The enduring presence of Trinity College London in music in Johannesburg: a case study

L van Dyk
26811022

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YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT

It all starts here ™

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Abstract

As benign heirlooms from Africa's colonial past, the British external music examination boards have been significant role-players in the music education landscape in South Africa, in spite of deep cutting reforms on the social and education fronts since 1994 in a post-apartheid political era. The purpose of this study was to investigate Trinity College of London in music in Johannesburg and the enduring presence it has maintained for more than a century. The investigation followed a qualitative research design and the research approach was through an exploratory case study. Eight participants were selected and the elitist nature and economic factors accompanying participation in the TCL external music examinations limited the selection of centres to three independent schools and two private studios. Further limitations to the study centred around unsuccessful attempts to locate participants in government schools and geographically the study was limited to the Johannesburg area. Information was elicited from the participants through-open ended questions in semi-structured interviews. Five themes emerged from the data collected, these being music education, assessment in music, teaching and learning, other external examination boards and the impact of TCL. The findings of the investigation allow for reader-determined transferability to students and practitioners involved in similar teaching and learning settings.

TCL's philosophy is one of providing music education through a graded system, with assessment as its heartbeat. Challenges around assessment came into focus, noticeably so with the introduction of contemporary music styles in the Rock & Pop syllabi. The manner in which contemporary musicians teach and learn surfaced, with classically trained teachers finding themselves functioning in an ever-changing soundscape filling the corridors of their institutions.

The enduring presence of TCL is cemented by the international benchmarking their examinations offer and candidates receive feedback in the form of comments and marks provided by an independent assessor. In an age of accountability, success in its examinations is validation of the time, effort and funds invested by the various role players. Operating in a business-like fashion

in an achievement driven society, the teacher, student and parent become satisfied consumers of the TCL brand, with tangible proof of success in the form of holding a certificate in the hand. Positive spin-offs are the life skills that students acquire by gaining valuable social skills with their music-making abilities and in the form of gaining confidence and the building of self-esteem. TCL's vision to tap into the musical tastes of a techno-savvy society has come a long way towards cementing its enduring reputation of providing a framework for quality music education and assessment.

Abstrak

As geliefde erfstukke uit die koloniale verlede van Afrika, het die Britse eksterne musiekeksamenrade 'n betekenisvolle rol gespeel in die musiekopvoedingslandskap in Suid-Afrika, ten spyte van wydlopende hervormings op die sosiale en opvoedkundige fronte sedert 1994 in die post-apartheid era. Die doel van hierdie studie was om die rol van Trinity College of London se rol binne die musiekomgewing in Johannesburg te ondersoek teen die agtergrond en die konteks van die vaste teenwoordigheid van die instelling vir meer as 'n eeu lank. Die studie was 'n kwalitatiewe ondersoek en die navorsingsbenadering was 'n ondersoekende gevallestudie. Agt deelnemers is uitgesoek en die elitistiese aard en ekonomiese faktore wat saamhang met deelname aan die TCL eksterne musiekeksamens het die keuse van deelnemers beperk tot drie onafhanklike skole en twee private ateljees. Verdere beperkings op die studie het gesentreer om die onsuksesvolle pogings om deelnemers te bekom in staatskole en geografies is die studie ook beperk tot die Johannesburg-omgewing. Inligting is van die deelnemers bekom deur oop vrae in semi-gestruktureerde onderhoude. Vyf temas het na vore gekom uit die data wat versamel is – hierdie temas was musiekopvoeding, assessering in musiek, onderrig en leer, ander eksterne eksamenrade en die impak van die TCL. Die bevindinge van die ondersoek het leser-bepaalde oordrag na studente en praktisyns moontlik gemaak wat in soortgelyke onderrig- en leeromgewings betrokke is.

TCL se filosofie is gebaseer op die verskaffing van musiekopvoeding deur 'n gegradeerde stelsel, met assessering as die hartklop. Uitdagings geassosieer met assessering het aan die lig gekom, veral met die instelling van kontemporêre musiekstyle in die Rock & Pop sillabusse. Die manier waarop komptemporêre musici onderrig gee en leer het na vore gekom, met klassiek-opgeleide onderwysers wat hulleself bevind in 'n steeds-veranderende klankwêreld wat in die gange van hulle instellings weerklink.

Die standhoudende teenwoordigheid van TCL is versterk deur die internasionale standaardstelling wat deur hulle eksamens bewerkstellig word, en die kandidate ontvang terugvoer in die vorm van kommentaar en punte wat deur die onafhanklike assessor verskaf word. In 'n tyd waar mense aanspreeklikheid moet aanvaar is sukses wat in eksamens behaal word 'n validering van die tyd, moeite en geld wat gegee word deur die verskillende rolspelers. Deur op 'n gefokusde besigheidsgedrewe manier te werk in 'n samelewing wat deur prestasie gedryf word, word die onderwyser, leerling en ouer tevrede kliënte van die TCL-handelsmerk, met die sigbare bewys van sukses in die hand – die sertifikaat wat uitgereik word. Positiewe uitkomste is die lewensvaardighede wat studente aanleer deur hulle musiekmaakvaardighede wat hulle in staat stel om selfvertroue en selfagting te ontwikkel. TCL se visie om die musieksmake van 'n tegno-gedrewe samelewing te bevredig het al 'n lang pad geloop om 'n raamwerk vir goeie kwaliteit in musiekopvoeding en assessering te skep.

Sleutelwoorde:
Trinity College of London, Johannesburg, musiekopvoeding, assessering, standhoudende teenwoordigheid, Rock & Pop sillabusse

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CHAPTER 1

INTRODUCTION AND BACKGROUND TO THE STUDY

1.1   Introduction

The intention of this research is to describe the enduring presence of Trinity College London (TCL) in music education [1] in Johannesburg as an external music examinations body.[2] The enduring presence of TCL in South Africa also impacts on music education in various ways — the teaching styles of the music teachers, the learning styles of the pupils in schools and private studios, and the expectations of the parents. Therefore, the topic is topical and needs to be researched.

Globally, TCL has a leading and authoritative presence in music education in Africa and the Middle East, the Americas, Asia and Australia. India, which shares South Africa's colonial past, has been offering TCL's music examinations for over a hundred years. Annually thousands of candidates are entered in Australia for all Music and Rock & Pop examinations and the grades and diplomas obtained are recognised by tertiary institutions to gain entry (Trinity College London, 2016). In Portugal both the graded theory and practical examinations are offered and the Ministry of Education recognises the TCL teachers' qualification. In the USA, TCL has operated since the 1930s, albeit on a limited scale. At present centres in that country are expanding and the Pop & Rock syllabus is nowadays included in the examination programme. With their ground-breaking and innovative syllabi, backed up by international accreditation, the board currently operates in over 60 countries, with over 600,000 entries annually (Trinity College London, 2016). Many countries around the world recognise the board's examinations backed by the Office of Qualifications and Examinations Regulation (Ofqual) (Trinity College London, 2016). As a former British colony, South Africa has

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[1]   For the purpose of this study music education is interpreted as music teaching on a one-to-one basis or in small groups: instrumental and music theory teaching. I followed the ideas of leading researchers such as Bresler (2007), Colwell (2007), Elliott (1995), Elliott and Silverman (2015) and McPherson and Welsch (2012) to give me an in-depth perspective of the study field.

[2]   The terms "examination body" and "examination board" are used as synonyms in this research.

offered the board's examinations for over a hundred years, with 11 centres country-wide, Johannesburg being one of them.

With its presence on the music education landscape in South Africa, TCL offers learners and educators who seek to progress through a structured examination system an ideal vehicle, conferring credibility through their assessment processes (Jacobs, 2010:218) and the variety of instrumental and theoretical programmes that they present.[3] The content of the TCL syllabi is used as a benchmark for "achievement", ranging from requirements to be met for a wide range of achievement, such as an awards ceremony at a school to an application for a music scholarship locally or abroad. Notably, the TCL Grade 7 practical level, in conjunction with its theoretical requirements, can be offered as an eighth subject for the National Senior Certificate (South Africa, 2013).

In South Africa, major changes have been implemented since 1994, especially in music education (Herbst *et al.*, 2005; Klopper, 2004; Vermeulen, 2009). Outcomes-based Education changed the content of the music (South Africa, 2005) and music as a subject for Grades 10 to 12 learners (South Africa, 2005). Music provides a channel of communication which transcends the barriers of spoken languages in a multi-layered society (MacDonald *et al.*, 2002:1). Elliott and Silverman (2015:74, 75) summarise these cultural, political, racial, social and linguistic barriers and say that "music is universal across all known cultures". The syllabi in the recently introduced Curriculum and Assessment Policy Statements (CAPS)[4] reflect that ideal (South Africa, 2012).

During the past two decades, music teachers have had a perception that standards in mainstream education are declining. In 2004 Umalusi[5] undertook research to evaluate

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[3]   TCL offers graded external music examinations (Initial to Grade 8 levels) and diplomas (Teaching and Performance) in instrumental and vocal music and music theory, including the option of a Pop and Rock syllabus (Trinity College of Music London, 2015).

[4]   This document is part of the revised National Curriculum Statements Grades R - 12 (South Africa, 2012).

[5]   Council for Quality Assurance in General and Further Education and Training (Umalusi). Umalusi sets and monitors standards for general and further education and training in South Africa in accordance with the National Qualifications Framework Act No 67 of 2008 and the General and Further Education and Training Quality Assurance Act No 58 of 2001. The Council is tasked with the development and management of a

academic standards in South Africa (South Africa, 2004). The situation was addressed in a speech by the then minister of education, Naledi Pandor, after it had been reported in various newspapers that there had been a decline in the standard of matriculation examinations. She stated that Umalusi's quality assurance process was an independent one, and that the Scottish benchmarking test indicated that there was no evidence of 'dumbing down' in examinations, resulting in too many students achieving As. Furthermore, the standard of the exit school examination for the National Senior Certificate (NSC) was perceived by mainly music lecturers as not being of a desirable standard, especially if it was leading towards tertiary education. In an effort to rectify the situation, independent schools and a body like the Independent Examinations Board (IEB) offer an expensive privately-funded alternative – in addition to proposing tuition towards the required exit examination, they present an international school-leaving qualification (Jacobs, 2010:115).

The situation in the music education field has not been much different, and educators took advantage of the external examination boards from an early stage in the new political dispensation after the ANC came to power in 1994 and legislated that apartheid was going to be further dismantled. The standard that these boards set in terms of international benchmarking clearly offers a buffer against what is generally perceived as a decline in standards.

1.2   The role of the researcher

During my three decades long career as a music educator, it has become increasingly evident to me that the external music examination bodies are a compelling force in South African music education. During 2013 I decided to become a pupil and subjected myself to the experience of having to prepare for an examination and ultimately also for the actual exam room experience. The qualification in question was the Associate Trinity College of London (ATCL) examination in Instrumental Teaching (Piano) and the experience was an inspiration. The syllabus was flexible and relevant, with numerous options to suit the individual candidate. In addition, the examination itself was an enjoyable experience – the atmosphere was relaxed, the examiner was

sub-framework of qualifications for general and further education and training and for the attendant quality assurance (South Africa, 2004).

well-informed and encouraging. The reward of being successful in the venture and the sense of achievement were gratifying. The experience renewed my interest in the meaning of the external examination boards in South Africa and sparked the idea for this investigation. Issues focus on the external examination boards, pertaining to their existence, influence, relevance and examination-driven nature.

