learners who now play Jazz and engage with the Jazz community. They have benefited from platforms created through their involvement in the festival.

9.5.8 Role Models

Having Mitos Cox as a role model at university inspired my desire to expand my musical knowledge and skill set beyond the traditional roles of a vocalist. Her ability to teach Jazz, conduct choirs and compose and arrange in the tradition of Jazz impacted my ideal of a female Jazz musician and subsequent musical outputs. Berliner (1994:51) submits that "conventional occupational role models viewed with great pride in particular communities can have the effect of channelling the talents of youngsters". Observing Mitos in the space of a band conductor opened my mind to develop conducting skills when I had to function in that capacity at DHS. Not having anticipated this role of band conductor when I joined DHS, the context of Mitos in my musical journey has been a primary reason for me embracing my current role as a Jazz band conductor at DHS, which is one of the reasons for the success of the programme.

9.5.9 International Proficiencies and Dexterities

(Exposure to highly skilled music education model)

My experience at Milton Academy in the U.S.A. was my first exposure to a high school music programme where Jazz was taught. Exposure to those facilities, with resources and teachers that could cultivate such a high level of musicianship, created a desire in me to establish a similar environment at DHS, resulting in more opportunities than I was given at my high school. The relationship I maintained with the head of music at Milton Academy has also secured sponsorships and access to Jazz networks for the DHS Jazz programme.

9.5.10 Social Capital

(Shared values between SOW and DHS)

Establishing the music programme at SOW laid the foundation and framework for the systems used in the Jazz programme at DHS. As many tasks at SOW and DHS included developing administrative systems while maintaining my musical and creative processes, I believe that this gradually built a balance and resolve that allows me to straddle between the role of artist and teacher. Finding this balance has allowed me to create as an artist within the space of the administrative demands of a teacher. These demands of administrative duties often deter performing artists from accepting teaching posts and may be why more Jazz musicians have not stepped into education posts yet. In my experience, the balance between the roles of a teacher and performer creates a model of living mentors for learners to aspire after. Having learners actively follow my career and creative outputs have encouraged a greater need to maintain this balance.

9.5.11 Developing Young Musicians

Most learners at SOW and DHS had no previous exposure to music training. Perceiving the gaps in music training for school leavers at SOW and my experience as a university student inspired specific approaches that would adequately prepare high school learners for entry into tertiary music programmes. Training learners in foundational and improvisation skills allows them access to first-year music programmes instead of having to enrol in bridging courses. Again, this is done with reference to gaps in my music educational past, which dictated the amount of self-study I did to catch up when I enrolled at the university.

9.6 Analysis of Strategies Employed

An analysis of strategies I used to build the Jazz programme in Chapter 7 has revealed the following:

9.6.1 Developing Jazz Curricula

A dedicated space, structured around specific needs facilitated learner participation in the Jazz

programme and the creation of bands. The ability to assess learners' musical skill sets at the programme's inception provided a starting point on which to build the programme. Instruments purchased were selected according to the ability of learners already playing music at the school, projecting the type of learner the programme would attract. Other equipment purchases were guided by the level of the learners and specific to the needs of the learners, not a generic ideal. Employing staff that can teach learners from the programme's initiation grew the programme organically without preconceived expectations or templates from other school programmes, thereby creating a specific model for DHS learners.

9.6.2 Living mentors

Emphasis placed on the visibility of performance profiles of teachers in the programme favourably positions teachers as living mentors when they are active performers in the music industry. The concept of living mentors through our association with Jazz artists in the industry, especially artists that are studied in the Jazz stream of CAPS, has inspired learners who can relate to these mentors with a deeper understanding of the Jazz history syllabus. Connecting to the artists studied has encouraged learners to learn about South African Jazz's historical development and fostered a desire to play South African Jazz. Playing Jazz helps learners connect with the music taught in other aspects of the music syllabus, creating a synergy between theory, history, and practical music topics. Sarath (2018:5) refers to this as "integrative learning with connects across the many areas of the curriculum". He proposes this as one of the areas that should be addressed to make music studies more relatable.

9.6.3 Lived Experiences

My experience through years of teaching Jazz at university and working through numerous Jazz standards in Real Books helped us develop a graded Jazz practical syllabus that learners at the high school level and teachers can follow. Standards are the compositions from various sources that make up the core repertoire of Jazz (West & Titlebaum, 2019:246). Recognised music exam boards graded syllabi alone did not offer a fair guideline of Jazz standards for the high school

level. For example, a Jazz standard like Antonio Carlos Jobim's *Desafinado*, listed under the UNISA Grade 5 Jazz syllabus, proved difficult for a high school learner compared to the Grade 5 WAM equivalent. This was assessed and tested with learners as they progressed and gained experience playing the music. Without access to resources from DBE to teach Jazz, the content was created to introduce the Jazz practical and Jazz history syllabus of CAPS through experienced Jazz professionals.

9.6.4 Primary Social Development and Music Exposure

Focussing more on foundational aspects of music theory in Grades 8 and 9 allows more time to be dedicated to aural, harmony, composition, and performance in Grades 10-12. Having practical teachers to assist with lessons frees up this time to focus on theoretical topics. In Mantie's (2008:5) study, respondents listed the following as being crucial elements to any Jazz curriculum in the U.S.A.,

1. Ear Training And Listening Skills
2. Improvising
3. Theory
4. Large Ensemble Playing
5. Jazz History
6. Listening To Jazz
7. Transcribing
8. Keyboard Skills
9. Jazz Composition/Arranging
10. Repertoire Development

Because of how timetabled lessons are structured, the Jazz programme at DHS includes all the above, therefore, meeting the criteria for any Jazz curriculum in the U.S.A., a model for Jazz education being the place of Jazz's origin.

9.6.5 Building Opportunities

Creating performance spaces and other creative outlets like professional recordings encourages learners to improve their playing ability and enhances their confidence levels. Using networks built through my professional profile and other Jazz professionals has opened these opportunities to learners in the programme, exposing them to the professional music scene. They are favourably positioned to make informed decisions about potential careers in music post-matric.

9.6.6 Mastering Curricula

Teaching the Jazz band developed my skills as an arranger and composer beyond what I was accustomed to in my band setting. The ability to compose alternate parts has assisted in simplifying charts, allowing learners to play in the band even when their playing ability is lower than the required level of the scored music. Clauhs in West and Titlebaum (2019:257) identified the opportunity that school teachers must foster creativity in learners through composition, improvisation, and arranging). He expands that this ability allows the school's library of performance repertoire to be built without incurring additional costs, which is the reality for this programme at DHS. In addition to rewriting parts, singing parts to learners became a tool used to help learners improve their reading ability. This method relates closely to the aural tradition of Jazz, where music is passed on from teacher to student. The practice of singing parts develops learners' auditory skills and helps others to play challenging sections of the written chart more easily.

9.6.7 Routine and Practice

Weekly concerts help develop learners' performance skills and incentivise their participation in class bands. Ultimately this encourages learners to practice more, improving their skills. Goodrich in West and Titlebaum (2019:30) present that mentoring is one the best methods for Jazz educators to "increase their knowledge about teaching and performing Jazz" and to help students learn from each other. Playing music with their friends encourages participation and helps

learners develop confidence. Including learners in the planning processes of bigger concerts allow them to familiarise themselves with the organisation of concerts. This has helped learners prepare for their concert PAT requirements in Grades 10-12. Concerts have also created a Jazz culture, where learners now listen to Jazz artists and have conversations about these artists and their music. Warner (2014:2) presents that Jazz education helps learners build an audience for Jazz beyond school through their appreciation of Jazz through playing It. Even if the learner does not choose a career in music, their engagement with Jazz at the school level develops an appreciation for Jazz which lives beyond this school environment.

9.6.8 Engaging Jazz Professionals

Accessing a network of musicians through performance spaces has helped us facilitate workshops with learners. This engagement with professional Jazz musicians who offer their time and expertise has inspired learners who now show tremendous interest, enthusiasm, and drive to perform Jazz. Workshops and other professional concerts featuring learners and Jazz artists also create greater awareness of the Jazz programme in the broader Jazz community. In relation to this interaction with Jazz professionals, Ake (2012:200) says,

> Younger players gain experience, exposure, and financial rewards by playing alongside seasoned pros, while veterans may find that the fresh energy and ideas that youthful singers and instrumentalists bring to the stage can re-spark their own enthusiasm.

The response of the Jazz experts following their interactions with the learners in the programme validates that statement. Many have asked to be invited back, often at no cost. They express their excitement for what the Jazz programme is building and see the potential in learners who are growing in this art of Jazz.

9.6.9 National Music Platforms

The National Youth Jazz festival provides a crucial environment for high school learners' development in Jazz and a measurable goal for them to work towards. The environment created through the festival is inspiring, informative, energetic, and motivating to teachers, artists, and learners. Learners interact with other Jazz learners from around the country and get to audition for entry into the National Bands, thus, achieving National recognition and an introduction to the Jazz scene. Networking with other musicians often results in collaborations, sometimes with international counterparts.

9.6.10 External music initiatives

Identifying the lack of support for developing instrumental music programmes in KZN, various inter-school music competitions were initiated to encourage greater participation and collaboration from other schools. Creating these opportunities, platforms, and networks for learners to engage with professional musicians has resulted in greater visibility of Jazz and fulfilled criteria for music academic and cultural awards at the school level.

9.6.11 Music Composition

My ability to compose music has allowed me to invest more of myself into the programme, creating a deeper and more meaningful experience of being at a school. Knowledge of the musical proficiency of learners helps me to compose music in various genres and languages that are relatable to the culture of the student body, encouraging participation from the broader school population. Creating opportunities for professional recordings of these songs expose learners to the music industry and allows the surrounding Jazz community access to the creative outputs of the Jazz programme. This, in turn, inspires learners to become creators of music.

9.7 Conclusion

Using the currere and Gibbs' reflective cycle method, I have traced the events that led to the development of the Jazz programme at DHS and subsequently extracted specific strategies I used.

Through analysis of my musical biography, it is evident that each choice I made in my life led to a subsequent decision, culminating in the present that I am now living. Pinar (1994:20) refers to this lived experience or "Lebenswelt" as a "point of coherence". Some of my choices were made deliberately, while others were consequences of circumstances at the time. When I began writing the biography, I used the method of free association, which calls for non-analytical documentation of events as they occur without judgement or attempts to analyse the memories. The songs written in Chapter 6 were reactions to these memories as I recalled them, utilising the third phase of Pinar's method of currere (the analytical), which records reactions to the biography as it is remembered.

As mentioned earlier, what is evident through my biography is a strong sense of community and church involvement, which developed from my childhood experiences. These experiences have significantly influenced how the Jazz programme has been structured and designed. To reiterate, the environment created closely resembles a family unit or community in which learners have the freedom to explore their creative interests with the end goal of them playing music collectively. Due to the inclusivity of other styles of music in Jazz as a genre, learners are not limited to one style of music but have the facility, through Jazz techniques, to discover where their musical interests are best suited. Regarding this philosophy of Jazz pedagogy, Thusi (2001:11) presents that Jazz offers "greater scope as a vehicle for creativity and development" above other styles of music and encourages synergies with other genres.

In the next chapter, I present an analysis of data collected from questionnaires answered by ten Grade 12 learners in the programme, which aims to provide insight into what makes this programme different and how the learners' responses contribute new knowledge to the advancement of Jazz education in South Africa.

CHAPTER 10

LEARNER RESPONSES TO THE JAZZ PROGRAMME

This chapter presents data from the questionnaire developed for learners engaged in the Jazz programme at DHS since its inception. As this research is an a/r/tographic reflection on the programme at DHS, other teachers were not interviewed. It is recommended that further interviews with Jazz teachers from a variety of schools are done post this research. While I am aware that the data is subjective to this particular group of Grade 12 learners and not necessarily the opinions of all the learners currently in the programme, they nevertheless give voice to reasons for the programme's growth from inception and perceptions of the programme by the learners themselves. To determine how learners responded to the programme and their perceptions about Jazz, I present my analysis of their responses to questions relating to the strategies I used to build the Jazz programme.

10.1 Questionnaire outline

To understand how learners responded to the Jazz programme at DHS, I developed a questionnaire for learners who enrolled in the programme from 2017-2021. Although the programme started with twenty-seven learners, ten learners were selected due to their choice of the Jazz stream for their practical syllabus; and participation in the DHS Jazz band and class Jazz bands.[14] These ten learners were selected from a group of 14 Grade 12 learners who took music as a subject. The four not selected chose the Classical music stream for their practical components and theory, with the Jazz stream for GMK. The ten learners selected for the study were given the questionnaire in June 2021 at DHS. They were informed that they had two weeks to return the completed questionnaire, which they had to submit anonymously. Shortly after

[14] It should be noted that the learners answered the questionnaire during a National lockdown in 2021, where the government severely adjusted normal conditions for schooling and life. Due to the global impact of the Coronavirus, these learners faced two years of staggering teaching under unprecedented circumstances. Furthermore, civil unrest occurred in KZN and Gauteng provinces from 9 to 18 July 2021, causing tremendous distress for many at the time.

learners were given the questionnaire, South Africa entered another National lockdown.[15] Learners submitted their responses electronically between the 20th to 25th of July 2021. One of the first observations made through the learners' responses to the questionnaire and personal correspondence was their ability to connect with and express their emotions through their connection to Jazz. In Chen's (2018:45) comparative study on the effects of Jazz, Classical, Hip hop, and Pop on teenagers, he found that "Jazz was able to substantially improve participants' calmness compared to other genres of music". In the context of the factors surrounding the period that learners answered this questionnaire, learners communicated that having music, specifically Jazz, as an outlet helped many cope with the anxieties relating to the National lockdowns and the unrest experienced in KZN in 2021.

The questionnaire was divided into categories to provide insight into how the learners responded to the programme. The data was coded into themes, considering connections between respondents' answers. Responses were then divided into categories linked to the strategies I identified through analysis of my biography. Reading through the respondents' answers, I thought about these concepts and ideas as they related to the various strategies I used to build the programme. I grouped the data into themes I identified from their responses, comparing what different respondents said.

I divided the underlying question of the thesis regarding implementing the Jazz CAPS syllabus through strategies that contributed to the success of the Jazz programme at DHS into the following questions:

1. How old are you?
2. Did you play a musical instrument before high school?
3. If yes: a) what instrument,
   b) what level/grade
   c) what genre of music did you study?

[15] Due to the global impact of the COVID-19 pandemic, these learners faced two years of staggering teaching under unprecedented circumstances. Furthermore, civil unrest occurred in KZN and Gauteng provinces from 9 to 18 July 2021, causing tremendous distress for many at the time.

4. What is your main instruments currently?
5. Do you own you instrument or is it loaned?
6. Did/does anyone in your family play music? If so what instrument and what style of music?
7. What was your first introduction to Jazz?
8. Does your family listen to Jazz and/or attend Jazz concerts?
9. Did you listen to Jazz before joining DHS
10. Do you listen to Jazz outside your class lessons?
11. What has encouraged your interest in playing Jazz?
12. What other styles of music are you interested in?
13. What was your understanding of Jazz music prior to your involvement in the Jazz programme at DHS?
14. Do you find the prescribed Jazz CAPS syllabus interesting? Is it easy or difficult to understand? Please explain your answer.
15. Do you relate to the South African Jazz history topics covered in the syllabus? Please explain.
16. What part of the Jazz Programme at DHS is most enjoyable? Why?
17. What part of the Jazz Programme at DHS is least enjoyable? Why?
18. Do you enjoy performing Jazz? Please elaborate.
19. What does Jazz mean to you?
20. Who are your Jazz mentors? Why are these people your mentors?
21. Would you see yourself playing Jazz once you've completed matric?
22. Would you consider studying Jazz at university? If yes, where?
23. Would you consider becoming a professional Jazz musician?
24. Is there anything you feel should be included in the DHS Jazz programme that isn't already there?
25. Is there anything further you would like to add?

10.2 Summary of respondents

Table 5: Responses from ten learners summarised

	1	2	3	4	5	6	7	8	9	10
How old are you?	17	17	17	18	17	17	17	17	18	18
What instruments do the learners in the sample group play?	Voice	Voice	Drum kit	Trumpet	Alto Saxophone	Drum Kit [16]	Tenor Saxophone	Voice	Trombone	Piano
Did you play a musical instrument before high school?	No	No	Yes	No	No	Yes	No	Yes	No	Yes
What level/ grade?	0	0	2	0	0	5	0	1	0	1
Do you own your instrument?	Yes	Yes	No	No	No	Yes	No	Yes	No	Yes
Where did you first hear about Jazz?	Television	Parents	DHS	DHS	Family	Family	DHS	Family	DHS	DHS
What has encouraged your interest in Jazz?	Live performance	Peers & Family interest	Listening to Jazz	A form of expression	Being inspired	Family	Fun Performing	Family	A form of expression	Friend
What other styles of music do you listen to?	Country/Pop/ Reggae/ Classical/ Jazz	Pop/RnB	Rock/Pop	Classical/ RnB	RnB/soul/ Hip Hop/ House	Fusion/Pop	Hip Hop/Pop/Post Rock	R&B	Rock/Country /Folk/RnB/ Classical	Pop/Gospel
What was your understanding of Jazz prior to DHS?	Background music. Limited knowledge	For older people. Long songs	Limited	Jazz is complex music	Old School	Little understanding But enjoyed	Required skilled musicians	Big band	Could identify	Sophisticated and complicated
Do you find the Jazz syllabus of CAPS interesting?	Did not understand at first. Easier with time. Found it interesting	New information interesting/ Time consuming	Interesting.	Interesting. Practical helpful to play instrument	Interesting. Some topics were difficult. Out of date	Not interested in theory or history. Only practical	Difficult at first. Easier with time and understanding	Interesting but parts were difficult.	Some parts challenging.	Interesting. Timeline makes it enjoyable
Do you relate to the South African Jazz topics covered in CAPS?	Admiration for the artists	Can relate to the music because of childhood exposure	Can relate especially to playing	Relate to the struggle of non-white artists	Relate because of childhood exposure	Cannot relate. Feels more connected to American Jazz	Relate to the role Jazz artists played in South African History	Cannot relate to the struggles but learning about the pioneers of Jazz is inspiring	Cannot relate	Africanism is relatable due to roots in culture. Unique to American Jazz
What part of the Jazz programme did you enjoy?	DHS Jazz band	Playing together with peers	Performing Jazz	DHS Jazz band. Ms Rungan. Playing with peers	Performing Jazz	Performing. Reading charts	Playing with peers. Performing	DHS Jazz band. Playing with peers	DHS Jazz Band. Playing with peers	Playing with peers.

[16] The learner at level 5 transferred from another school 80km from Durban, especially to be a part of the Jazz programme. He was taking private lessons with our drum teacher then, sat in on the Jazz band rehearsals, and decided to enrol at DHS in his Grade 11 year. Even though he did not start when the programme was initiated, I chose to interview him as he completed his matric with distinction for Grade 8 Trinity and achieved 100% for his final practical exam. During the two years at DHS, the learner could maximise the outcomes of being in this Jazz programme.

What part of the Jazz programme did you not enjoy?	Did not attend live concerts due to Covid	Classwork is time consuming	Facts and dates in history	Theory is difficult	Theory	Theory	Theory	Limited space for band rehearsals	Theory	Historical events in Jazz
Do you enjoy performing Jazz? Please elaborate.	Band performance most enjoyed	Enjoyed but still nervous	Performing Jazz gives a greater understanding of the style.No previous experience performing	Makes him happy	Happy feeling.Brings greater understanding of Jazz	Fun to play. Freedom to express	Form of interpretation	Creates a platform. Form of expression	Happy feeling	Feel connected to the music. Form of expression
What does Jazz mean to you?	Art form of expression. A vehicle of expression & communicatio n. A tool to connect with others. Developed confidence.	Form of expression, Escape from real life. Good memories	Freeing. A place of escape. Connect with other musicians.	Form of expression. Platform to showcase talent. Sense of joy. Escape from pain, sadness	Allows for deeper love for music. Escape from problems. Form of expression. Spiritual release	Form of expression. Form of comfort. Fun playing.	Form of expression, platform to use musical knowledge	Part of identity. Force of energy. Expressing emotions. Platform for musical ability. Spiritual	Freedom to express. A way to stand out and be different	Form of telling a story. Communicati on.
Who are your Jazz mentors?	Ella Fitzgerald, Antonio Carlos Jobim	Sting, Mrs Rungan	Art Blakey	Chet Baker, Hugh Masekela, Mrs Rungan	Charlie Parker, Hugh Masekela	Mr Baker, Mrs Rungan, Dave Weckl	Mr Mdlalose, Dexter Gordon	Mrs Rungan, Mr Sardinne, Mr Johannes	J.J Johnson	Mr Jacobs, Mrs Rungan
Would you see yourself playing Jazz after matric?	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Would you consider studying Jazz at university?	Yes	No	No	Yes	No	Yes	Yes	Yes	Yes	No
Would you consider becoming a professional musician?	No	No	No	Yes	No	Yes	Yes	Yes	Yes	No
Is there anything you feel should be included in the DHS Jazz programme?	No	More exposure to the SA Jazz scene	More documentaries on Jazz	More school support	Other genres should be added to the programme	No	No	More workshops/ seminars	No	Collaboration s with schools. Workshops
Is there anything else you would like to add?	The Jazz programme has created a great experience for me,and taught me a lot.	No	No	Jazz helped me to stop hiding from my challenges in life.It taught me about relationships & working together. It taught me the value of community.	No	No	No	No	Before joining this programme I felt like an outcast. The programme is like one big family where everyone is welcomed.	Initially I was behind my peers and did not feel good enough. I picked up myself and fell in love with Jazz.