1.3 Literature support

A search (EBSCOhost, Academic Search Premier, ERIC, Ejournals, Google, JSTOR, MasterFILE Premier, Newspaper Source, RILM, Abstracts of Music Literature, PsycINFO, PsycARTICLES, Sabinet Online, Teacher Reference Centre) into whether any research has been done about the reason for TCL's enduring presence in music education, specifically in Johannesburg, yielded no results. However, research into the viability of music as an academic subject at secondary school level (Jacobs, 2010) revealed that the content of the syllabi of three external music examining bodies in South Africa was accepted as being equivalent to music at Grade 12 level.[6] Wright (2012) documents the social and cultural history of the Associated Board of the Royal Schools of Music.[7] He also addresses the presence of the external examination boards and by implication their influence on the way teachers teach, but unfortunately TCL was not included in his research.

- Positive impact

The British external examination system was implemented towards the end of the 19th century and by 1948 had been absorbed by the University of South Africa (UNISA). Despite more than two decades of radical educational reform locally, the British examination boards have endured (Akrofi & Flolu, 2007:151). TCL contributes exclusively as an examining body offering examinations in the English language, the performing and creative arts. Researchers like Akrofi and Flolu (2007) and Primos (2002) agree that the presence of an external music board changes teaching methods and the assessment of teachers and learning.

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[6]   This is a debatable point especially in terms of standard.
[7]   Lucia (2007) negatively criticises the colonial nature of these exams.

- Negative impact

Many music educators have emphasised the importance of encouraging a life-long love for music and developing musicianship. Elliott (1995:135) concludes that "the systematic development of musicianship in balanced relation to progressive musical challenges" lies at the heart of music education. The teacher's task is to instil the fundamental life values of music-making and listening through developing musicianship. Green (2005:199) argues that an on-going assessment regime (such as that which is the heart-beat of an examination board like TCL) can be experienced as punishment by some pupils, demotivating them to such an extent that they give up individual instrumental tuition. She further states that if a pupil exhibits a negative response to a regimen of technical exercises and scales, these exercises may not be in the interest of the pupil who is trying to gain personal and musical fulfilment. Supporting this argument, Bernstein (2002:180) has the view that studying only two or three pieces a year can lead to boredom and stunt the pupil's musical growth. Assessment and examination-driven teaching have the built-in element of failure entering the learning process, and an environment is created where the product becomes more important than the process (Booth, 2009:226).

An aspect that impacts negatively on pupil participation in external music examinations, is the cost factor involved for private tuition and entry fees (Lucia, 2007:164). At a set entrance fee, candidates can enter for one of the graded external examinations, and although the fees are relatively low in terms of British currency, it translates into a fee unaffordable by the majority of learners in South Africa (Lucia, 2007:182).

1.4   Importance of this study

Stakeholders who can profit from this study are first and foremost the pupils enrolled in the process. Bringing a competitive element into music-making, achievement through assessment and the educational benefits of a tightly graded system in instrumental music examinations should spark debate among teachers. The demands on parents in terms of financial outlay can have an impact, as well as the cost involved for educational institutions to teach instrumental music on a one-on-one basis.

1.5   Purpose statement

The purpose of this multiple-case study is to describe the enduring presence of Trinity College London in music education in Johannesburg: three independent (or private) schools and two private studios.

1.6   Research questions

The main research question is:

- Why is there an enduring presence of Trinity College London in music in five centres in Johannesburg?

The following sub-questions were identified:

- How is the enduring presence of TCL in music education described in the literature?
- What themes emerge from the data regarding the enduring presence of the TCL for participants?
- How can the themes from the data be understood in relation to existing literature?

1.7   Possible limitations to this study

Geographically the study is restricted to the Johannesburg region, because of availability, accessibility and cost-effectiveness factors. The elitist nature and economic factors accompanying participation in the TCL external music examinations, limited the selection of centres.

1.8   Research design

Qualitative research is held together by a basic set of beliefs or a paradigm that guides the action (Guba, 1990:17), interpretivism being one of the theoretical paradigms. It is through this interpretative lens that I will make sense of what I see, hear and understand in my research. The readers and the participants present their own interpretations as well, resulting in multiple views of the problem (Creswell, 2007:39).

When an issue or problem needs to be explored, qualitative research is used so that a complex, detailed understanding of the issue can be developed. This can be achieved by talking directly to people in their homes or work places. The participants were involved in the data analysis and interpretation phases of the research. A literary, flexible style allowed the author to get away from the formal structures of academic writing (Creswell, 2007:40).

Recently, qualitative research has given more attention to the interpretive nature of a study. The researcher and participants of this study and their political, social and cultural context provided the framework in which the study is situated. It is a process that flows from philosophical assumptions, worldviews and a theoretical lens, to procedures such as a case study approach (Creswell, 2007:37).

1.9   Research approach

A case study approach was implemented in order to generate an understanding and insight into the research question. Rule and John (2011:6-8) point out that there are various advantages involved in cases, such as singularity of focus on a topic which is clearly delineated within a limited and focused setting. It has constraints as far as time and resources are concerned, and the bounded nature helps to identify the key sources of information, such as the informants, documents and observation sites. They also mention that a case study will ─ through a thick, rich narrative description of the case ─ shed light on similar cases. The teachers of three independent schools and two private music studios in Johannesburg were the cases for this research.

- **Data collection**

A case study can be viewed as a methodology within qualitative research, in which an issue is studied through one or more cases within a bounded system (Creswell, 2007:73-75). This involves in-depth data collection over time through multiple sources of information. In the process of writing a detailed report to describe the case, case-based themes emerged. A holistic analysis of the data collected resulted in a rich description of the case, enabling the meaning of the case to be reported on in the final interpretative phase.

The main research and sub-questions were used to formulate unstructured and semi-structured questions for interviews, which were audiotaped and transcribed (Creswell, 2007:130). I had already made contact with the music teachers at each of the centres in Johannesburg. In each case I made appointments with them and met them personally. I also used e-mail and the telephone to gain more information if needed. Documents to substantiate this case study were examples of TCL external examination report forms, which supplied valuable data. Data collection involved a series of interrelated activities such as recording information, storing and sampling data. This is the 'who, why and how' of data collection, as illustrated in figure 1.
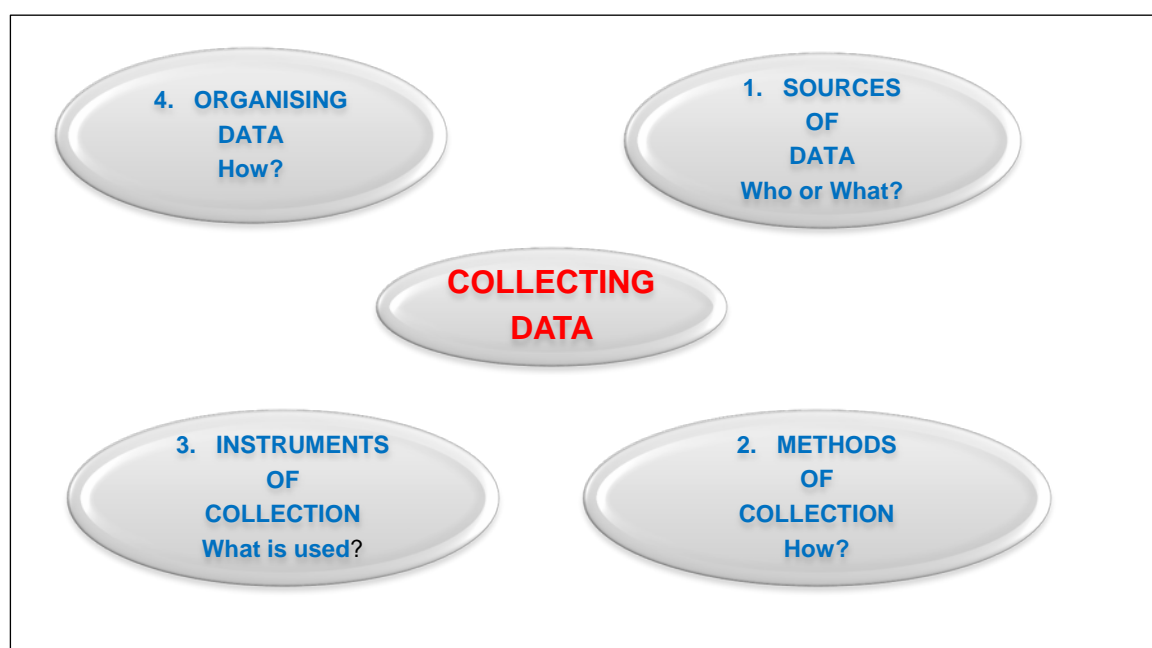
Figure 1: Data collection (Adapted from Rule & John, 2011:59)

- **Data analysis**

In order to be able to make sense of a case and make it ultimately successful, the analysis and interpretation phases were crucial. In this case study, analysing the data led to the construction of inductive theory, which is theory generated from the ground up, opposed to applying an existing theory from above (Rule & John, 2011:98). There was a stepwise progression in developing an inductive theory, employing tasks that were inductive in nature; from description to conceptualisation to constructing a theory (Henning *et al.*, 2005:127-129).
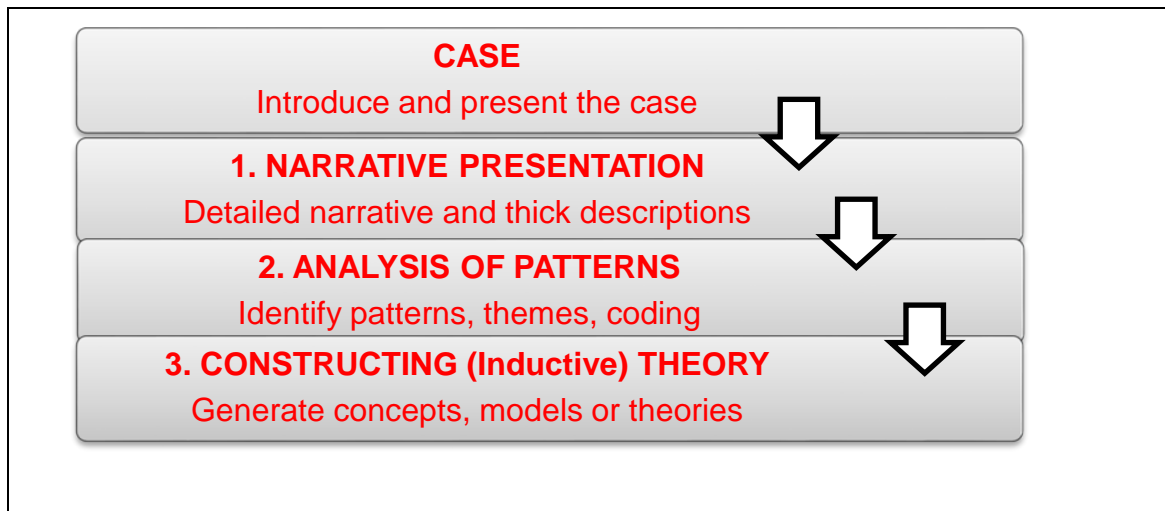
Figure 2: Inductive theory (Adapted from Rule & John, 2011:99)

The descriptive-level analysis allowed interesting information to emerge from the data. The conceptual-level analysis allowed me to look at the data through the lens of the research questions. To create order out of the resulting mass of data generated through interviews and other data-collection methods, a computer-assisted tool was used.