10.2.1 Access to instruments

In response to learners being asked if they owned their instruments, one learner who played the piano, and one who played the drums, had access to their instruments in their homes. All others, except singers, depended on school-loaned instruments for their studies. Considering that the learners who owned their instruments entered at higher playing levels, there appears to be a correlation between the level of playing and learners having access to their instruments. Additionally, the choice of instruments learners had access to, specifically trumpets, trombones and saxophones, would not have been available without the school-loaned instruments. Notably, the trumpeter, trombonists and saxophonists who played these instruments constituted the complete horn section of the Jazz band when it first started. Due to the new programme, a decision was taken to not charge for the loan of instruments to encourage parents' and learners' involvement without the added financial constraint.

Although DHS owns many instruments in the horn and saxophone sections of the now twenty-two-member DHS Jazz band, an encouraging development is the investment parents are willing to make in purchasing instruments. This speaks to the increasing interest and commitment to Jazz from the broader community into learners who demonstrate ability in and love for Jazz. On matriculating in 2021, three learners from the focus group purchased instruments, with another three current learners owning their instruments. Contrary to assumptions of the affluence and privilege at DHS, parents who purchased these instruments made personal sacrifices to support their child's passion for music. These parents are not what would be considered affluent by South African standards. From attending the concerts which showcased the Jazz band, they recognised and acknowledged not only the talent of their children but their seriousness about music and love for Jazz. This indicates two things; a developing culture of learners' interest in playing instruments other than piano, strings, and voice, which appear to dominate the school space, and an increase in parental support for children's involvement in music programmes.

In the previous chapter, I explained how decisions were made regarding purchases of instruments when the music centre first opened. Instead of buying instruments at the top of the range, student models were purchased to maximise the budget. We often meet educators from other high schools who assume the Jazz programme developed because of the school's affluence and resources. A common misconception is that the Jazz band exists because the school has money. Contrary to this claim, I have maintained that a strong vision is more necessary to build a programme than a sizable budget. In support of this viewpoint, Ballantine (2012:47) relates how in 1937, Wilfred Sentso, founder of The Wilfred Sentso School of Modern Piano Syncopation, built the school with no money. Sentso had the vision to form "the biggest academy of Jazz music for non-Whites in South Africa" (Ballantine, 2012:47). Within five years, that school produced some of South Africa's greatest Jazz pioneers; members of the Merry Blackbirds, Jazz Maniacs, African Rhythmers, and Mackay Devashe to mention a few. Incidentally, all these artists are studied under GMK in the Jazz stream of the CAPS. If Sentso had not followed his dream, I believe that South African Jazz as we know it would have been in a very different space. This account resonated with me, especially with the DHS programme being five years in 2021. Many instruments and Jazz resources at DHS were donated to the school through networks and relationships with Jazz musicians in the music industry.

10.2.2 Initial impression of Jazz

To determine the respondents' understanding of Jazz before joining DHS, I asked where they first heard about Jazz. Responses reflect that family played a significant role in introducing Jazz to four learners, with DHS being the first introduction for the rest of the group. At the time of their joining, respondents appeared to have been listening to Hip Hop, RnB, and Pop, with the general belief that Jazz was old school, complicated and out of date. In response to what their understanding of Jazz was before joining DHS, comments included:

> Respondent 2: "A style of music that older people listened to. I know a lot of Jazz songs contained a saxophone and were usually longer than pop songs",
>
> and

> Respondent 4: "I hadn't listened to Jazz until DHS but I knew it had complicated harmony and involved improvisation",
>
> and
> Respondent 6: "Jazz was just an enjoyment before I attended DHS but when I started attending DHS, I learnt the meaning, emotion, and understanding of Jazz more as opposed to just listening to it just as a hobby",
>
> and
> Respondent 8: "Jazz was a musical style that incorporated a big band and a lead singer featuring many solos or places where a melody or chord progression was improvised over",

Respondents 2 and 8, in particular, reflect a general public opinion and understanding of Jazz: long songs containing a saxophone and "a big band and a lead singer featuring many solos". The responses from learners allude to the initial misconception about the music. Like many musical styles, Jazz is linked to a culture of listening, sharing, community, and performing. Regarding the importance of the environment that fosters early musical development, Berliner (1994:22) submits,

> It is within the soundscape of the home and its environs that develop their early musical sensibilities, learning their culture's definition of music and developing expectations of what music ought to be.

This statement is evidenced by the four respondents who had their initial introduction to Jazz through their families. These respondents were the strongest performers when the programme started, but the gap rapidly closed over the five years, with others having access to Jazz knowledge for the first time. A notable shift is observed through responses to the later question, what does Jazz mean to you? Learners reflected upon this question after their experience in the Jazz programme. From initially having limited knowledge of Jazz, all respondents viewed It as a "form of expression", allowing them to connect with their peers. The inference is an understanding of the language of Jazz. Interestingly, 17-year-old boys could articulate their

feelings about Jazz with honesty and transparency. Moreover, I cannot recall ever teaching in any great detail about the emotional journey of a Jazz musician. Berliner (1994:258-259)explains,

> As learners develop their skills at listening, they make efforts to deepen feeling in their own performances. This involves control, not only to imbue phrases with particular moods but to sustain and manipulate them over a performance's course-playing off of emotion, in a sense.

From their responses, all respondents appear to have found that connection through their interaction with the music.

10.2.3 Transformation through the Jazz programme

Learners were asked what Jazz means to them. The responses show the learners' ability to deepen their understanding of their emotional states. I have included 70% of the responses, which, although similar in ways, express the respondents' individuality and reinforce the impact of Jazz. Some answers included:

> Respondent 1: Jazz has been a big part of my life because it brings back many good memories. It is something I always look forward to, whether listening or playing. It has also been an escape from real life and is an outlet to express my feelings.
>
> and
> Respondent 2: Jazz means many things to me, it is an ever-evolving art form and expression. During my years at DHS Jazz has been a vehicle of expression and a tool which allowed me to connect with others, develop new relationships and have access to new opportunities…I have learnt how to use Jazz as a way to express my emotions and make myself and others happy. I believe that Jazz will always be a part of my life…
>
> and
> Respondent 3: Jazz has come to mean a lot to me over the past years from Grade 8 when it meant nothing to me and my first time hearing Jazz to now where it is

> a major part of my life. Jazz is very freeing…helps me connect with the other musicians around me and brings us all together to play.
>
> and
>
> Respondent 4: Jazz is something I'd prefer to explain through playing. It will give me the space to say what my words can't. It will allow me to express my emotions. It's a platform for me to showcase the best version of myself. Jazz is where I feel alive and I feel the warmth of those I play for…Through the improvisation, I put myself in a position where I cannot hide and just have to expose myself and my feelings.
>
> and
>
> Respondent 5: …Jazz is a beautiful expression because it allows for a form of expression that is sometimes spiritual that releases your soul.
>
> and
>
> Respondent 8: …Jazz has turned into the force of energy I feel when inspired and I've used it to paint pictures of my emotions in songs. Jazz is one of the intangible objects I cling to in times of trouble or of providence…Jazz gives me energy to improve, to grow from failure, to celebrate success, and to learn from my peers and mentors.
>
> and
>
> Respondent 9: For me, Jazz means being free to do things in your own unique way. It means standing out from those around and not being afraid of being who you are. In a society where everyone tries to fit in with one another by acting similar to those around them I think it's important to have something like Jazz that encourages being different and true to yourself.

Considering the initial reactions to "what Jazz is", these responses show depth and growth in their understanding of Jazz. The prescribed CAPS Jazz syllabus is only taught from Grade 10. With the formation of the DHS Jazz band in August 2018, we began teaching Jazz in 2019. After three years of exposure to Jazz, respondents appear to have a deeper understanding of the emotions that Jazz can elicit. Supporting the value of the ability for learners to understand and express

their emotions, Randell *et al.* (2016:486) submit that "the ability to appropriately deal with difficult emotions is an important skill for adolescent boys to master". From the above responses, it is evident that Jazz has provided an outlet for these adolescent boys to express their thoughts and deal with their emotions through the outlet of Jazz.

10.2.4 Response to the Jazz stream of CAPS

Relating to the Jazz stream of the CAPS, respondents were asked if they found the syllabus difficult or easy to understand. Whilst all respondents agreed that the content was interesting, they found parts of it challenging to understand at first. Respondent 1 said, "As time passes, the difficulty level decreases as I develop a better understanding" (07/21). This response is accurate for all respondents and can be attributed to the growth in their understanding of Jazz through practical lessons, GMK, and music-making in the Jazz bands and ensemble classes. These learners only had one session per GMK. The other lessons focused on Music Literacy, Listening, and Ensemble. As explained in the previous chapter, initially, they were provided with notes for GMK, which was sourced from private resources, before prescribing the online versions of the Feenstra books. I believe that their access to this information and experience gained through their music-making in the Jazz band and class bands made their understanding of the Jazz syllabus more coherent. They related more to what was being taught through CAPS because Jazz started to become familiar to them. Some stated:

> Respondent 3: The Jazz syllabus is very interesting and it helps you understand Jazz well. There are many interesting people we learn about especially in South African history which I enjoy learning about a lot.
>
> and
>
> Respondent 5: …I don't think the CAPS syllabus truly captures the whole idea of music especially Jazz and I feel more like it needs to incorporate more and to update their music to recent modern times.
>
> and

> Respondent 7: It was difficult in the beginning as I had trouble understanding the new concepts but with time and clear explanations it got easier.

> Respondent 10: It is easy to understand and also very interesting. It is very interesting because we are taught the exact origins of Jazz, how the style came about and the number of variations the style has to it. It is easy to understand because it has a timeline of the major influences of the style knowing what happened when which may have influenced the style in a way.

In addition to the resources provided, stories and memories of knowledge teachers acquired through experience as Jazz musicians were included in sections covered in the Jazz syllabus. I recall one lesson in their matric year when the entire South African Jazz syllabus was summarised through a story which began with Marabi and ended with Zim Ngqawana in one class. Without reference to any notes, much like a musical performance, the mood for the story was created with crescendos and decrescendos, stressing the social and political influences that led to each development. Many related that the story helped them study for this section in GMK for their final matric examination. It is interesting that because the CAPS's Jazz stream was presented interestingly and engagingly, it helped learners understand that Jazz was relatable and enjoyable. Respondent 7 sums this up by stating that what started as confusing became easier because of "clear explanations" (07/21).

10.2.5 Relating to South African Jazz

When respondents were asked their opinion on their relation to South African Jazz topics, the answers were positive and reflected their desire to engage with South African Jazz material. They said:

> Respondent 1: I have a sense of admiration for many of the artists who used their music to express themselves and fight for what they believe in. I too wish to be able to make a positive impact in this world.

> and

> Respondent 4: Learning about overcoming the struggle of being a non-White artist, and learning how many before me were exiled for having a voice has inspired me to not hide my voice
>
> and
> Respondent 7: South African Jazz history is a part of this country's history. We don't just learn about South Africa's history but also how Jazz artists played a huge role in it.

Respondent 10 summed up what I believe to be the essence and under-utilised strength of the Jazz syllabus:

> Most of South African Jazz history embraces Africanism because South African Jazz artists were deeply rooted in culture, so their style of Jazz was unique from American Jazz musicians which makes me not afraid to express myself and culture through the music I play (07/21).

The exposure to Jazz education at high school provides insight into South Africa's musical past, which has helped shape the current SA Jazz music industry. Lebeloane (2017:6) says that self-reflection through historical review can help in "emancipating toward a decolonised school curriculum". In my experience, the ability of a learner to recognise the value of their own culture above American models is crucial to the future of the South African music industry and should be encouraged.

10.2.6 Response to the Jazz programme

In question 16, respondents were asked what they enjoyed most about the Jazz programme. Unanimously, all declared that performing Jazz was the most enjoyable part of the programme. As the creation of bands was the programme's initial goal, it was encouraging that this goal was being achieved. The ability to play Jazz with their peers is what I believe encouraged respondents to practice more, wanting to become better Jazz players to perform with their peers. This was observed in band practices when someone could not play their part at the expected level. That

learner would be in the practice room after this, working on their part to prepare for the next band practice. The contentment of playing with accuracy and skill with their peers was evident. Some stated:

> Respondent 1: I find that being a member of the DHS Jazz band is a part of the Jazz programme which I find enjoyable. It has given me the opportunity to practice and perform with my friends and I enjoy the feeling of accomplishment I get after I've learnt a song.
>
> and
> Playing in the Jazz band has made my experience of high school a memorable one. I will not forget the joy of making music with friends and learning from our band leader…
>
> and
> Respondent 7: Playing with my classmates as a band. It allows me to use what I learn in class with classmates and create music together.

Learners strive to be in the band as a personal goal they set. Robertson's (2007) study on "adolescent boys' perceptions of the relationship between music participation and social behaviour" supports these responses. Robertson (2007:31) suggests that boys are attracted to music because of its culture, with peer norms considered when choices are made. This is true for the Jazz culture that developed at DHS with an increased understanding of Jazz and, subsequently, interest in Jazz, especially with the increased visibility of the DHS Jazz band.

In the following question, respondents were asked what they liked least about the Jazz programme. Fifty per cent found theory least enjoyable, with thirty per cent believing that GMK is too time-consuming. Considering that the content covered under Jazz for GMK is the entire Jazz timeline of American and South African Jazz history, I agree that the content is too ambitious and needs to be addressed by the Department of Basic Education. I think this could also contribute to why teachers avoid the Jazz syllabus, with the added pressure of the extensive content that must be covered first by them and then by the learner. For a music teacher who has

not previously studied the Jazz history course, the GMK syllabus seems overwhelming. In support of this argument, De Villiers (2015:317) writes that the lack of support for underqualified teachers and resources has hindered the CAPS's implementation.

I believe the success of any music programme is demonstrated by the calibre of learners/musicians it produces. They ultimately bear testimony to the impact of the programme. To this end, respondents were asked if they enjoyed performing Jazz. All said that they enjoyed performing Jazz, especially with the DHS Jazz band and class bands. Respondent 2, who entered the programme as a rock drummer, said that "playing Jazz gives you a greater understanding of the style, and it is a very different style to what I'd ever played before, so it was new and exciting". Others stated:

> Respondent 5: Yes I do enjoy performing Jazz because it gives another feeling of happiness and allows me to grow and understand more about the genre by performing it.
>
> and
> Respondent 7: I like to play some of the tunes I hear my favourite artists perform and I like that I can interpret tunes my way.
>
> and
> Respondent 10: I always feel a connection to the piece that I may be playing. I also enjoy performing Jazz because I get to express myself in the way that I am playing.

These responses indicate that providing opportunities for learners to perform. Jazz has contributed to their enjoyment of the music and helped develop their Jazz performance skills.

10.3 Summary and Conclusion

The data analysis shows a notable change in the learners' response to Jazz from their first introduction to the programme. Through their engagement with the Jazz programme,

performance opportunities, and interactions with Jazz professionals, learners' understanding of Jazz and their ability to perform Jazz has grown significantly. The Jazz stream of CAPS has provided an opportunity to teach learners Jazz through the subject of music at the FET level. Learners, who started off with limited knowledge of Jazz and no experience playing Jazz, can play Jazz after having been exposed to various Jazz pedagogical methods used throughout the programme. Through their experience with Jazz, which encourages spontaneous creativity and exploration of ideas, learners have found a unique voice of expression.

From building the Jazz programme at DHS, this research shows that due to learners' lack of musical training at the primary school level, basic technical knowledge has to be developed upon entry into high school. The rudimentary technique must be first in place before learners can open their minds to creating at the moment. Some Jazz educators disagree with this approach, emphasising that improvisation can start from the first note a learner is taught. This study noted that when some learners cannot find notes on their instruments, they often struggle to embrace the concept of improvisation. Some might improvise using the one note they have learnt, hence the need to be flexible with teaching methods. Rhythm is what makes improvisation interesting. A learner can play one note but use rhythmic displacement to create something interesting with just that one note. The key is to start with simple concepts, build confidence in those concepts and then progress to more advanced concepts. In support of this approach, Berliner(1994:205) says,

> It is only after developing command over the forms of compositions and the diverse rhythmic models of Jazz that they can engage in creative rhythmic thinking without losing their bearings.

Considering that the Jazz stream of CAPS is introduced in Grade 10, this presents a model of two years (Grade 8 and Grade 9) for developing technical skills with learners before introducing them to more focused Jazz concepts. Listening to Jazz is fundamental to developing the language of Jazz and should therefore be prioritised in every lesson. Younger learners can, however, be exposed to Jazz through participation in the Jazz band, should their playing ability allow for this,

and listening to Jazz recordings and live performances. Once again, these strategies are not fixed but flexible to allow for a number of alternative pedagogical approaches while building the Jazz programme.

The critical focus of encouraging learners to perform Jazz, which is fundamentally how Jazz is learnt, and not just structuring the programme with the subject requirements for music, has led to this programme's success and continues to attract learners to choose music as a subject. Relating to Jazz and its practice at DHS, the ability of the learners to perform Jazz successfully has been a primary focus that has gained them, and subsequently the Jazz programme, commendation, appeal, and reputation. A unanimous response from learners evidenced that playing in the Jazz band was the most enjoyable part of the programme. Culp and Clauhs (2020:45) refer to this method as a "performance-based approach to teaching and learning". The approach has proven successful, considering the impact of Jazz on this group of learners.

Because Jazz relies on improvisation as its foundation, the way that Jazz teachers engage with learners using the Jazz stream as a vehicle to facilitate performance, and theoretical goals, is flexible, relating to how lessons are structured and taught. In Jazz, one has to practise all the time. You are not just practising a piece of music, but you are practising your capability that develops with experience and time. The approach to Jazz is so different for everyone that teachers rely on their own experiences to direct lessons to inspire learners and which requires little rote learning. Luquet (2015:65) explains that through this process, "students allow themselves to be changed by new knowledge and experiences rather than being stuck in their ideas". In Jazz, getting the music to perfection is not the goal, which allows learners a sense of freedom to explore ideas. Respondents' finding their freedom of expression through Jazz speaks to this. Sarath (2018:9) proposes,

> Improvisation-based musical development therefore has the capacity to relate an unprecedented range of areas not only to the source in which they originate but also with one another.

The implication is that the processes of improvisation translate and transfer into all areas of life and musical skills. By inference, learners' ability to think in this manner encourages them to think critically about how they interpret music, finding their connections through Jazz. Through the development of both performance and composition platforms, the programme ensures that teachers' recommendations and opinions are reputed, supported and respected. This pedagogical approach is supported by seventy per cent of the respondents who identified their teacher as their role model for Jazz. Considering the large volume of international Jazz artists that learners are exposed to in the Jazz syllabus, their choice of local South African Jazz musicians as their role models are encouraging and shows relatability to the content studied. It also offers a preference and respect for local content, achieving one of the CAPS's central aims: to promote knowledge in local contexts (DBE, 2011a:4).

All teachers who work in this programme are active performers in the music industry and in some way connected, and the broader Jazz community outside the classroom, positioning them as teacher-performer models and living mentors. In addition, interactions between these Jazz teachers in and out of class in performance spaces have influenced learners' engagement with the extended Jazz community and each other. Berliner (1994:259) writes that "for students, responses by a veteran to their efforts sometimes signal breakthroughs in development". I present that the close interaction with professional Jazz musicians through various initiations in this Jazz programme has helped learners in their understanding of Jazz and their ability to play Jazz.

Not only do Jazz professionals have the knowledge of Jazz practices, themselves practitioners of the art form, but they also have the experience and ability to create in the moment, which is central to Jazz. Having this ability would be a valuable asset, especially when starting a Jazz programme from scratch. This research shows that one has to be flexible, often changing a strategy that might not work with a specific group of learners. This ability allows learners to be taught through multiple musical pedagogical approaches, with teachers needing to create at the moment without fear or restraint constantly. Jazz is, after all, a way of thinking as much as it is

an art form (Berliner, 1994:207). Such teaching methods resonate with the improvisatory nature of Jazz that encourages individual creativity and process above a product. For this training method to be effective, the music teacher would need to be comfortable with merely providing guidelines for the learner, emphasising the value of learners developing their musical creativity above technical execution. This is not always possible at the high school level, especially with learners still familiarising themselves with the technique and facility of their instruments. Ake (2012) discusses the voices of musicians and scholars and includes a pertinent comment by Galper (Ake, 2012:240)

> Back when there was less music theory available, the players developed more individual playing styles because of the lack of information, through the painful process of trial and error… the delicate balance of how much to and not to teach a student should be a constant challenge for a teacher. An effective teacher should know how to get out of the way of a student's development.