Computer-assisted analysis is explained by Friese (2014:12-16) as the noticing, collecting and thinking (NCT) method. In order to assist in this research project, ATLAS.ti 7 was used to organise the volume of narrative text. The following figures assisted me to put the data-collection and analysis stages (labelled 3 and 4) leading towards theory construction into perspective in the larger context of a case study design.
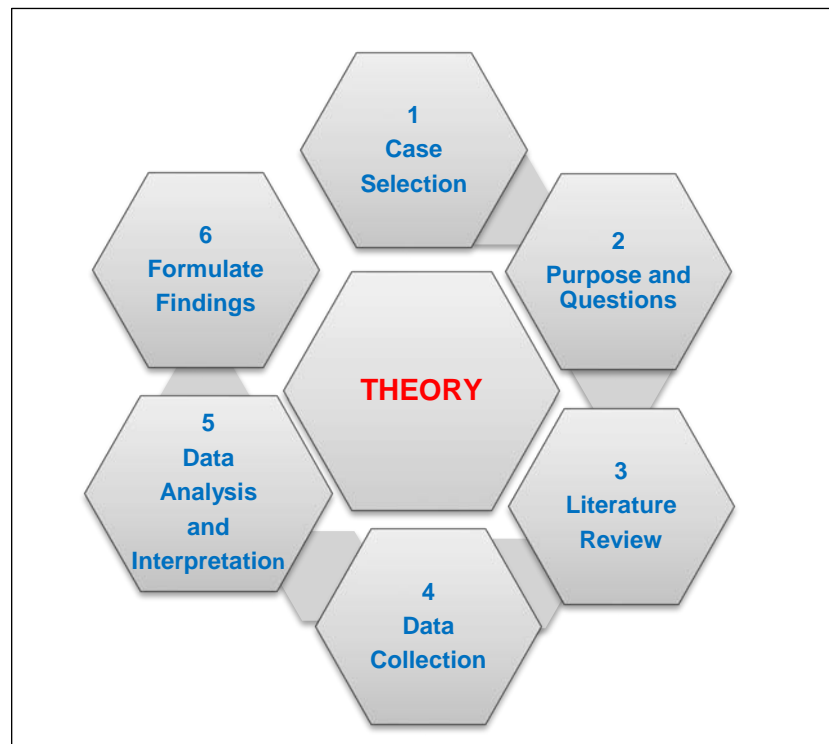
Figure 3: Summary of research (Adapted from Rule & John, 2011:99-100)

1.10 Trustworthiness

In order to ensure quality and to support the truthfulness (validity) of this research project, data was collected using multiple methods and sources to support the findings generated during the course of the investigation. This has allowed employing the process of crystallisation in order to eliminate inaccuracies that may arise when only one source is used in the data collection process. Crystallisation employs the blending of multiple genres in order to express data, and the participants' experiences are given meaning through the modes of creative writing, poetry, theatre, song and dance. The process should include a minimum of two or more genres that are blended, interwoven and thickened to strengthen, improve and code the data (Ellingson, 2009:4). To further strengthen the trustworthiness of the research findings, the technique of member-checking was employed, where participants can verify and confirm the accuracy of the information they supplied during interviews and other data-collection methods. This complies with accepted ethical research practices where participants can correct, add or remove data during the checking process.

1.11 Ethical requirements

During all phases of the research sensitivity to ethical issues were adhered to. Henning *et al.* (2005:73) point out some fundamentals of ethical responsibilities, such as confidentiality, anonymity, cessation of involvement and fair participant selection. Involving participants, gathering personal information and requesting considerable time on their part need to be considered (Creswell, 2007:44). Participant confidentiality and anonymity should be maintained and they also have the right to withdraw from the study at any stage if they wish to do so. Importantly, participants are involved in reviewing and correcting information gathered, in order to ensure an accurate reflection of what they said. There should also be a collective account of the contributions of all the participants and not of any individual in particular.

Neutrality on the researcher's part is essential in the interview or any other data-collection processes. While eliciting information from participants, they should never be given an opinion or be influenced in any manner to give certain responses. Rule and John (2011:112) encapsulate the points mentioned in three standard principles, namely personal autonomy (self-determination), non-maleficence (do no harm) and beneficence (for the public good). Goals not directly declared but reported on in published findings can create distrust on the part of the participants and can affect further research.

All participants in this study were given a written declaration in which the purpose of the study was clearly stated and an assurance given that the common practices and principles regarding research ethics would be adhered to. The declaration form also included my contact details, the date and signature of the participant (Addendum A). In addition, the completed ethics application form required by the North-West University was presented to the ethics committee and the clearance number was stated in the dissertation (Addendum B).

1.12 Structure of this dissertation

In Chapter 1 the introduction and purpose statement were described while Chapter 2 deals mainly with a literature study of aspects concerning TCL. Chapter 3 described specific facets of TCL that provide background information to the reader. The research

design was unpacked in Chapter 4 and the findings that emerged from the data were illuminated in Chapter 5. Finally, the discussion and conclusion of this dissertation were presented in Chapter 6.

CHAPTER 2

LITERATURE REVIEW

2.1   Introduction

The focus of this chapter is to discuss research literature about the lasting presence of TCL in music education. A concise description of the historical overview of TCL, its external examinations boards and role-players give the reader the necessary background to follow the arguments that are crucial to an understanding of TCL's influence in Johannesburg, assessment and teaching and learning.

The lay-out of the chapter can be summarised as follows:
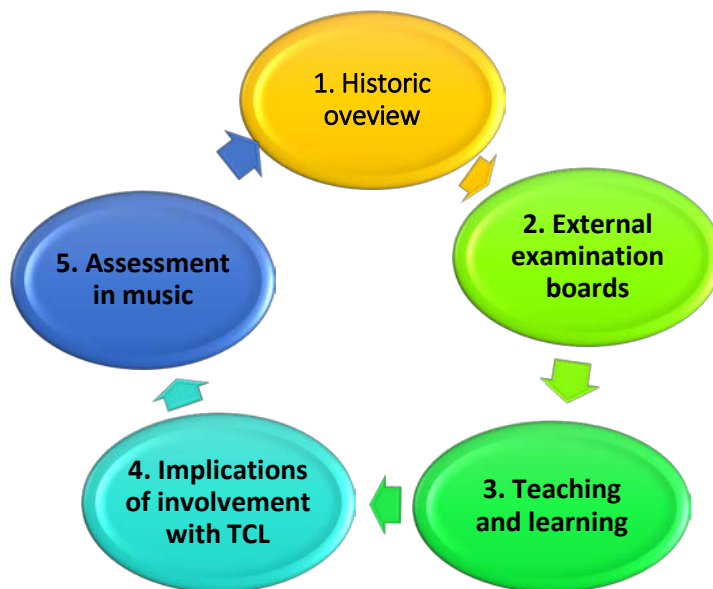
Figure 4: Lay-out of Chapter 2

2.2   Engaging in the literature

Geographically the study was restricted to the Johannesburg region, and the challenge encountered centred on the lack of availability of primary sources on the subject field and was managed by directing reading about the topic in order to expand the boundaries. The aim of engaging in a literature review was to blend the past, the present and the future in order to create something new in the form of contributing to the body of knowledge in the field (Trafford & Leshem, 2008:83). Including those

frequently quoted and essential works in the literature, they can be enhanced further by drawing on information provided by references, footnotes and literature lists (Trafford & Leshem, 2008:71).

In order to expand the existing literature on this research topic, information was gathered about closely-related fields of study, such as assessment in music, music education, the colonial legacy and the presence and influence of the British and local external examination boards. Secondary sources cited in the sources also supplied adequate information, however, these largely supplemented the primary sources and did not contribute to new knowledge in the field. Supporting sources were readily available and produced a wealth of up-to-date information in the form of published articles, journals, documents, numerous examination booklets and recently updated websites.

The three mentioned bodies of sources were synthesised to serve the purpose of my research project, ultimately creating an element of uniqueness which should contribute to the body of knowledge in the field. Analysing and synthesising the literature in an objective manner was achieved by employing the preview, question, read and summarise (PQRS) method which allowed for an in-depth engagement with the literature (Cronin *et al.*, 2008:40). The process in this investigation was extended by following subsequent stages as represented in the following table (Trafford & Leshem, 2008:76). The process employed provides legitimacy to the selected sources and the theoretical perspectives formed.

Stage	Description
Summary of sources	This stage involves an overview of the past and highlights individual contributors and historical antecedents in the field of study. The literature was searched in order to identify sources that relate to the topic and methodology involved.
Synthesis of sources	This stage identified and clustered sources and provided an explanation of their temporal relationship to one to another by identifying trends in meanings and significances in their respective works.
Analysis of sources	This stage involved a critical evaluation of the sources and their appropriateness to the contemporary context of the research. The aim was to prevent adopting theoretical perspectives based on circumstances that no longer exist. These sources may be cited for their contribution to the corpus of literature, however, their limited explanatory power should be acknowledged.
Authorizing the text	The final stage emphasised the relationship between the research topic and the available sources. The author can locate his own work within the traditions of the discipline and its significant extant literature. It supports, confirms, develops, differs from, extends and/or departs from the available corpus of knowledge.

Table 1: Stages in exploring the literature (adapted from Trafford & Leshem, 2008:76) categories in order to uncover the enduring presence of TCL

Figure 1 illustrates a division of the main body of the literature review into five broad in music in Johannesburg. By employing a thematic [8] approach, it allows for consistency and continuity by outlining each theme and relates it to the ensuing one (Cronin, *et al.,* 2008:43). This progression traces TCL's historical roots and its enduring presence in music education globally, spanning more than a century and

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[8]   Some authors like Cronin *et al.* (2008) refer to a thematic approach. In this research I use thematic and category interchangeably.

resulting in an infrastructure of service providers in the present day. Since it will not be feasible to investigate TCL as an external music examination board in isolation, comparisons are made to ABRSM and UNISA which together with TCL, form an influential trio on the South African music education landscape.

Assessment is the heartbeat of TCL and underpins its philosophy of progress in music by means of a tightly graded system. The examination board's mode of operation under the auspices of the central office in London, is an interplay between the local area representative, practitioners, learners, parents and the external examiner, which culminates in the awarding of certificates to successful candidates. The impact TCL has on music education is evident in the teaching-learning ethos which emerged with the advent of contemporary music styles in music education (Green, 2002:209-210), and the perceived negative and positive impact that involvement with the examination board has, thereby comes into focus.

2.3   Historical overview

Reconstructing and investigating the historical context of a case requires some digging in order to expose what lies beneath a case and an organisation's following of certain practices. The original reasons for their introduction and who introduced them, will assist in why and how they operate in the present (Rule & John, 2011:14). Of significance are South Africa's colonial past and the resulting presence of the British graded external examination system in music education, which has endured for more than a century. An understanding of the heritage from where external examinations in music emerged is necessary, which leads to a greater understanding of the positive and negative effects of colonialism and of five centuries of Africa's contact with Europe (Akrofi & Flolu, 2007:155). For the purpose of this literature review, three distinct strands have been identified, tracing the early years, the colonial inheritance and the recent history of TCL.

During the first half of the nineteenth century, the Industrial Revolution brought about profound changes and social upheaval, and in the context of this investigation, gave

rise to the birth of the external music examination system during 1879 (Smith, 1995).[9] With a demand for workers to manufacture goods on a large scale, employers started seeking those holding certificates. With a growing interest in music and pressures on schools to be publicly accountable, the national conservatories took it upon themselves to set up local music examinations, in order to counter the poor quality in other sectors. The author elaborates by stating that the year 1879 saw a parliamentary bill drafted which called for teachers to be registered and qualified, also in a subject like music. The "very British" institution of grading music into an examination system was born and for more than a hundred years since, the Royal Schools of Music have been a strong force in music education. Initially their presence was felt in the then British Empire, and Trinity College London, as it was initially known, established centres in South Africa, India, Ceylon and Australia during 1881. The Trinity College of Music, London acquired their name in 1904; however, their activities can be traced as far back as 1872.