With performance goals being the primary objectives, the programme is structured to allow 3 hours of ensemble time per week, with an additional 45-minute lesson each week for class bands. Focussed attention dedicated to theoretical aspects of music in the first two years of the high school allows learners this time to focus on performance without the pressure to fulfil curriculum tasks for theory in senior grades. Still, the theory component of the syllabus has been highlighted by respondents as their least favourite part of the programme, which highlights a need for DBE to reconsider the way that this topic has been structured. Having all practical lessons taught at school and a space for learners to rehearse in the same building has created an environment where learners are not just playing music but have found a place of belonging and acceptance, creating their Jazz community. This community also challenges learners to go beyond their limitations, evidenced by respondent 10, who initially felt like he was behind his peers and decided to work harder, which resulted in him discovering a love for Jazz. The fact that the learner was driven to improve shows that the environment created through the programme is competitive but still embracing, allowing learners to progress at their own pace.

Relating to the implementation of the Jazz stream of CAPS, the strategy employed at DHS focuses on allowing the learner to become familiar with the content through playing the music. This is reinforced in their GMK classes as well as their aural classes. Songs that are studied in sections covered in the CAPS syllabus are assigned to learners as class tasks which they play in their ensemble lessons each week. Engaging with the music by playing it helped learners find a connection with their peers through performance practices and understanding how the music originated. Teachers having first-hand knowledge and experience with Jazz who demonstrate a direct connection to the music inspired learners to discover their connection and form of expression. All respondents said that this "form of expression" (07/21) is what Jazz means to them. Sarath (2018:13) says that "every individual has a unique story to tell, a distinct pathway to walk through life, a highly personalised way of being in the world". Finding a way to connect GMK and practical requirements through performance spaces has not only influenced learners' understanding of Jazz but has allowed them a way to express who they are.

Relating to the content in the Jazz stream of CAPS, there is a substantial amount of information for high school learners to cover in the three years of the FET level. Discussing this with other senior music teachers nationally, I discovered that most do not follow the CAPS and work through the ATPs and past year's papers, with the aim of the final matric exam as their target goal. While I understand the reasons for this, this approach is problematic. I recall learning music history for the sake of passing an exam. I retained no information because I did not understand the information nor the point of why we were learning it. The DHS programme is structured so that learners know why they are studying a particular section so that they can apply the knowledge to their performances and compositions. As we have intentionally found methods that allow learners to think about the "why" in music, there should be cohesion between what is being taught in GMK, theory, and practical syllabus for Jazz to enable learners to become better musicians.

The research shows that most Jazz professionals and Jazz educators have little or no training in music pedagogical methods (Thusi, 2001:2; Soodyall, 1999:3). This could be attributed to several

reasons, including but not limited to the few tertiary institutions that mandate a music pedagogical course for Jazz majors. Most Jazz students focus on developing Jazz performance methods and compositional techniques. This problem can be addressed in multiple ways, including introducing compulsory courses for music teaching methods at tertiary institutions for all Jazz students. Not only will this assist Jazz students in acquiring skills on how to teach Jazz, but it will also provide employment opportunities for those students that would benefit music education nationally, supporting national transformation goals. Thankfully, as discussed in Chapter 5, one university in South Africa is currently doing this.

For music teachers to embrace the Jazz syllabus, there needs to be an understanding and openness for the appreciation of Jazz. It in no way places the importance of Jazz above other forms of music but presents an alternative way of teaching music that encourages inclusivity. Historically, in the 1940s, several "Cool Jazz musicians were classically trained and influenced, and drew these influences into the Cool Style, the result being Jazz in a classical and orchestral setting" (Ramnunan, 1997:47). As the majority of South African schools are teaching the WAM syllabus, this intimates that Classical music teachers would need to become open to including other styles of music in their curriculum. I relate to the shift in thinking, having been trained Classically throughout my school years. Regarding this approach and thinking, Kuzmich and Bash(1984:6) state,

> In classical music, it is considered that how a work is performed is never as important as the work itself. In Jazz, the work itself is never really as important as the way in which it is played. Jazz, then, is not a composer's art; rather, Jazz is the art of the performer, the performing ensemble, and the arranger. The quality of the art is dependent upon their creative ideas.
>
> .

The research has shown that when learners listen to Jazz and play Jazz with their peers, their appreciation for Jazz increases considerably. Jazz education, therefore, presents an opportunity for learners to explore their creativity and develop originality through music. Since the Jazz Big band has become the standard vehicle for Jazz instruction in high schools in the U.S.A. (Mantie,

2008:3), this could be a place to begin for schools in South Africa that have these resources. Numerous online band arrangements can assist teachers with building a repertoire for a big Jazz band. One must ensure that improvisation is a focal point in every rehearsal to develop this ability to create spontaneously in all learners in the band. Small ensembles or Jazz bands are also effective in teaching Jazz repertoire, so depending on the number of learners, a school could have a big Jazz band or one or smaller bands. Ramnunan (1997:15) states that "Jazz education affords students an opportunity to become innovative and creative while being involved in the performance of the music". The Jazz band model presents this opportunity, allowing for a deepened understanding of Jazz through learner participation and peer mentoring. Teachers, however, need to emphasise listening to Jazz and the teaching of improvisation and not focus all instructional time on reading charts, which would be a duplicate of Western classical models (Mantie, 2008:3).

For schools without access to instruments, singing is equally beneficial and plausible as an approach to Jazz education. Considering that "many experts advise learners to practise singing tunes initially with nonverbal or scat syllables" (Berliner, 1994:66) to learn melodies before playing them on their instruments, the research shows that introducing a Jazz programme through vocal ensembles is a feasible approach for a Jazz programme at schools without resources to purchase brass or other instruments. Using this concept as a strategy, through listening to recordings of Jazz experts, the language of Jazz can be learnt and therefore taught without additional instruments. Berliner (1994:181) expands that "many artists practise conceiving patterns through singing before transferring them to instruments". The key would be choosing a suitable repertoire and planning to teach singers the style. Playalongs or instrumental backing tracks can accompany vocalists instead of pianists if that option is unavailable. Access to play-along can also help learners practise improvisation with a rhythm section backing them. Jazz saxophonist, Jamey Aebersold, published a series of Jazz instructional books and play-along aimed at developing aspects such as tone, technique, style, interpretation, ear training and improvisational skills (Ramnunan, 1997:158). For musicians to sing along with chord changes and ultimately be able to play and improvise the music they hear in their head is foundational to Jazz

improvisation. To help facilitate this, several Jazz backing tracks/play-along are available online or through apps which can easily be accessed on learners' phones should there not be any other facilities at the school.

Ninety per cent of the respondents in this study indicated that they would continue playing Jazz post-matric, with fifty per cent open to becoming professional Jazz musicians. Considering that none of them played Jazz before this programme, with their initial understanding of Jazz being "complicated music", this attests to the programme's impact on the learners. Another aim outlined in CAPS is to ensure that "children acquire and apply knowledge in ways that are meaningful to their own lives" (DBE, 2011a:4). That these learners would pursue Jazz after school shows the application of the knowledge gained through the Jazz programme. As mentioned in the previous chapter, in 2021, two DHS learners were selected for the National Schools Jazz Band and one learner in 2022. Considering that high school learners across South Africa who play Jazz practice all year to audition for a place in the National band, the selection of DHS learners two years in a row attests to their standard of playing. With only eight of the best being selected as members of the National band, the ability of these DHS learners bears testament to the success of the Jazz programme at DHS.

I will summarise the study's findings, recommendations, and conclusions in the next chapter.

CHAPTER 11

FINDINGS, RECOMMENDATIONS AND CONCLUSIONS

11.1 Summary Of Findings

This study used my biography as a data source to understand the steps that led to the strategies used to build the Jazz programme at DHS. Rooted in my experiences as a Jazz musician, the methods used are specific to my music educational background. As I reflect on my academic musical background that has led to what is now my academic experience, Pinar's (1994) method of currere rationalises that I do now know the answers, but through self-reflection, I can extract data. Through this reflection, I can use my experience as a data source to conceptualise how the Jazz curriculum was built at DHS. A/r/tography allows me to do this through the space of an artist, researcher and teacher through a continual analysis that does not follow a prescribed plan (Given, 2008:26). The a/r/tographic analysis of my biography in Chapter 7, Strategies I used in Chapter 8, interviews and questionnaires from learners in the programme, Jazz education specialists in SA and the U.S.A., and a comparative study of the development of Jazz education in the U.S.A. and SA, has enabled me to conclude decisions I have made to build the Jazz programme.

In Chapter 1, the importance of this study is highlighted in the context of the development of CAPS' Jazz stream at DHS. Through my professional involvement with CAPS, I argue the need for greater engagement with Jazz professionals in the school environment to address issues of redress and development aimed for in the South African Schools Act of 1996. I present that through an analysis of my Jazz pedagogical methods having artists critically engage with the Jazz stream of CAPS provides a scope for encouraging other teachers to develop more robust syllabi that, in turn, can encourage a similar level of engagement among their students (Jacobs, 2010:27).

Chapter 2 examines the current literature related to the theoretical foundation of this study's aims. The literature discussed (Bakan, 2015; Murphy, 2019; Gouzouasis, 2006; Gouzouasis, 2007; Pinar, 1994; Vist, 2015) focuses on the qualitative research mixed-method approaches used, laying the foundation for the use of storied dissertations in a/r/tographic research. Literature on curriculum developments in South African education (De Villiers, 2015; Drummond, 2015; Jacobs, 2010; McConnachie, 2016; Mkhombo, 2019) shows that while progress has been made, there are still several challenges in education spaces relating to, among others, the lack of teacher training and access to resources. Relating to the developments of Jazz education in the U.S.A., current literature (Berliner, 1994; Ferriano, 1974; Goldman, 2010; Prouty, 2005) shows varying opinions on historical accounts of Jazz's entry into education spaces. The existing literature on South African music education highlights gaps relating to the Jazz stream of the current CAPS syllabus, speaking to the validity of this study's goals.

Chapter 3 outlines the qualitative research methodology of Arts-Based Research used to conduct this study, including a/r/tography, auto-ethnography and practice-led research methods. a/r/tography, in particular, Pinar's (1994) method of currere, enables me to reflect upon strategies I used to build the Jazz programme at DHS through the researcher's lens. This approach allows for an a/r/tographic, non-scientific approach to questions and observations about the Jazz stream of the CAPS that led to this study's goals. I could assess which parts of my musical biography led to my choice to build the Jazz programme at DHS. The transparency of these methods aims to share the practical application of knowledge in Jazz pedagogy, encouraging others to interrogate their educational practices to extract their methods and strategies used to advance knowledge of and for Jazz education further.

The ability to include compositions in response to my educational biography has been liberating for me as an artist and has allowed me to fully invest myself as a creative in an academic space without compromising or altering this identity. I reference Bakan (2014) and Murphy (2019) as guidelines to use compositions as a way to understand my artistic identity and, in turn, rationalise what led me to use specific strategies to build the Jazz programme (Bakan, 2014:ii).