In South Africa the Trinity College of Music London continues to operate in a unique environment, with social, political and deeply cutting reforms on the education front. The ties that the country has with Britain through its colonial past have also cemented the external examination boards into the music education system. South Africa has been the subject of major reforms since 1994, in especially the education sphere, after the abolishment of apartheid. These changes have impacted directly on music education as well. There has been a tussle between Western and African people about the traditions in music education, each having divergent approaches of music making, its preservation and the manner in which it is transferred in terms of learning (Primos, 2002:12). TCL embraces Western notational systems and styles, also within their innovative addition of Jazz and Rock & Pop examinations during 2012 in partnership with leading publishers Peters Edition London and Faber Music (TCL, 2015-2017).

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[9] Ronald Smith was an advisor in music education to the government in the UK and also held the position Chief Executive of the ABRSM for a decade (1983-1992). He notes that the global success of the external examination boards is built on a foundation of integrity and providing a credible yardstick for amateur and professional musicians. Smith's contribution to music education is acknowledged by Wright (2012).

The following table highlights some of the important milestones in the history of TCL:

Year	Milestone
1872	Establishment of the Church Choral Society and College of Church Music for the purposes of teaching, practising and testing. This later became the Trinity College of Music.
1877	Trinity College London established to conduct music examinations for external students.
1879	Examinations are conducted in 200 centres in the UK.
1881	South Africa, India, Ceylon and Australia become examination centres.
1904	The name Trinity College of Music London adopted.
1913	Trinity College of Music presents 32,987 candidates for diploma and certificate examinations.
1921	A total of 53,180 examinations are registered.[10]
2004	The Trinity Guildhall examination board formed after a merger with Guildhall School of Music and Drama.
2005	Trinity Laban Conservatoire of Music and Dance formed, with the names Trinity College of Music (for music) and Laban for dance.
2012	Trinity College London becomes the new brand name after a review and currently offers the board's performing arts examinations.
2015	New updated syllabi are introduced (to be valid till the end of 2018) for instrumental grade examinations in Classical, Jazz and Rock & Pop genres. A new certificate for music educators (CME) is included.

Table 2: Milestones of TCL (adapted from https://www.trinitylaban.ac.uk/about-us/our-history/timeline-trinity-college-music)

The colonial legacy has prevailed in sub-Saharan countries where English is used as the language of instruction and an example is the influence of the Christian church on the tradition of hymn singing (Primos, 2002:1-4). With its homophonic texture and SATB harmonisation style, British colonialism has put its stamp on music education in

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[10] There is a big gap between 1921 and 2004, however, the idea of this table is to focus on specific milestones about the historical development of TCL and not on detailed changes.

Africa and their external examinations system is currently widely supported in South Africa. This Western style graded learning system also provides teachers with a vehicle to qualify themselves and can be followed at tertiary level as well.

The establishment of the external examination boards aimed locally at providing corrective training in the Western practices of music theory, and by 1948 the external examinations were also being offered by UNISA (Lucia, 2007:166). Music theory as a prerequisite for practical examinations is a result of nineteenth-century music pedagogy inherent to the external examinations of London-based conservatories (Lucia, 2007:166). The colonial influence in South Africa or "the hegemony of music theory's influence" as it has been labelled (Lucia, 2007:177), resulted in many text and workbooks originating from North America, Britain and locally produced books, to support the graded examination system. Throughout decades of colonialism and apartheid, this successful system has remained surprisingly resilient and unchallenged, and has furthermore endured in the post-1994 era as a basis for teaching music theory in schools and tertiary institutions in South Africa.

2.4   Examination boards

In an article investigating the colonial influence on music education in Ghana and South Africa, it is echoed that despite decades of educational transformation, the British external music examination system has been firmly entrenched (Akrofi & Flolu, 2007:146-154). As a result, the Western staff notation and functional harmony traditions also have an enduring legacy and the external examination system is predominant. South Africa was the last country in Africa to gain independence and British colonial rule ended in 1961 after which legislated apartheid was enforced, only ending with democratic elections in 1994. Attempts to reform music education since has seen little change at secondary and tertiary levels, with focuses mostly in primary and junior secondary schools. At matriculation level, there is an unambiguous slant towards the study of Western music theory, historical trends such as the romantic period, form and analysis and the piano, recorder or an orchestral instrument. Relatively few students enrol for examinations offered by the ABRSM, Trinity or UNISA as a substitute for matriculation music, or to obtain Grade 5 music theory which is a minimum requirement to enter for study at university level (Akrofi & Flolu, 2007:146-154).

TCL's Grade 7 practical requirement combined with the Grade 6 music theory examination can be substituted for matriculation music as an eighth subject, as reflected in a Western Cape Government Circular (South Africa, 2013), which is evidence of the re-entrenchment of the Eurocentric base, which favours the Western style tradition of music notation and genres in local music education (Harrop-Allin & Kros, 2014:70). At present TCL supports the music education of about 600,000 students locally and abroad, offering accredited assessments in graded and diploma examinations spanning teaching, performing, composing and music (Trinity College London, 2016). From July 2012 all the board's examinations have been offered under the Trinity College London brand, discontinuing the Trinity Guildhall name which was acquired in 2004 (Trinity College London, 2016).

2.5   Teaching and learning

TCL has a presence in global music education, impacting on the ways that teachers teach and then, by implication, also on how learners learn (Wright 2012). The creation of a new category of musician, the "professional-amateur" has been identified, encompassing the study of music by the student as a way of life and for the sheer love of it, but who is also serious about practising like a professional (Bernstein, 2002:186). Traditionally individual instrumental tuition has been based on a passive learning model, where there is a minimum of engagement in discussion between teacher and pupil (Hallam & Bautista, 2012:667). The authors state that this has led to rigid methods of instruction with the possibility of equally effective alternative methods not considered. Another perspective on teaching and learning has been provided by Primos on how music happens in the African tradition (Primos, 2002:7).

2.5.1 Lucy Green's approach

The inclusion of the Rock & Pop syllabi by TCL during 2012 brings the way popular musicians learn and by implication are taught into focus. Too much emphasis on notation and music theory leads to a situation where learners will 'know how' to name things but not 'know how' to use and apply meaningfully what they have learned, resulting in learning 'nothing at all' (Green, 2002:205-207). Included in classical instrumental tuition will be significant segments of music theory, as reflected in the graded syllabi of the external music examination boards.

Lucy Green has played a major role as a music educator to point out the need for a fresh look at how popular musicians learn (Green, 2008:10). In her research about how popular musicians learn, she investigates as to how skills and knowledge are required informally as opposed to the study of music in formal music education. Popular musicians learn a new piece in an informal learning environment primarily in an aural fashion, before engaging music theory in the process or divorcing theory from the actual listening experience and practical application. This should also apply when learning music theory in a formal learning setting, where rudiments can be taught by engaging practical music followed by the actual writing down of the procedures. Findings in the research that Green has done, suggest that these musicians are mostly self-taught, learn by experimentation and in an unordered random fashion. This poses implications for music educators when assessing the performance of popular music, calling for a review of traditional assessment methods (Green, 2008:67).

The learning styles of young musicians have been significantly influenced by the graded examination system, with teaching strategies in the classical field developing alongside it. Green (2002:209-210) states that the existence of sophisticated assessment models, such as those used in Britain and elsewhere in the world, has resulted in the tendency to teach instrumental music in formal music education alongside these models. Although there has been a strong emergence in musicology about the study of popular music and informal music education, the pedagogy of Western classical music has dominated the best part of the twentieth century in formal music education. This tradition produces qualifications that can be obtained through the study of structured curricula and syllabi with systematic assessment procedures, such as what the graded examinations offer (Green, 2002:4). In the UK the graded system has dominated within instrumental teaching and teachers who have most likely followed this route themselves direct their students through an explicit curriculum and are willing to enter them for examinations. With the increased globalisation of education and the major influence of the internet in this sphere, music education has become diverse and available to many. Green (2002:3) identifies jazz, popular and traditional music as music being outside the Western Classical music sphere.

2.5.2 Alternative teaching approaches

Hallam (2012:654) echoes the above by stating that the 'ideal' manner in which a person learns to play an instrument does not exist and that numerous routes will possibly include a combination of methods, such as

- teaching themselves
- learning from recordings
- engaging self-help tutors
- participating in community practice activities
- experimenting in a trial and error fashion through informal learning
- repeating, listening and emulating
- involvement in individual or group tuition
- using technology assisted learning such as computer software, the internet and interactive technology.

Tapping into the music tastes of contemporary society, TCL has developed and included the Rock & Pop syllabi in their range of qualifications. From 2012 candidates can also enrol for a teaching or performance diploma in Rock & Pop, in addition to the range of qualifications offered in the classical, jazz, music theory and composition fields (Trinity College London, 2015-2018).[11]

The following keywords define the nature of TCL as an external examination board:

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[11]   The Rock and Pop genres accounted for most of the sales of digital music albums in the USA during 2014 (113 million units) in contrast to a decline in sales in the classical genre, dropping from 13 million units during 2008 to 7.5 million in 2012). The Nielsen's annual Year End Music US Report gives a summary of consumer insights for 2015, which includes traditional album sales, streamed songs and track downloads. The total consumption is reflected as a percentage, with the classical genre at 1.3% (1.4% during 2014) and Rock & Pop combined at 40.2% (43.9% during 2014).

Figure 5: Keywords defining the nature of TCL

TCL is by nature an examinations board driven by on-going assessment supported by Western-style syllabi, structured examinations and different bands of achievement, which translates into certificates being awarded (Trinity College London, 2016). The content of the TCL's syllabi deserves some discussion, since it determines the structure of the assessment and contributes towards its appeal for prospective students and teachers in terms of diversity across different genres and the choice of repertoire for instrumental music tuition.

The syllabi provide a structured system of learning and hence a structured teaching approach. Learning is spread over time and concepts are revisited over months and years across the grades, in both the practical and theoretical syllabi of the TCL (Trinity College London, 2016). The spiralling approach, where learning takes place over time is in contrast with a blocked or massed approach, where cramming for short-term performance is possible. This space learning concept where the basic facts of a subject are introduced and more and more detail added as the student progresses, was proposed by Jerome Bruner[12] whose theories on cognitive development have been influential in education. Concepts which are revisited across the first five grades in the music theory syllabus of TCL have been isolated in the following example as an illustration of the spiral curriculum concept (Trinity College London, 2010:9-15).

- rhythm: a cumulative progression from simple, to compound to irregular time signatures across five grades;

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[12]   Jerome Seymour Bruner is an American psychologist who has made significant contributions to the field of educational psychology. Advanced by him during 1960, the spiral curriculum is predicated on cognitive theory where new learning is put in context with the old information (Bruner, 1996). He also uses the metaphor of "scaffolding" where an expert and novice work together (Wiggins, 2015:16, 17).

- pitch: a cumulative progression from major and minor scales with one sharp and flat as key signature to two, three, four and five sharps and flats; and
- musical words and symbols: a cumulative progression in complexity of the concepts originally introduced.

2.6   Implications of involvement with TCL

Some by-products resulting from the involvement with TCL in music have been identified in the literature and the following discussion highlights these. In order to survive and thrive, implementation of its programme can only happen in a certain context and under certain conditions. This would involve such factors as the accessibility to funds and certain pupil and teacher attributes. Ross (2009:482) states that pupils will have to achieve a suitable level of proficiency in order to be technically competent to enter for a particular grade examination. Individual instrumental tuition requires the expertise of a teacher and the costs associated with that, supporting the notion that music education is elitist[13] and exclusive, reserved for the talented only (Jacobs, 2010:70). Ross also reiterates that benchmarking against international standards is an important cornerstone of the external examination system (Ross, 2009:475).