Chapter 4 discusses the major curriculum reforms in South Africa since 1994. One of the recurring challenges with all curriculum changes has been a lack of consultation with teachers when the curriculum was developed. Anticipated outcomes have not been achieved due to, in part, teachers who are ultimately implementers of any designed curriculum being unskilled and overwhelmed with administrative requirements, and not equipped to teach the new curriculum. The current Curriculum and Assessment Policy Statement (CAPS) sets out goals of social transformation, active and critical learning, high knowledge and skills, progression, human rights and inclusivity, and valuing indigenous knowledge systems (DBE, 2011a:5). While these goals appear to be transformative, a lack of training materials and resources to assist teachers with curriculum reforms, especially at public high schools, significantly disadvantages teachers and learners. This is particularly true in the case of subject music. Despite the inclusion of IAM and Jazz streams in the CAPS, most music teachers across South Africa choose to teach the WAM stream. In some provinces, attempts to train teachers on the new curriculum have proven futile, especially with little cohesion and continuity in the syllabus from one grade to the other (De Villiers, 2015:317). Teachers appear to have no training on methodologies they can use to teach the new curriculum, ultimately reverting to teaching what they know and are comfortable with.

Relating to the content of the CAPS, the syllabus covered in WAM is significantly less than what is required for a learner who chooses Jazz. A possible reason for this disparity could be attributed to a lack of consultation with Jazz experts when the syllabus was designed. The Jazz stream for GMK for Grade 11 is equivalent to a first-year Jazz studies course at the University of North Texas (University of North Texas, 2022). When CAPS was introduced, experienced music teachers raised objections and concerns regarding the implementation of the new CAPS document, but they were ignored (Hellberg, 2014:1). In addition to these challenges, music theory is still WAM centred with the only variations in all three streams in the syllabus being GMK and practical requirements. Without a prescribed practical syllabus for Jazz or IAM specifically designed for high school learners, music teachers would naturally steer towards WAM, which has available resources with guidelines for practical grading. There is no suitable syllabus for either Jazz or IAM

readily available. To reiterate, I have found both the UNISA and ABRSM Jazz practical syllabi problematic for high school learners, as their approaches to Jazz are based on Western Classical music practices. Jazz is personal, creative and constantly changing, incorporating various other styles of music. Without Jazz experts to guide learners through a Jazz syllabus, a learner would not necessarily be acquiring Jazz skills or developing the thinking of the language of Jazz. Ake (2012:188) presents that "young musicians who base their learning on written representations of improvisations forgo an important musical experience". In my experience, learners can play the music from scored notation but fail to develop the sound, articulation and phrasing associated with Jazz. Without scored notation to reference, they are also unable to improvise, which is central to Jazz. The reality of Jazz being almost invisible in schools across South Africa leaves one to question why this syllabus has not been more critically interrogated before its implementation.

Chapter 5 presents a detailed overview of Jazz Education in the U.S.A. As the U.S.A. is the place of Jazz's origin, tracing the development of Jazz education provides valuable data on the models used to advance Jazz since its inception. Due to the negative societal stigmas attached to the origins of Jazz, there was much opposition to its entry into the education space, which presented a need to legitimise Jazz as serious music worthy of study (Barr, 1974:18). The first formal Jazz studies programme began in the 1940s, and by the 1960s, there were over 10,000 high school Jazz bands across the U.S.A. (Goldman, 2010:17). Many attribute this "explosion" of Jazz in schools to several factors, including a small group of music educators who advocated for the inclusion of Jazz in schools through school band programmes and professional Jazz musicians who contributed their knowledge of Jazz through workshops and clinics (Ferriano, 1974:6-7). Since Jazz musicians promoted the inclusion of Jazz in schools, the inference is that teachers with no experience in Jazz would not encourage a Jazz curriculum in their school music programmes. Despite Jazz's popularity in high school, there is no mandated national Jazz programme in the U.S.A. Classical music still dominates music education programmes in schools today. Unlike South Africa, which has one national educational department, every state in the U.S.A. is governed by their independent education department.

Non-profit organisations have been instrumental in promoting and sustaining Jazz programmes throughout the U.S.A. through national and private funding. Two dominant Jazz education non-profit organisations, JALC and HHIJ, have directors leading Jazz musicians in the U.S.A. This speaks to artist-led Jazz curriculum development and advancement, which I present as necessary approaches for the advancement of Jazz education. In South Africa, the National Youth Jazz Festival has been doing similar work with young aspiring Jazz students through independently sourced sponsorships. The festival director, Alan Webster, a Jazz musician, is passionate about Jazz performance and education. From first-hand experience, I can attest to the professional Jazz musicians involved with the festival who are passionate and committed to advancing Jazz in South Africa and make personal sacrifices to contribute to this cause. Their involvement is premised on sustaining and advancing Jazz in South Africa, cognisant of students' limited access to Jazz education, especially at the high school level. On a smaller scale, the workshops and festivals I have hosted in KZN, with the help of Jazz musicians in my network, promote Jazz education and therefore align with this model and that of the U.S.A. This reaffirms my earlier hypothesis that what is necessary for Jazz to advance is for there to be critical engagement with Jazz artists to develop the Jazz curriculum.

Chapter 6 outlines the development of Jazz in South Africa. Literature on Jazz in South Africa, specifically Jazz education in South Africa, is severely lacking, with no current literature analysing the Jazz stream of CAPS, legitimising the need for this study. Ballantine (2012) and Coplan (2007) provide crucial documentation of the development of early Jazz in South Africa, highlighting the significance of American Jazz in relation to its influence on the first authentic South African Jazz style named Marabi (Coplan, 2007:115). The distinctive South African Jazz sound made its global mark in the 1960s, especially through the likes of Jazz giants Hugh Masekela, Miriam Makeba and Abdullah Ibrahim, who sought exile in the U.S. and Europe (Ballantine, 2012:10). Jazz was only introduced into formal music education spaces in 1982 through the first Jazz studies programme initiated by Darius Brubeck (Soodyall, 1999:6). Darius, the son of the late Dave Brubeck, is an accomplished Jazz pianist, composer and educator. Together with other South African Jazz

musicians and educators, Darius used his network of musicians in the U.S.A. and Europe to help promote and establish Jazz education in South Africa. Once again, we see the advancement of Jazz education through engagement with professional Jazz musicians.

In 1992 Mike Skipper introduced the National Youth Jazz Festival, which is one of the most significant national programmes that promote Jazz education through workshops and concerts by some of the world's greatest Jazz musicians. Skipper (2022) confirmed that Jazz was first introduced at the high school level by Frank Mallows, Bob Mowday in Cape Town, Brian Thusi in Kwazulu Natal, Johnny Mekoa and John Davies in Gauteng, Rick Van Heerden, Merlin Julie and Alan Webster in Eastern Cape (Personal correspondence, 2022). All named individuals are professional Jazz musicians who believe in the validity of Jazz in music education. The festival, however, only caters for a limited number of students who can afford the travel expenses and festival fees. Despite every attempt made by the organisers to sponsor students who cannot otherwise afford to attend, the high costs of enrolling in this festival exclude most public high schools, a reason that Soodyall (1999:8) submits for why Jazz programmes first emerged in private or more privileged schools in South Africa.

Jazz was only introduced into the music syllabus in C2005 in 1998. For the majority of schools, Jazz did not feature at all due to a lack of teacher training and resources (Thusi, 2001:2). The introduction of the CAPS has changed this, albeit marginally, but the majority of music teachers still appear to be choosing the WAM stream with seemingly no interest in Jazz or IAM for academic curriculum purposes. Through my engagement with music teachers at the National Youth Jazz festival, national music educator workshops, and the KZN Schools Jazz and Rock Music Festival, I have picked up a fear among teachers even to consider the Jazz syllabus of CAPS. Most teachers have intimated that their apprehension to teach Jazz is mainly due to their fear of improvisation and having little or no access to teaching aids or course books that can assist them with the syllabus. Some have not looked at the Jazz syllabus to make an informed decision regarding the suitability of content for their learners. Similar to challenges experienced with the promotion of Jazz education in the U.S.A, the development and advancement of Jazz education

are contingent on Jazz musicians who will promote Jazz at schools and are invested in the advancement of Jazz education.

The number of schools in South Africa that currently have Jazz band programmes indicates an interest in Jazz and highlights an engagement with Jazz musicians. However, it is unclear why these schools still choose WAM as their stream of choice for music subjects.

In Chapter 7, I use Pinar's method of currere (1994) to document the stages of my music educational biography. I found this method to be inspiring but equally challenging. It calls for non-analytical documentation of your past events as they occurred. The vulnerability I experienced through merely documenting events without judgement or omission was intimidating. This method has nonetheless revealed significant truths about my past that I would not have assessed had I not interrogated my biographical past in this manner. The analysis of this chapter and chapter 7 are discussed in chapter 8. I chose to compose songs for the third phase of Pinar's method, the analytical, which documents responses to these memories. As a composer, writing music felt more natural than penning thoughts on paper as I reflected on the significant stages of my musical pedagogical biography. I did not plan any of these compositions in lyrical content, musical form, or ideas. They are documented as each was written.

In addition to documenting my reactions to the memories of my biography, the songs also highlight some of the stages of my musical pedagogical past, which have shaped my present music pedagogical methods. Key factors that helped me develop strategies to build the Jazz programme have been the influence of the church, my family's musical background, my introduction to Jazz and engagement with Jazz mentors at university, my experience in the music industry as a recording artist with access to industry professionals, and knowledge of music business gained through producing my albums.

In Chapter 8, I dissect the strategies I used to build the Jazz programme. These strategies are my methods and are not intended to present how teachers should approach teaching the Jazz stream

of CAPS. It is, however, a way that has proven successful, especially with the growth of the Jazz programme at DHS over the past five years. The a/r/tographical methodology, particularly Pinar's (1994) method of currere, required me to recall the steps I took to build the Jazz programme through the lens of me, the researcher, to extract the methods I used, thus identifying my pedagogical methods. As this is a lived experience of me working through the CAPS syllabus with learners who had no previous music educational training, several strategies emerged from trying out an approach and adjusting it when outcomes were not achieved. The strategies I developed were subjective to my musical pedagogical training, not exclusively how I was taught music but based on how I would have liked to have been taught. Many of the strategies I used culminated from methods I found uninspiring in my musical training, discussed in my biographical account.

Chapter 9 analyses the biographical accounts of my past musical educational pedagogy to determine what led to the strategies used to build the Jazz programme at DHS. I have identified that several strategies I used at DHS were reactions to methods I was exposed to or, to be accurate, not exposed to in my musical pedagogical past. Considering that the Jazz stream of CAPS exposes learners at a high school level to a Jazz syllabus before entry into university, I saw an opportunity to prepare learners for what I wish I had known about music, specifically Jazz, in my first year at University. Strong emphasis is placed on learners performing in groups as this is what I believe helps develop Jazz skills, with opportunities for learners to learn from each other as much as they learn from a teacher. In support of this viewpoint, Goodrich says that the interaction between learners in a band setting provides a basis for learning from each other. At the same time, the director still maintains control of the rehearsals (West & Titlebaum, 2019:30). This is a clear example of learning by doing.