- Financial implications

TCL external examinations can be done at a specified fee at one of the centres countrywide and the financial implications are significant for participants (Lucia, 2007:182). Fees to enter for an examination, receive individual tuition, acquiring books and an instrument, in addition to instrument maintenance costs, place participation out of reach for the majority of the South African population. As society has become more affluent in the Western world it has opened up opportunities to be able to learn a musical instrument (Hallam & Bautista, 2012:667). Music education has been denied

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[13]   For the purpose of this study the term elitist is used in the context of the affordability of participating in the TCL examination and the exclusive nature of the syllabi in terms of the slant towards Western genres and music notation. Music education and especially individual instrumental tuition has long been seen as the domain of affluent private institutions and for a selected talented few.

to many in South Africa not only because of apartheid policies, but also in view of the high cost of the subject, relegating it to a low priority level (Jacobs, 2010:135).

All educational institutions, including independent schools, demand an additional fee for individual instrumental lessons. Students require individual instrumental tuition on a solo instrument, mostly provided by peripatetic teachers requiring remuneration (Jacobs, 2010:199). Music books, instrument hire and maintenance add to the expenditure. It is therefore not surprising that the independent schools are the domain of the external examination boards, in addition to the more affluent government schools receiving subsidies to maintain their extramural programmes. Jacobs adds that the other route to follow will be to receive tuition at a private studio, which can be even more costly, since they do not rely on subsidies from external sources. External examination fees have also increased significantly over time and the total cost of obtaining a specific grade can be significant.

- Elitist

The elitist label that has been attached to participation in music as a subject and the resulting participation in the British external music examinations, have led to poor support for the subject (Jacobs, 2010:34). The notion that music is a talent subject, reserved for only the most privileged, talented and dedicated, has contributed to attaching an elitist label to it. The ideal of music education as an all-inclusive and multicultural activity accessible to all, has not fully materialised and little of the post-1994 momentum to reform the subject locally seems to have remained (Harrop-Allin & Kros, 2014:70). Supporting this, Philpott and Plummeridge (2001:158) state that music education is essentially elitist, requiring the additional realm of costly individual instrumental tuition in order to achieve its aims. In addition, the academic essence of the subject has been trivialised and there has also been a low status awarded to the teaching of Western classical rudiments and theory (Akrofi & Flolu, 2007:150-154). With the colonial inheritance of the external music examination boards such as TCL enduring in South Africa and Ghana, the author argues that it is not so much a matter of choosing between indigenous African music and Western music, but selecting from both in order to create new systems and meaning. Well-planned Africa-orientated and

multicultural music education programmes can be placed on an equal footing with Western-based music education (Akrofi & Flolu, 2007:143).

The Grade 7 TCL level required for the practical component of Western instruments for the matriculation examination, places the subject out of reach for most, which has resulted in low student participation levels and threatening the survival of the subject. Cementing the elitist notion is the belief that music educational programmes do not warrant financial support, since they are for a marginal group of students, reserved for only a talented few (Elliott, 1995:299-300). The author elaborates by adding that there is a belief among stakeholders, such as school administrators and politicians in any given community, that music education programmes do not warrant support because only a marginal group of "talented" pupils benefit from music education (Elliott, 1995:299-300). Music ability is seen as something that very few are blessed with and music-making is fundamentally inaccessible to most students. However, Elliott argues that with the guidance of a competent music teacher, there is nothing that withholds most children from learning to make and listen to music at a competent level.

- Exclusivity

The Eurocentric nature of the TCL syllabi with its emphasis on Western music notation and favouring the playing of Western musical instruments has prevailed in formal music education in South African schools. Primos (2002:6) reaffirms that until the dismantling of apartheid, the focus has been on the study of Western classical music, available to white learners, which cemented the exclusive nature of the subject. Music as a matriculation subject relies heavily on substantial technical proficiency on an instrument and the ability to notate music. The writing of SATB style harmony and harmonic analysis is, for instance, required in the written section, if a candidate opts to select the Grade 6 music theory requirement as an external option for matriculation music (Jacobs, 2010:42).

- Accountability

In an in age where stakeholders demand accountability in education, music education needs empirical support of student assessment to continue the practice of music making and enjoyment to learners (Russell, 2015:369). As a result of public demand,

the assessment process in educational programmes is increasingly under the spotlight and external examiners provide legitimacy to them (Ross, 2009:475-476). Other authors have also identified the growing demand for accountability in education from the public and stakeholders such as teachers, pupils, parents and curriculum designers. Assessment provides evidence that a subject has validity and that it deserves an important place in the curriculum. Globally, governments link educational performance with economic growth and the purpose of assessment is to maintain so-called high standards in teaching, learning and ultimately public accountability (Murphy, 2007:362). Summative assessments contribute towards providing accountability for learning, assist policy-makers and, moreover, result in the reflection process between student and teacher: what can be done differently in the future in order to improve? (McNiff, 2002:9).

- Benchmarking

TCL qualifications are acknowledged globally and there is a built-in element of international accreditation. The element of benchmarking offered, ensures the continued quality of local standards against international standards in music education. There has been an increased level of co-operation between TCL and different sectors within education in South Africa, notably in the option to offer specified grades as an eighth subject for matriculation. TCL has registration with the SAQA (South African Qualifications Authority) and teachers wishing to hold a position at a school may present a minimum of an Associate Trinity College London college (ATCL) to register with SACE (SACE).

The presence of an external music examination board results in a social support system in order to meet the aims of the clients and service providers (for example piano tuners, bookshops, instrument factory, instrument sales and maintenance, etc.) involved in its infrastructure. This ranges from the employment of music educators, the suppliers of books and instruments and the involvement of representatives in the administration of the examinations at local centres (Ross, 2009:481).

2.7   Assessment in music

Music examination boards and the question of assessment are intrinsically bound together; therefore, a study of the one will necessarily have to include the other. TCL's slogan of placing "the candidate [...] at the heart of our focus" is supported by its graded instrumental examinations, which focuses on assessments skills, designed to help students progress (Trinity College London, 2015-17). The IEB in its mission statement advocates that "assessment drives teaching and education" and allows specified TCL practical and theoretical grades to be substituted for music at matriculation level in South Africa (IEB, 2011). They emphasise the importance of the validity, reliability and fairness involved in the assessment process. Smith (1995) states that severing ties with formal assessment should only be contemplated when the education system can provide with clarity which methods that are valid, appropriate and responsible should replace them. The primary function of assessment is not to assign grades but to provide accurate and constructive feedback in order for students to know how they are meeting challenges in relation to required standards, or otherwise (Elliott, 1995:264). Smith (1995) proposes that the question is not whether to assess or not to assess, but which form the assessment should take in order to ensure future progression in learning. Assessments[14] are prominent in the ranking process required by institutions to determine musical achievement in competitions and examinations and ask for as much accuracy and objectivity as possible (Russell, 2015:360).

A review of the body of literature concerning assessment in instrumental music spanning over two decades (1995-2015) points to an on-going debate about the challenges associated with it. The views of Ronald Smith (1995) and his offering of solutions to address the matter of subjectivity complicating an assessor's judgement, are echoed by Russell, who two decades later yet again identified the need to construct a model to maximise objectivity in the assessment process (Russell, 2015:360). The prevailing challenge about the objective and subjective elements in assessment is evident in the views of authors such as Elliott (1995), Colwell (2002), Green (2005), Booth (2009), Fautley and Colwell (2012) and Russell (2015).

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[14]   According to Mbembe (2016) there is currently a "mania for assessment" that infiltrates the education institutions.

The term 'assessment' is often used to describe all methods of testing and assessment and is also used as a synonym for 'evaluation' (Clapham, 2000:150). In the USA and Spain assessment and evaluation may be used interchangeably, while in the UK assessment is about making judgements about students' achievement in terms of outcomes and the value attached to their music-making. Evaluation on the contrary is seen as making judgements about systems and programmes (Fautley & Colwell, 2012:476-79). Booth (2009:168) distinguishes between the two processes by describing the term assess as "to sit beside" and evaluation as "to distance yourself". The assessment[15] process gathers information about a student's achievement, from which there is a direct benefit in the form of constructive feedback (Elliott, 1995:264). He describes the evaluation process as one constructed from the accumulated results of continuous assessment and other summary procedures such as curriculum evaluation.

Achievement and progress through assessment are a *fait accompli* when participating in the TCL's incrementally graded examination system. Progress and assessment go hand in hand in the educational process (IEB, 2011). Russell (2015:368) views assessment as an important process in music education and the absence of it in the general performing arts discipline will create an intellectual vacuum which will be detrimental to the improvement of pedagogical practice in the arts. Assessment should not hinder teaching activities but enhance musical development and the process should have appropriate procedures, based on educationally sound principles. This is supported by Booth, who states that assessment is a natural and authentic outcome of the artistic process involving documentation, reflection and evaluation (Booth, 2009:167-168).

Smith (1995) states that traditionally there has been a negative emotional response to assessment in music, due to the perception that the purpose is to eliminate those considered unsuitable to pursue education in instrumental music. He says that some view it as sheer madness to assign a numerical equivalent or grade to a musical performance, opposing the view that to avoid assessment and remain assessment

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[15]   Assessment is not synonymous with evaluation for the purposes of this study but rather defines itself as the process of gaining information about a student's achievement aligned with certain outcomes and attaching a value to them, usually in the form of a numerical number or symbols (Clapham, 2000:150).

illiterate will be professional suicide. Elliott's (1995:304) view is that grading and testing are so closely tied to the various functions of schooling, that to discard them would be equivalent to the abolition of the public school system itself.

- AMPQ model

Empirical research conducted by Russell resulted in the AMPQ measure which is a successful model for performer-controlled factors[16] (Russell, 2015:368-9). The aim of the study was to explore performance factors that influence the assessment of solo music performance quality on a hypothesized model. By synthesising findings in relevant literature, logic and time precedence, the resulting AMPQ model establishes the importance of technique and musical expression as the underlying structure allowing for an objective assessment of performance quality. Russell's model proved to be successful in terms of its stability in heterogeneous instrumental environments across voice, brass, string, woodwind instruments.

- External examining

Smith (1995) proposes that identifying and isolating the criteria that can be marked objectively to be a good strategy. However, this leads to analytical marking, which results in a rather mechanical approach which can possibly distort the final result of the assessment. In support this argument (Smith, 1995) states that given objectives in instrumental performance can only be achieved by solving technical problems and without the ability to gain enabling skills, no meaningful musical expression or growth will be possible.

Both Russell and Smith acknowledge the challenge that an examiner faces in terms of balancing the technical and aesthetic components when assessing a musical performance. Results of the AMPQ[17] study conducted found that performers with greater technical proficiency are able to effectively express themselves through a

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[16] Factors inside and outside the influence or control of the performer are identified as 'non-performer controlled' such as mode and harmony and 'performer controlled' such as tone, articulation, dynamics, tempo (Russell, 2015:363).

[17] By conducting empirically supported research in which prominent features were selected by abstraction, Russell developed the AMPQ (aural, musical, performance and quality) measure which objectively assesses a student's performance on two interdependent components identified, namely technique and expression.

musical instrument (Russell, 2015:367). The results confirm that deficiencies in technique will influence the assessments of the overall quality of a musical performance.

In order to address the challenges that assessors face to improve inter-rater [18] reliability, it is necessary to establish the level of subjectivity and objectivity employed in the assessment process (Murphy, 2007:372). Regardless of their format, performance assessments aim to provide information to assist future learning; however, the reliability of these assessments has been moderate (Russell, 2015:360). The AMPQ model can assist in increasing the accuracy and consistency in the assessments of solo instrumental performances and identify areas of deficiency which aim to focus diagnostic strategies (Russell, 2015:368-9). The paradigm also remained stable during the research into heterogeneous instrumental environments such as voice, woodwind and strings and brass instruments. The performer controlled and non-performer controlled concept was extended to ultimately create a solo performance model. Defining factors in any musical performance identified in both the technical and musical expression components in established research are tone, rhythm, intonation, articulation, tempo, timbre, dynamics and interpretation (Russell, 2015:363).

The above aspects result in the successful training of a musician. Valerie Ross (2009) has done extensive research about the integration of competence, assessment, motivation and the targets that should be achieved.

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[18] Inter-rater (inter-judge) reliability points to the ability of an assessor to reach the same result achieved by other assessors while intra-rater reliability indicates an assessor's ability to consistently make the same judgement in similar circumstances (IEB, 2015:6).

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Competence  →  Acquisition of technical efficiency
   ↓
Assessment  →  Monitors and records development
   ↓
Motivation  →  The reason or desire to achieve goals
   ↓
Targets     →  The aim or goal to be achieved
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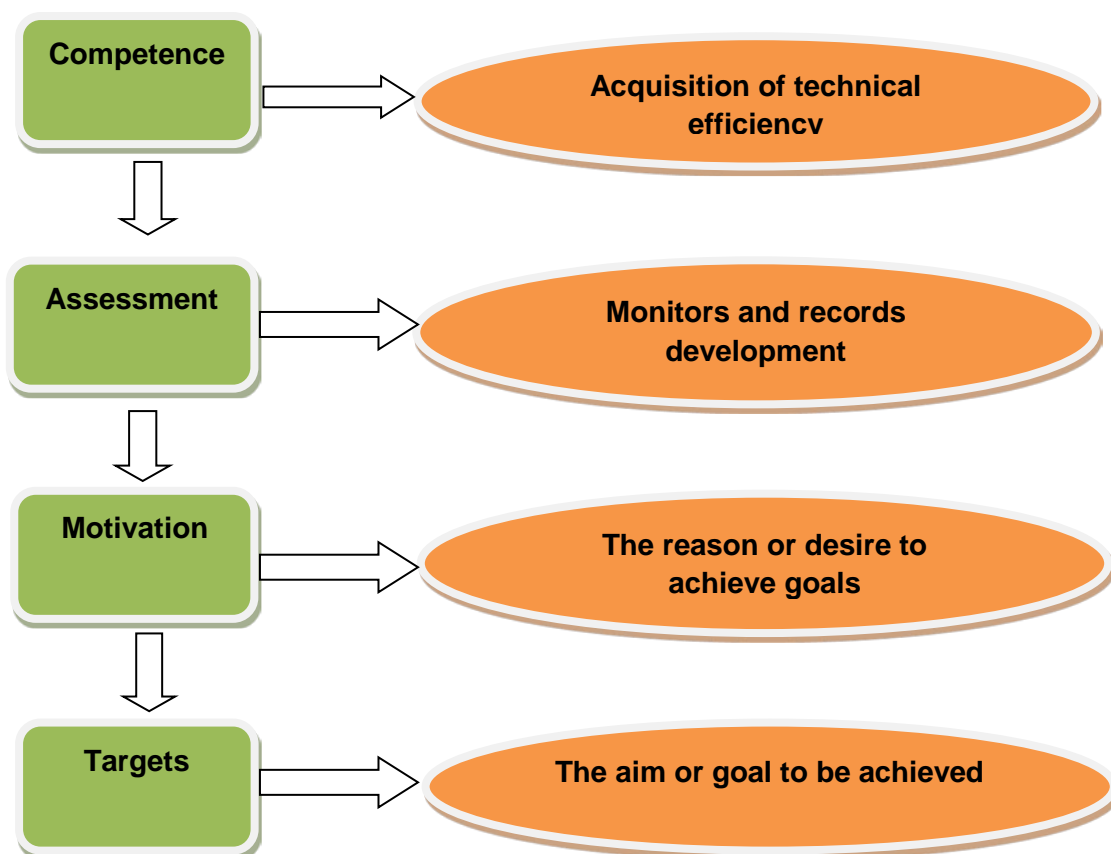
Figure 6: The process of training a musician (Ross, 2009:482)

Engaging external examiners is a common practice and indeed fundamental in the graded music system and their role in assessment dates back to 1877 when the first such examinations were conducted by the Trinity College of Music. External examiners play an integral role in support of established quality assurance systems and policies at a macro level, since their expertise is required for different occasions. They function in diverse situations and therefore play a transformative role (Ross, 2009:481).

The tasks of externals examiner are multi-dimensional since they work under bounded timelines, and in differing situations and at various levels. They should be knowledgeable, accountable, discreet, unbiased and professional. They provide valuable feedback to teachers, policy makers and accreditation boards, having a collective contribution and impact on musical standards (Ross, 2009:474)

Levels on which external examiners operate:

- public music examiners;
- specialist music examiners; and
- institutional music moderators.

At present TCL is recruiting more external examiners due to the growth of the board internationally (Trinity College London, 2016). In order to qualify, the applicant must fulfil a wide range of criteria, including the ability to examine a wide range of candidates entered for grade and diploma examinations and a willingness to be involved in teacher development. Specialisation in the Rock & Pop or classical and jazz genres is essential and experience in a broad range of related skills such as music teaching is included.

TCL has developed a diagnostic marking scheme which aims to assist the candidate and teacher in the learning process as they progress together through the grades. They support the candidate's individual achievements, are pointers towards future growth and contribute towards achieving institutional awards. They are 'tangible assets' and a quality document supported by an external expert who validates "best practices" in the process of benchmarking (Ross, 2009:482). As education has become increasingly globalised, music institutions seek validation of their educational excellence and localised achievements are benchmarked against international standards. Music certificates awarded for the graded music examinations are accredited by the UK Qualifications and Curriculum Authority (Trinity College London, 2016) and individual countries monitor this against their own national quality assurance agencies, e.g. the Malaysian Qualifications Agency (Ross, 2009:475).

With its popularity among music students globally, the graded music examinations have significantly influenced the learning styles of musicians. The teaching-learning ethos is covertly and overtly influenced by music examinations, fitting the aims of the clients and service providers (Ross, 2006:475). The infrastructure supports the suppliers of books, instruments and the staff involved in the administration of the examinations. Teaching and learning are influenced by the way assessments are done in terms of the weighting of the marks allocated to different categories in the assessment process.

Marking criteria can be viewed as something exclusively intended for the use of the examiner; however, it should be a useful tool for teachers and pupils alike, assisting in examination preparation and general musical progression (Holmes, 2013:8). An external examination's comments and marking can assist the teacher in the preparation of the pupil and act as a springboard for a balanced approach in teaching strategies (Holmes, 2013:9).

The examiner's influence is most strongly felt when generating the mark form, an important document and an essential component of the examination process (Holmes, 2015:1). This valuable document reflects the connection between the candidate, the marking criteria and the examiner, producing marks and comments about a candidate's strengths and weaknesses. It is not only a source of evaluative feedback on a candidate's performance during an examination, but also a "feed-forward" document, influencing future progress in the musical learning experience (Holmes, 2015:17). A well-rounded and reliable assessment should contain descriptive comments with matching marks, combining the effect of the positive and negative aspects of a candidate's performance towards the musical outcome. An analysis of report forms across instruments and grades over time also influences the development of future syllabi, by identifying trends in terms of the selection of repertoire which candidates enjoy learning and performing. The overt and covert roles of external examiner and their influence on teaching and learning is under recognised and should be awarded the status it deserves (Ross, 2009:482).

2.8   Other role-players

- The teacher

The introduction of the Rock & Pop syllabi in 2012 by TCL supports the emerging phenomenon of self-taught musicians within formal education. In this genre, students typically learn by imitating the sound and style of a favourite musician. Faultley and Colwell (2012:490-491) recognise the link between assessment and the manner in which teaching will direct itself towards the desired outcomes. They state that with informal musical learning becoming more prominent, new demands are made on teachers regarding the assessment of it. The teacher's approach involves removing

the barriers preventing students from achieving their goals and creating an awareness of what they are aiming for in terms of a product-based summative assessment.

Most people engaging in instrumental tuition will not pursue a career in music (Hallam, 2012:652) and this is confirmed by Zachary (2015:35-43) who states that similarly in the so-called "talent education" encapsulated in the Suzuki's method, the goal is not to create professional musicians and that competitive attitudes are discouraged. The method hinges on the practice of learning by the listening to and closely copying of recordings, rather than reading notation from the beginning, imitation is employed. Classical teachers may consider using the aural copying of music as in informal learning practices, where popular performers find 'their own voice' after an apprenticeship of closely copying or covering existing recording (Green, 2002:205-7). The development of self-taught musicians within the formal education system needs to be promoted in which the path to musical learning is through imitating the style and sound of a favourite musician in the jazz, rock and pop genres (Primos, 2002:7). The author establishes a link between this mode of learning and the learning of music in the African tradition, where the path of transference to the learner is by imitation and in an aural fashion.

The enduring mode of learning to play an instrument in the Western classical tradition has been established as learning in a one-to-one teaching situation. Despite the rise of learning in groups and student-led tuition, it remains typically a master-apprentice relationship (Creech & Gaunt, 2012:694-8; Hallam, 2012: 651). A sustained relationship is developed over time and the learner's feeling of being treated like an individual result in a deep level of commitment, allowing for the transfer of knowledge such as technical skills and interpretation. This is supported by Bernstein (2002:171) who views music education as a private affair between the pupil and teacher, the result of a one-on-one exchange. The role of the teacher is to interact with the pupil by employing a range of strategies to facilitate learning by enthusing, inspiring and providing an environment which provides both enjoyment and challenges. Enjoyment promotes motivation which will encourage practising and therefore lead to progress (Hallam & Bautista, 2012:667-669). The teacher should in addition offer feedback which should be specific in nature in order to inform future learning. Booth (2009:224) advocates that teachers are in the "motivation business" and that the success of a

lesson depends on them nurturing, motivating and assisting in the development of musicality. Teaching strategy will be informed by the context in which learning takes place, the demands of the curriculum, the form the assessment will take and the instrument involved. A personal teaching philosophy which includes an element of flexibility and the availability of a range of teaching strategies should adapt to the individual needs of the pupil.

- Student

In order to gain even moderate levels of competency on an instrument, practice and commitment are required and students need to develop self-motivation in order to develop metacognitive skills in order to become autonomous (Hallam, 2012: 653).

Studies in music are directed towards the development of performance skills (Jacobs, 2010:70) and participation in TCL examinations requires a certain achievement of proficiency at each grade level. In addition to the general academic demands on the pupil and the lure of other extra-mural activities, the rigours of learning an instrument present challenges in terms of available time, interest and energy (Green, 2002:199). The technical and musical demands of a specific grade may prove to be too daunting for the average student. In order to prepare a pupil for a specific grade examination, a competent, dedicated and experienced teacher with an interest in following the examination route, will be required. A high degree of accomplishment, such as the Grade 7 TCL practical level is required for matriculation music, placing it out of reach for average student (Jacobs, 2006:199). Unless lessons commence at an early age, there will be few opportunities to catch up (Hallam, 2001:71; Jacobs, 2010:199).