The exposure I had as a university student to professional musicians who inspired me to pursue Jazz with unwavering passion has influenced creating a culture within the Jazz programme at DHS that provides similar opportunities for close engagement with Jazz professionals and Jazz educators. This pursuit of such opportunities is achievable through my performance platforms

which have broadened access to professional Jazz musicians that learners are exposed to. Regarding the culture of the Jazz community, Berliner (1994:37) writes,

> Young musicians typically find points of entry into their local community within the intersecting domains of neighbourhood and public school where they seek out knowledgeable peers who share their musical passion. Aficionados who recognize the inclinations of prospective artists invite them into the fold.

The prospect of learners gaining recognition by performing on semi-professional and professional stages encouraged learners' interest in live Jazz performances and in turn their own practice of Jazz. Performance platforms created for learners through the Jazz programme have thus positioned myself and other teachers within the programme as living mentors, encouraging a deeper understanding of the Jazz syllabus studied and experience beyond that. In support of this strategy's congruence with U.S.A. models, Ferriano (1974:6-7) points out that when Jazz was first introduced in schools in the U.S.A., professional Jazz musicians contributed their knowledge of Jazz through workshops and clinics. Once again, this speaks to the necessity for critical engagement with professional Jazz musicians for the advancement of Jazz education.

Chapters 7-9 are informed by a critical worldview, whereas chapter 9 is influenced by a post-positivist view. Squire and McCann define a critical worldview as one that: "(1) considers the experiences of marginalised groups at the intersections of their identities, (2) accounts for issues of power (e.g., distribution, consent), how power constructs lived experiences of marginalised groups, and (3) how one engages the world are examined" (2018:407). In Chapters 7-9, using an a/r/tographic framework through a critical worldview, I discuss how my biographical past, which was influenced and directed by political biases in South Africa, determined the level of access I had to resources in my schooling career and training in music education. These factors led to the strategies I used to create the Jazz programme at DHS. Through the analysis of my biography and the strategies I used to build the Jazz programme, it is evident that in addition to this critical worldview I used a post-positivist approach to this study. Post-positivism incorporates a "psychoanalytic approach to knowledge growth and assessment of the nature of reality" (Fox,

2008:660). Through Pinar's method of currere which called for a psychoanalytical reflection on past experiences, chapters 7-9 revealed that the strategies I developed were largely a reaction to the limited resources I had access to as a music student

In Chapter 10, the questionnaires answered by ten Grade 12 learners reveal that having access to facilities was a key reason for the programme's initial success. A dedicated space to practise and perform encourages learners to focus on developing their musical skills without seeking external venues or platforms. Teaching lessons at the music centre after school encourages greater participation in the programme with access to practical teachers on the premises. In addition to the music centre centralising music tuition, it has also created a community for learners to interact with their peers, equivalent to what Berliner (1994:37) describes as the "hang" of Jazz musicians, which is a part of the culture of Jazz. This development of the social language of Jazz is also traditionally where musicians share their ideas, "increased their knowledge of Jazz and elevated their level of musicianship (West & Titlebaum, 2019:30).

Brass instruments and saxophones provided by the school presented opportunities for learners to develop skills on instruments they had not previously played. Because these instruments are common to Jazz bands, as learners started to play more confidently, we formed the first Jazz band at DHS. The formation of the Jazz band marked the inception of what has become a Jazz culture at DHS. The Jazz programme's success through the reputation of the DHS Jazz band's performances, internal and external to the school programme, has encouraged learners who are currently in the programme to purchase their instruments, indicating a greater interest in Jazz and support from parents.

Learners responded positively to opportunities they were given to perform Jazz with their peers; using these platforms, they create, develop their musical skills, and improve overall confidence. Having peers in the band encourages learners to form bonds, practice together, and fosters positive criticism and competitiveness. Evidently, learners who initially had a limited understanding of Jazz leave the programme having learnt the fundamentals of Jazz. These

learners start to express themselves through the Jazz language, embracing the music and the culture of Jazz. Some find an outlet for their emotions and thoughts through the music itself. Essentially what culminates is a Jazz community which traditionally "has functioned as a large educational system for producing, preserving, and transmitting musical knowledge, preparing students for the artistic demands of a Jazz career through its particularised methods and forums" (Berliner, 1994:37).

Learners' reactions to the Jazz stream of CAPS were initially confusing, but with experience playing the music and GMK lessons taught in class, learners found the South African musicians studied more relatable. Some learners were inspired to embrace their African culture through music above other American music models, achieving one of the aims of CAPS; to value indigenous knowledge systems (DBE, 2011a:5). The ability of learners to recognize the value in and identity with their African culture through Jazz points to a pivotal departure from previous Eurocentric music education models. To this end, Lebeloane (2018:5) says this pursuit of equity through the school curriculum,

> Enables Africans to determine their destiny by emancipating from the inferiority and negativity which they are portrayed with in various forms such as being culturally, genetically and naturally inferior to Western White Europeans.

CAPS' Jazz syllabus emphasises South African music constructs, thus positioning the Jazz stream to address these past prejudices and promote value and pride in non-European music models.

Jazz musicians were first taught through aural traditions, passing information from master to student. Nightclubs, bars, and dance halls were places where Jazz musicians met to play Jazz, and learn about Jazz through an exchange of ideas and conversations before and after gigs (Kuzmich & Bash, 1984:8). Those mediums of Jazz education do not exist any longer in the same form, with fewer venues hosting Jazz performances, shifting the spaces for Jazz education from informal performance settings to the classroom. Ake (2012:188) presents that institutionalised Jazz programmes have not only replaced these spaces as the primary training centres for young Jazz

musicians but have also become the professional homes for Jazz performers and composers. South African Jazz, with its distinctive blend of indigenous musical forms, presents an opportunity for music educators to explore Jazz and Jazz experts to explore education in the classroom setting through the vehicle of the Jazz stream of CAPS.

11.2 Conclusion

As a South African Jazz artist who grew up in an environment where access to music education was determined by racial bias, I believe that exposing learners to Jazz in high schools through the vehicle of the Jazz stream of CAPS should be a right and not a privilege contingent on available resources. Education through Jazz trains the young mind to think creatively, composing at the moment without fear or restraint. Through improvisation, which is central to Jazz, this ability not only helps learners master the music but influences every aspect of life, which has been my reality through Jazz and Jazz education. Sarath (2018:16) says,

> If the impulse to create is intrinsic in human consciousness, let alone cosmic intelligence, so is the tendency to ruminate on the place of creativity in one's work and life, and also to consider how this creativity can evolve.

Like Sarath (2018), I believe that Jazz as a creative force helps one to tap into what is already there. Because of the way Jazz is learnt through listening, creating, performing, and discovering with other musicians, Jazz musicians have an instinctive openness to share ideas. This ideally positions Jazz musicians as teachers. A/r/tography has provided a tool for me to reflect on and examine my creative journey, revealing how this creative force of Jazz has influenced my life choices, which has directed my career as a Jazz artist and, subsequently, a music educator building the Jazz programme at a public high school.

Reflecting on the pedagogical strategies I used to build the Jazz programme, I have identified that not only has my biographical past influenced the Jazz pedagogical strategies used, but developing

the programme has had some influence on my creative outputs and performance practices. Considering that my attention has been focussed not only on building the Jazz programme at DHS, but also looking for ways to advance Jazz education at the highschool level specifically in KZN, I acknowledge that some of the objectives for my creative outputs have changed. One example is the Jazz standards album I recorded to develop content for Jazz students at the high school level who have had little or no previous exposure to the style. This is briefly mentioned in Chapter 8. The experience of teaching high school learners not only directed the level of the Jazz standards selected for the album, but also the approach to singing and improvisation. With the objective of creating content that high school learners could relate to and learn from, songs were sung deliberately to demonstrate Jazz vocal technique, with a simple approach to improvisation. Reflecting on this approach, I believe that had the purpose for content creation not been the primary objective, I probably would have approached the songs differently, wanting to demonstrate greater creative freedom. To fully understand this process and the impact that teaching has had on my compositional and performance practices further a/r/tographic investigation is required.

11.3 Recommendations

11.3.1 Cohesion between topics in CAPS

This study has shown that there should be cohesion between what is being taught in GMK, theory, and the practical syllabus for Jazz to enable learners to become better musicians. I, therefore, propose linking the GMK syllabus to practical lessons and ensemble classes that extend the conversations about what is being taught in GMK to a practical environment. For example, when South African Jazz constructs are covered, one could introduce a song by Hugh Masekela or Miriam Makeba that can be played or sung in an ensemble by learners. This will encourage learners to listen to the music more intently and thus understand fundamental musical concepts about the studied styles. This approach will deepen a learner's understanding of what is being taught and help teachers achieve other requirements for the subject, for example, practical examinations, the concert performance PAT and composition PAT for Grades 10-12 learners.

11.3.2 Content and resource development

DBE only provides ATP guidelines for teaching the Jazz stream in CAPS. It is suggested that through collaboration with Jazz professionals and universities, efforts be made to develop content by writing textbooks and other material that focuses on the Jazz stream of CAPS. Access to resources will assist music teachers, encouraging more to introduce the Jazz syllabus in schools.

11.3.3 Jazz Listening

Since improvisation is the core of Jazz and a requirement for WAM, IAM and Jazz under CAPS, I propose that teachers become more open-minded and receptive to the concept of Jazz by first reading through the prescribed syllabus and listening to the prescribed music under GMK. Starting with South African modern constructs, introduced in Grade 10, and expanded in Grades 11 and 12, will assist learners and teachers in relating to the content of what is being studied. This study has shown that through listening to Jazz, learners became familiar with the music and subsequently began to understand it, encouraging them to play it.

11.3.4 Teacher training

At the time of conducting this research, it was pointed out that only one South African University offers a teacher training course for Jazz performance majors. Many Jazz musicians do not have training in music education. Universities need to work more with DBE to develop teaching training courses that prepare students for the content covered in the Jazz stream of CAPS.

11.3.5 Engagement with Jazz Professionals

This study has affirmed that for Jazz education to advance in South African high schools, there needs to be intentional engagement with Jazz professionals at the high school level. Like West and Titlebaum (2019:33), I propose that efforts be made to invite Jazz experts into schools to help learners develop Jazz skills and assist educators who do not have the time to develop their vocabulary of Jazz, to meet practical requirements. The inclusion of Jazz professionals who can

conduct workshops and concerts positions these musicians as living mentors to learners and speaks to the hypothesis of this study which calls for critical engagement with Jazz professionals to advance Jazz education in South Africa using the Jazz stream of CAPS as a vehicle. This connection of Jazz teachers with the Jazz community will bring legitimacy to Jazz education in the broader Jazz community and assist in advancing Jazz programmes (Prouty, 2005:98).