Hand in hand with the assessment process in music, is the notion that a high level of expertise must be achieved, which is not a realistic goal for the average student (Green, 2002:199). Instead, the development of a satisfactory level of competence is achievable, since it does not require the significant level of commitment and investment of time required when striving to become an expert. This argument was produced in the Cope project (1999) which addresses the idea of alternative means of achieving sufficient technique, leading to larger numbers of people being musically active. By means of observation and learning via the internet, pupils acquire technical skills in an informal manner.

- The parent

In the Western world affordability plays a crucial role in terms of access to individual instrumental tuition and parents need the financial resources to sustain the involvement of a pupil in the long term (Hallam, 2012:651-654). The author further states that the expectations, uncritical support and motivation from parents in conjunction with that of the teacher play a crucial role especially during the initial stages of tuition.

2.9   Conclusion

Through reviewing the available literature on TCL as an external music examination board, there was a progressive narrowing in on the research topic that made this project a practical consideration. This chapter employed an analytical exploration of the corpus of published works and the extended body of writing relating to the research topic, by assimilating the related information in books, academic journals, dissertations and electronic sources on the internet. After including some seminal and frequently quoted works, a different territory of the corpus was explored by reading about the subject in order to extend the boundaries of knowledge. By doing so, the familiar could be noted in a different light and provided an alternative manner in which to exploit the literature. The emergent themes in the literature formed the basis for the construction of a theoretical framework to guide the investigation and create a coherent and integrated research project.

CHAPTER 3

AN OVERVIEW OF TRINITY COLLEGE LONDON

3.1   An overview

The aim of this chapter is not primarily to present original research; however, it offers an important overview of TCL, ranging from its origins until its most recent activities.

Offering music examinations since 1877, when the above main building was completed, TCL has been an international examinations board, and a service provider of qualifications in communication skills at all levels, in English language, drama, arts activities and music. Students progress through a structured learning approach with relevant and enjoyable assessments at the various stages of their development, while teachers are supported by a growing international network, which provides access to quality education (Trinity College London, 2016). Under the patronage of HRH the Duke of Kent, KG, TCL has charitable status and was registered as an independent charity in 1992, with TCL dealing exclusively with external examinations and publications after it was created for that purpose by Trinity College of Music.

On 18 August 2014 TCL moved to the Blue Fin Building in central London in Southwark Street near the Thames River. This new building, also called The Trinity Laban Conservatoire of Music and Dance Building, has a modern open plan design. According to Chief Executive Sarah Kemp: "Trinity needed a new home — and one that reflects the strengthening of the Trinity College London brand and the fact that the organisation is now recognised as innovative, professional, and market-leading. We've found an environment that truly reflects who we are. A place we can be proud to call our home". (Trinity College London. 2014. Information and regulations. worldwide http://za.abrsm.org/en/about-abrsm/ Date of access: 2 Feb. 2015).

The company's hierarchy consists of directors and positions held at senior management level, such as those of chief executive and directors for academics, product management and development and publishing.

"The Trinity Laban Conservatoire of Music and Dance is internationally recognised as a leading school for music and dance training. The school has been ranked ninth in the world's top 10 music schools" (Trinity Laban Conservatoire of Music and Dance Version 2013/14).

The following table provides an overview of some of the countries and centres that TCL is involved in around the globe (Trinity College of London, 2016).

Continent	Country	Major centres
Africa & Middle East	South Africa	Johannesburg, Cape Town
	Botswana	Gaborone
	Namibia	Windhoek
	UAE	Dubai, Abu Dhabi, Sharjah
	Egypt	Cairo, Alexandria
Asia	India	Ajmer, Kolkata, Goa
	Malaysia	Kuala Lumpur
	Vietnam	Ho Chi Minh City
	Trinidad &Tobago	San Fernando, Port of Spain

Australasia	Australia	Canberra, Brisbane, Sydney
	New Zealand	Auckland, Wellington
Europe	Netherlands	Den Haag
	Italy	Rome
	Cyprus	Nicosia
North America	USA	Los Angeles, Baltimore, Philadelphia
	Canada	Vancouver, Montreal, Toronto
South America	Barbados	St Michael
	Bahamas	Nassau
	Cayman Islands	Grand Cayman
	Jamaica	Kingston

Table 3: TCL's global presence

TCL has conducted assessments in South Africa for more than a century and at present operates in 11 centres, including Johannesburg, Bloemfontein, Port Elizabeth and Cape Town, with additional centres in Namibia and Botswana. The examinations offered range from entry-level to diploma levels and the local Department of Education and tertiary institutions hold the qualifications in high regard. In addition to drama and speech, music includes assessments in the classical and jazz spheres, with the addition of the Rock & Pop genre which was included since 2012 (Trinity College London, 2012).

3.2 Functioning of TCL

The global operation of TCL in music operates under the umbrella of the central London office, which consists of an academic team providing support programmes such as the Virtual Learning Environment (VLE). Apart from being a registered charity regulated by the Charity Commission, the regulating bodies include among others the Office of Qualifications and Examinations Regulation in England and Examinations and Assessment (Trinity College London, 2016).

Services provided by the board include access to:

- Trinity's Complaints and Appeals Procedures.

- The National/Area Representative.

- The local Area Representative.

- Registered Exam Centres.

- The Business Development team.

- The local Area Services Plan.

- Trinity Online.

- Building Teacher Community activities.

3.3 TCL's functioning on a day-to-day basis

The primary function of each role-player is outlined in the following figure as a cycle of inter-connected and inter-dependent actions:
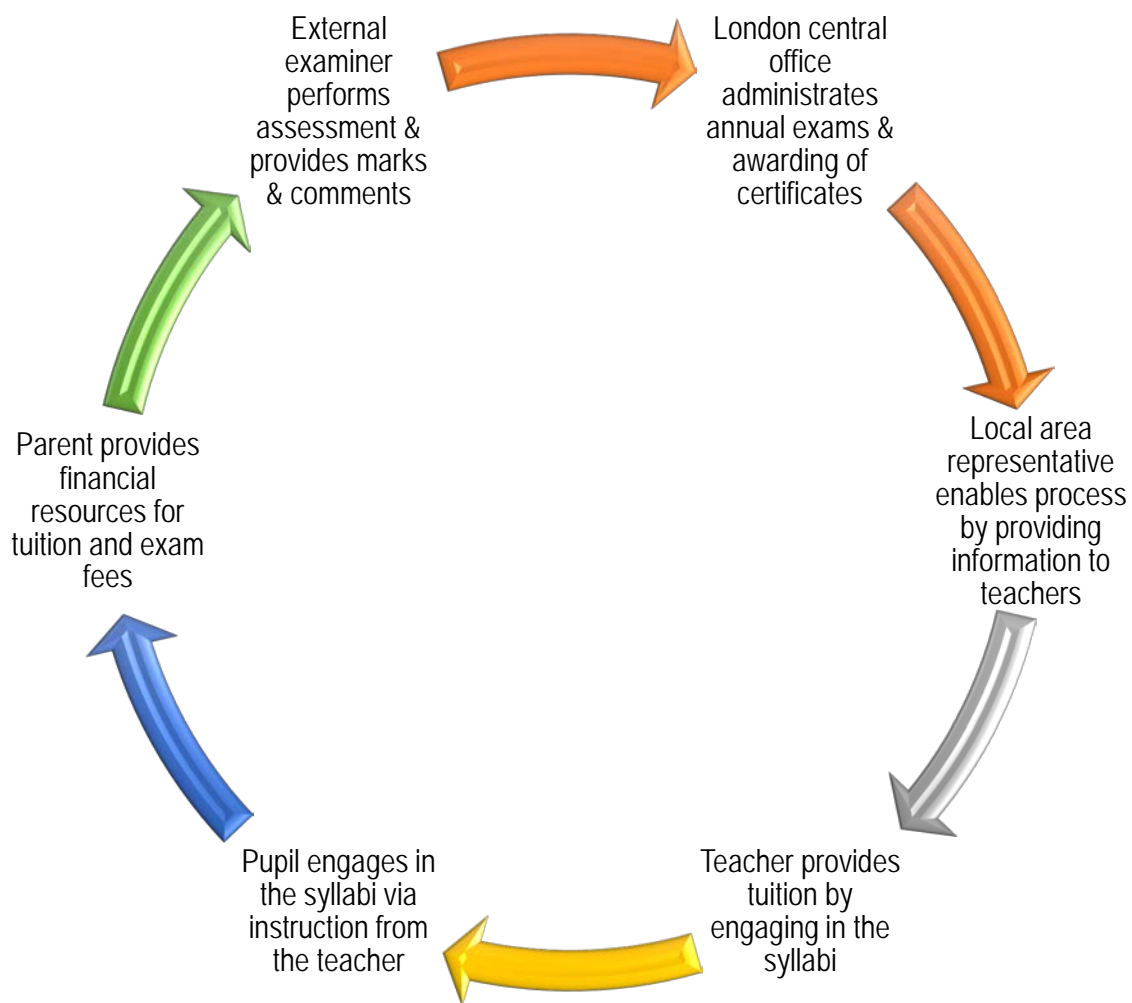
Figure 7: TCL's functioning cycle

The local area representative functions as the vital link between the TCL central London office and the daily operations of the local exam centre. The representative's primary function is to enable the examination process by communicating with teachers in the designated area.

Two areas have been identified as contributing to TCL's role as a service provider; firstly, by providing music education through a graded examination system, and secondly by offering progress through assessment by engaging in its structured syllabi. The following figure provides an overview of the role and structure of TCL on a day-to-day basis in the Johannesburg centre.
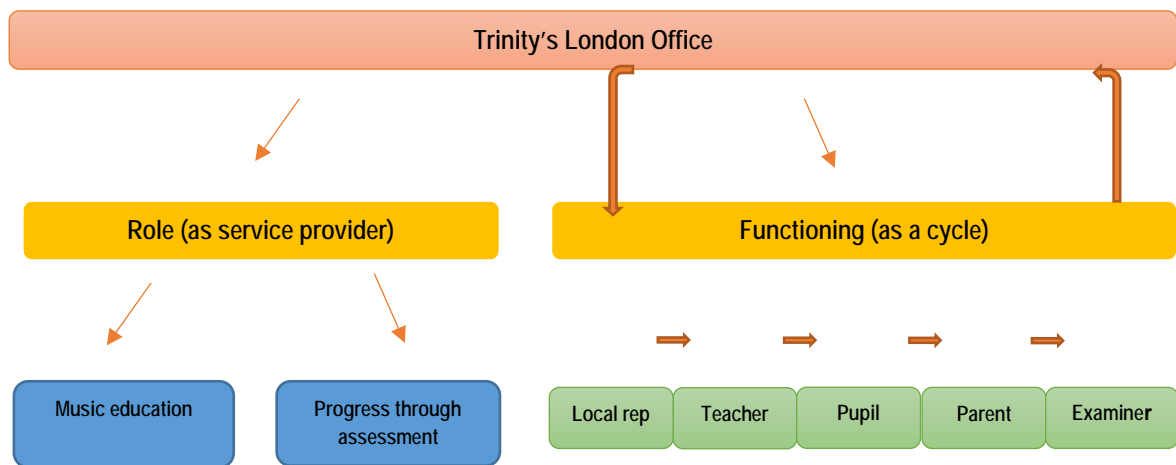
Figure 8: Overview of TCL's role and structure in music education

TCL provides music education through a suite of qualifications in various genres, namely classical, jazz, rock and pop and theory and composition. Candidates can pursue diplomas in teaching, performance and theory and composition beyond Grade 8 level. The following photos show music lessons in action at a music centre in Johannesburg.