11.3.6 A/r/tography for Jazz musicians

The a/r/tographical approach to this research project has allowed for greater insight into my educational processes that have led to my present Jazz pedagogical methods. I recommend that more Jazz musicians engage with research of their music education biographies through a/r/tography to understand and extract their pedagogical methods. I believe that the ability to study their methods through this practice-led methodological approach will encourage Jazz musicians to engage with the academic space without fear of compromising artistic and performance outputs. This, in turn, could motivate Jazz professionals to become more involved in advancing Jazz education at the high school level.

I also recommend as an idea for further study, that my personal journey and strategies I used to build the JAZZ programme be considered as a guide to how the Jazz stream of the CAPS syllabus can be implemented at the highschool level. Using these methods with a selected sample from high schools in KZN could bring valuable insight into how the existing system of music education can be disrupted.

As has been explained, Jazz itself has exhibited globally syncretic capacites for music of its history and these can be harnessed for pedagogical systems. This is an exciting thought, and I suggest that further research should be made into this area. WAM still dominates the concepts, philosophies, and performance requirements for Music education at high schools in South Africa. Although the choice of three streams exists in CAPS, DBE needs to make concerted efforts and provisions for schools to introduce Jazz and IAM into schools' music programmes through workshops, concerts, materials, and teacher training. Without these efforts, Jazz will remain

almost invisible to music educators and learners, perpetuating the curriculum biases of the past. Access to living mentors through engagement with South African Jazz musicians, communities, and networks, helps learners identify with and appreciate their culture and heritage. I believe that as music educators, we can take steps towards engaging with Jazz musicians to ensure that our learners have this access. This thesis has shown the positive results that Jazz education has had on high school learners through engagement with professional Jazz musicians.

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Data Collection Interviews and Author Correspondence

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Sinicrope, S. 2022. Interview with author. Zoom online (02/01)

Tabisher, K. 2020. Interview with author (21/01)

Correspondence with Author

Brubeck, D. 2022. Email Correspondence (09/10)

Naidoo, M. 2021. Email Correspondence (03/11)

Prouty, 2021. Email correspondence (27/12)

Skipper, M. 2022. Email correspondence (22/06)

Whittle, G. 2022. Email Correspondence (17/05)

Appendices

Appendix A : Ethical Clearance

Rhodes University Human Research Ethics Committee
PO Box 94, Makhanda, 6149 South Africa
Email: ethics-committee@ru.ac.za

www.ru.ac.za/research/research/ethics

17 August 2023

Ms Natalie Rungan

Review Reference: 2021-1471-5958

Dear Ms Rungan

Title: A jazz artist's A/r/tographic inquiry into the advancement of Jazz education in high schools in KwaZulu-Natal, South Africa, through the lens of the Jazz stream of the Curriculum Assessment Policy Statement syllabus.

Researcher: Ms Natalie Rungan

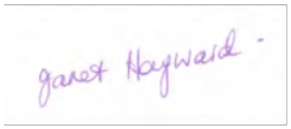
Supervisor: Dr Boudina McConnachie

This letter confirms that the above research proposal has been reviewed and APPROVED by the Rhodes University Human Research Ethics Committee (RU-HREC). Your Approval number is: 2021-1471-5958

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 ethical standards committee 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 ethical standards committee 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 Janet Hayward

Chair: Rhodes University Human Research Ethics Committee, RU-HREC

cc: Ethics Coordinator

Appendix B : Gate Keeper Letter

Est. 1866

DURBAN HIGH SCHOOL

19 February 2021

To whom it may concern

Natalie Rungan : PhD student conducting research on the Jazz section of the CAPS syllabus

I, Antonio Pinheiro, Head Master of Durban High School, hereby give my permission to Natalie Rungan to conduct interviews with students and staff at Durban High School for her doctoral studies project: **A jazz artist's A/r/tographic inquiry into the advancement of Jazz education in high schools in KwaZulu-Natal, South Africa, through the lens of the Jazz stream of the Curriculum Assessment Policy Statement syllabus.**

I agree that data collected from the interviews will be used in Natalie Rungan's thesis. The integrity of the school and participants will be upheld at all times.

Yours sincerely

A D PINHEIRO
Head Master

202118

255 St Thomas Road • Durban • 4001 PO Box 50001 • Musgrave • 4062 Tel: 031-277 1500 • Fax: 031-277 1555
www.durbanhighschool.co.za

Appendix C: Informed Consent Letter

PARTICIPANT INFORMED CONSENT

INFORMED CONSENT DECLARATION

(Participant)

Project Title: **Creating Jazz Pedagogical Strategies: An Artographic investigation of the South African Jazz CAPS syllabus.**

Natalie Rungan from the Department of Music, 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 examine existing and potential Jazz teaching strategies for high school learners.

2. The Rhodes University has given ethical clearance to this research project ***1471A*** and I have seen/may request to see the clearance certificate by contacting Mr Siyanda Manqele (s.manqele@ru.ac.za).

3. By participating in this research project I will be contributing towards Natalie Rungan's investigation into advancing Jazz education in Kwazulu Natal.

4. I will participate in the project by answering a written questionnaire and possibly an additional online video interview.

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, but my out-of-pocket expenses will be reimbursed.

7. Natalie Rungan intends publishing the research results in the form of a written thesis. 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.

8. I will not receive feedback regarding the results obtained during the study

9. I agree/disagree to the Natalie Rungan's use of voice recording of my comments and opinions during interviews

10. Any further questions that I might have concerning the research, or my participation will be answered by Natalie's supervisor, Dr Boudina McConnachie (b.mcconnachie@ru.ac.za)

11. By signing this informed consent declaration, I am not waiving any legal claims, rights or remedies.

12. A copy of this informed consent declaration will be given to me, and the original will be kept on record.

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 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.

…….. …….

Participants signature **Date**

Appendix D: Participant Questionnaire Senior Lecturer

SENIOR LECTURER IN MUSIC (JAZZ)
PARTICIPANT QUESTIONNAIRE

*The purpose of this questionnaire is to determine your opinion about Jazz pedagocical practices at high school level. To ensure confidentiality, please **DO NOT** write your name on this questionaire.*

1. What is your feeling about the current state of Jazz education in universities and colleges around South Africa?

2. In relation to requirements for entry into first year at tertiary level, what is:
a) the general standard of students who currently audition
b) the gaps in information of these entrants

3. Describe the ideal candidate for entry into the Jazz programme at your institution.

4. What in your opinion should the main focus of development and training be for high school music students who wish to study Jazz at tertiary level?

5. What is your understanding of the current state of Jazz education at high school level?

6. Are you familiar with the content included in the Jazz stream of the CAPS syllabus for Grade 10-12?

7. If yes, please comment on:
a) the level of this prescribed curriculum
b) whether this is a fair standard for high school level?
c) Should anything be included that isn't already?
d) Should anything be ommitted that is included?

8. Is it important for a Jazz student in high school to develop a unique voice from the time they begin lessons in Jazz? What are the characteristics of a unique voice? Do you have any specific strategies for developing a unique voice or advice for students studying in high school?

9. What is your opinion on the school of thought that Jazz cannot be taught but can be learnt?

10. In your opinion what resources would be needed for a music department at high school to successfully offer a Jazz programme?

11. Do the methods used in formal Jazz education differ from those used in the Jazz tradition? Please elaborate.

12. What opportunities are offered to students studying Jazz at tertiary level in terms of being able to earn a living from their craft.

13. Have you noticed any recurring trends among Jazz students who learn music primarily in school?

14. If you could change or improve something about Jazz education what would it be?

15. Is there anything else you wanted to add?

Appendix E: Student Questionnaire

STUDENT QUESTIONNAIRE

The purpose of this questionnaire is to find out about your experiences with the current Jazz programme at Durban High School (DHS) and to learn about your plans for the future.
*To ensure confidentiality, please **DO NOT** write your name on this questionaire.*

1. How old are you? _____

2. Did you play a musical instrument before high school? _____

3. If yes: a) what instrument _____
   b) what level/grade _____

   c) what genre of music did you study? _____

4. What is your main instrument currently? _____

5. Do you own your instrument or is it loaned? _____

6. Did/does anyone in your family play music? If so what instrument and what style of music?

_____

7. What was your first introduction to Jazz? _____

8. Does your family listen to Jazz and/or attend Jazz concerts? _____

9. Did you listen to Jazz before joining DHS? _____

10. Do you listen to Jazz outside of your class lessons? _____

11. What has encouraged your interest in playing Jazz? _____
_____

_____ _____

12. What other styles of music are you interested in? _____

_____

13. What was your understanding of Jazz music prior to your involvement in the Jazz programme at DHS?

_____

14. Do you find the prescribed Jazz CAPS syllabus interesting? Is it easy or difficult to understand? Please explain your answer.

_____

_____

_____

15. Do you relate to the South African Jazz history topics covered in the syllabus? Please explain.

_____

_____

_____

_____

_____

_____

16. What part of the Jazz programme at DHS is most enjoyable? Why?

_____

_____

_____

17. What part of the Jazz programme at DHS is least enjoyable? Why?

_____

_____

_____

_____

_____

_____

18. Do you enjoy performing Jazz? Please elaborate.

_____

_____

_____

19. What does Jazz mean to you?

_____

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_____

20. Who are your Jazz mentors? Why are these people your mentors?

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_____

21. Would you see yourself playing Jazz once you have completed matric? _____

22. Would you consider studying Jazz at University? If yes,where?

_____

_____

23. Would you consider becoming a professional Jazz musician? _____

24. Is there anything you feel should be included in the DHS Jazz programme that isn't already there?

_____

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25. Is there anything further you would like to add?

_____

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Appendix F: Editor Confirmation Letter

GOOD TO GREAT RESEARCH

THE RESEARCH COACH
Dr A Ramnund-Mansingh
Musgrave, Durban
☎083 366 5635
raakheemansingh17@gmail.com

CONFIRMATION OF PROFESSIONAL EDITING PhD

14 December 2022

Client: Ms Natalie Rungan (Via Email info@natalierungan.co.za)

Professional Language Editing, Layout and Formatting of Dissertation –
CREATING JAZZ PEDAGOGICAL STRATEGIES: AN A/R/TOGRAPHIC INVESTIGATION OF THE SOUTH AFRICAN JAZZ CAPS SYLLABUS

Dear Ms Rungan,
Thank you for the privilege of being a part of your dissertation. The editing has been concluded, and all recommended changes are tracked.

- The layout and contents page and illustrations, and appendices have been updated.
- I have included all required appendices.
- Language has been changed to English South Africa.
- Grammar has been corrected.
- Punctuation and sentence construction have been corrected.

References:

- All references have been standardised to Harvard Referencing.

All the best!

Many thanks