Photo 1: Individual drum kit lesson – TCL Rock & Pop (private collection)

Photo 2: Individual Electronic keyboard lesson – TCL grade 1 (private collection)

Photo 3: Teaching studio for TCL Rock & Pop vocals (private collection)

Photo 4: Individual guitar lesson - TCL Rock & Pop (private collection)

3.4 Progress through assessment

I have constructed profiles for three imaginary pupils, each with different strengths and weaknesses in terms of their musical abilities. In order to support the strengths and interests of these pupils, the teacher has the "examination by design" option, in order to structure the examination around the pupil. The material selected in order to design an examination for each imaginary pupil is from the TCL Grade 5 Piano syllabus (TCL, 2012-2014:30-31). Profiles of three imaginary pupils have been constructed in order to illuminate how this can be done to the advantage of the student.

Pupil 1:

Rose prefers not to attempt a modern composition and with moderate technical ability, manages a moderate tempo in the scale section. She therefore selected the exercises with a slower character and pieces with emphasis on expression rather than those which are technically more demanding. She is a below average sight reader; however, she has above average aural ability and excels at music theory. The examination has been designed around the strengths she displays in the ear tests and theoretical components and, combined with the selected pieces and exercises, should yield the best possible results when presented for an examination.

Pupil 2:

Richard prefers not to play pieces with ornamentation and is not attracted to the contrapuntal texture featured in the earlier styles. He displays a secure technical facility in the scale section and selected the exercises with a faster character. He is an above average sight reader; however, he does not enjoy engaging too much in theoretical concepts or music analysis. The pieces selected for his examination do not include a Baroque piece, but instead include one classical and two modern pieces. For the supporting tests, aural and sight reading have been selected and not the musical knowledge test, which will involve more focus on theoretical concepts and form analysis.

Pupil 3:

Jonathan likes to improvise at the piano and has a natural ability to play by ear. He likes creating his own pieces, experimenting with different styles and has developed a secure and confident piano technique through informal learning on the internet. He demonstrates excellent ability in aural perception; however, he is reluctant to read music notation and as a result is an average sight reader. The examination was designed around his strengths in improvisation, his good ear and his ability to compose; therefore offering an own composition as a substitute for one of the prescribed pieces.

Research among teachers has confirmed that the lion's share of a pupil's time during practice and lessons will be spent on preparing repertoire (Beniston, 2007:6). As a result, TCL's marking scheme for the graded examinations allocates 66% of the marks to the performance section (Trinity College of London, 2016).

The student engages in the syllabi by receiving individual instrumental tuition from a teacher involved in the TCL syllabi and is presented for an external examination during the May/June or October/November sessions each year by applying at the Johannesburg centre.

TRINITY COLLEGE LONDON

Examination Report
This is not a certificate

Piano - Grade 3
Candidate name: ~~●~~
Centre: Johannesburg (490)
Candidate ID: 1-541155431

	Fluency & Accuracy	Technical Facility	Communication & Interpretation	Marks
Allegro	7	6	8	21
Playing had a good sense of momentum and parts were balanced. Only a minor co-ordination slip, but fluency was reliable overall with a sensitive feel for the style and clear attention to the details was evident.				22 (13)
Dance of the Little Swans	7	6	8	21
Articulation had variety and touch was light. Phrasing was well-shaped with direction and keen attention to the musical details. Stylish, accurate playing and only the final note was not placed precisely.				22 (13)
Square Dance	6	6	7	19
A rhythmic opening and a feel for the syncopated rhythms, but not all phrases were precisely placed, but playing was mainly rhythmic. Co-ordination slips were present in the final bars, but a mostly convincing mood was evident.				22 (14)

Technical Work
minor unevenness in tempo, in C minor scale, and E major arpeggio, but dynamics were observed. 'Caribbean Moves' was mostly fluent, but a hesitation midway detracted, some good details however. 'Music Box' was mostly well-pedaled and reliable in accuracy. 'Andantino' was noted. | 12 / 14

Test 1 — Sight Reading ☐ Aural ☑ Improvisation ☐ Musical Knowledge ☐
conducting was not precise for 4 although time signature was stated thereafter. A third was stated, although major was not identified. | 7 / 10

Test 2 — Sight Reading ☐ Aural ☐ Improvisation ☐ Musical Knowledge ☑
'warm up' was not offered. The relative minor of D major was not identified. A demi-semi-quaver was not noted. | 4 / 10

General comments

Marks on this Examination report are provisional until the results are confirmed by the issue of a certificate (or otherwise).
Overall attainment bands are as follows: Pass 60, Merit 75, Distinction 87. Sectional pass marks are indicated in brackets.

Total 84 / 100

Examiner signature: *Maria Janger*   Examiner number: 3301   Date: 17 June 2016

(Order number:1-540326771)

Photo 5: TCL examination report (private collection)

3.5 Conversation with an external examiner

I met William during November 2016 while he was conducting external examinations for TCL in the Rock & Pop genre. He spent a week at Crawford Preparatory Sandton in Johannesburg, where I am the music coordinator for a music department with a contingent of eight teachers who specialise in teaching the TCL syllabi in both the classical and Rock & Pop genres. It was our second year acting as an examination

centre and we hosted the examinations for pupils from as far away as Port Elizabeth and Botswana. We had an informal discussion on 10 November 2016. It was his fifth year as an external examiner, and his musical background is that of a classically trained viola player, with his other musical interests being the violin, piano and electronic keyboard. His professional background includes being involved in the UK-based TimePlan[19] Education recruitment agency and also that of an advisor with the OFSTED[20] inspecting body for regions offering music. He became interested in working as an external examiner five years ago, after TCL started recruiting candidates in the UK to train in the Rock & Pop genre. His motivation to become an examiner links to his own experience as an orchestral player, in the sense that he likes "to see young musicians coming up".

He attributes the success of the Rock & Pop syllabi to the relevance of the pieces which the pupils enjoy, and the "being there" experience when performing with backtracks. He pointed out that, whereas an examining body such as Rock School presents exam pieces which are specially commissioned for that purpose, the Rock & Pop syllabi include attractive songs which are arranged from across the genres, which in his opinion make them more accessible by being familiar.

He views assessment in music as a "framework to hang things on". In order to avoid the "exam treadmill", which involves the candidate doing examination after examination, he suggests that only milestone examinations should be done, such as Grades 1, 3, 5 and 8.

William describes the examiner training course as stringent, which includes an initial interview, handwriting tests and conducting mock examinations. There are also sessions on administrative procedures and instruction on standardization. This is followed up by shadowing a few sessions of an examiner in a real examination setting.

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[19]   TimePlan Education recruitment agency works with schools around the UK, finding teachers and support staff for teaching positions in a variety of schools. Established in 1989, they are the first ever teaching agency in the UK.

[20]   Ofsted is the Office for Standards in Education, Children's Services and Skills. Their function is to inspect and conduct regulatory services throughout England and then publish the results online. They help providers who are not yet of good standard to improve, monitor their progress and share the best practices available with them.

There are annual follow-up training sessions for examiners, in order to ensure their continued personal development.

3.6   Conclusion

As an inheritance from South Africa's ties with Britain through its colonial past, TCL's enduring presence in Johannesburg is played out by it blending into the global tapestry of the board's ever-expanding involvement in music education. To elaborate on the inception of TCL's first examinations 130 years ago, I discuss the research design of this dissertation in Chapter 4.

CHAPTER 4

RESEARCH DESIGN

4.1   Introduction

In this chapter I summarise the methodology underpinning the design of my qualitative case study and, through an interpretive framework, I address the research problem of the ongoing presence of TCL in five music centres in Johannesburg.

Creswell (2007:36) states that the purpose of designing a research format is to assist in the process of gaining insight in, and exploring the complexity and depth of, a phenomenon. The resulting written report in my investigation reflects the experiences of the participants through open-ended questioning in interviews, my own reflections of the research problem, my contribution to the existing body of literature and suggestions for future research.

4.2   Qualitative research design

4.2.1   Qualitative research

"In the social sciences and humanities researchers investigate domains such as human behaviour, thought and feelings" (Rule & John, 2011:60). Henning *et al.* (2004) advocate that, while the quantitative research tradition relies on objective perspectives, qualitative research in its natural state and context is nevertheless premised on the subjective accounts of the participants. The primary sources of data in my project were the participants' expressions of their own views in words, which resulted in a rich texture and in-depth subjective account of the case.

Creswell (2007:36) provides a definition for qualitative research by stating that it commences with assumptions, a worldview and the possible use of a theoretical lens. The research process involves the collection and inductive analysis of data and concludes with a written presentation, which gives a voice to the participants, an interpretation of the problem by the researcher and an advancement of a claim of contribution to the body of literature. The most critical stage in a research project will be the management and interpretation of the vast volume of data usually produced in

case study research (Rule & John, 2011:73-75). The main research questions guide the analysis process and the analysis should be able to answer these questions. There will be reference to the conceptual frameworks and an indication of the type of data required, its sources and how to access to it.

4.2.2 The elephant's child

Trafford and Leshem (2007:90) state that any research design involves a series of decisions about a clear strategy and an explanation of how the research will be conducted and arrive at its conclusion. The authors draw guidance from the following poem by Rudyard Kipling (1865-1936):

<blockquote>
I keep six honest serving-men
(They taught me all I knew);
Their names are What and Why and When
And How and Where and Who.
(The Elephant's Child)
</blockquote>

The poem encapsulates the essence of research design and can be applied to my own project in terms of how I intended to conduct my research and arrive at the conclusion. The following diagram reflects the link to the various stages of my research project:

Kipling's Questions	Formulating the question relating to my research project	Application to my research
What?	What is it that I want to discover?	Chapter 1: Introduction and background: The enduring presence of TCL in music in Johannesburg.
Why?	Why do I want to investigate it?	Chapter 2: Literature review: Identifying the research gap after studying the existing

		literature and its contribution to the body of knowledge.
When?	When is the investigation to be conducted and over what period?	Chapter 4: Research design: Establishing a bounded system according to time by investigating the topic during two academic years: 1 January 2015–31 December 2016.
How?	How do I intend to investigate the topic?	Chapter 4: Research design: Constructing a research design plan which describes the method of data collection, analysis thereof and findings of the study. Chapter 5: Findings ─ this chapter concerns itself with presenting the actual facts found in the fieldwork. Chapter 6: Discussion and conclusion – a presentation of the research findings through interpretation, discussion and the offering of conclusions.

Where?	Where is the topic located and where is it to be investigated?	Chapter 4: Establishing a bounded system: five centres in Johannesburg involved in music education through TCL's instrumental syllabi.
Who?	Who are the respondents from whom data are to be collected?	Chapter 4: Participant selection - eight music teachers with experience of and involved in the teaching of the instrumental syllabi of TCL in the classical and Rock and Pop genres in Johannesburg.

In order to address Kipling's 'how?' in the table above: the manner in which the material in chapter 5 and 6 is presented, allows the author to guide the reader by a deliberately arranged thinking pattern, which proceeds from Chapter 5 to 6 through increasing levels of abstraction (Trafford & Leshem, 2008:128). There is a gradual transition between four distinct levels, namely from presenting the findings (data analysis) in Chapter 5, followed by a discussion of the findings and formulating a conclusion in Chapter 6. For the sake of clarity, I have designed a table featuring four levels of abstraction, in order to illustrate the meaning-making process in my research, and I have linked them to the research questions. This was done by assimilating the audit process suggested in 'The magic circle' (Trafford & Lesham, 2008:169-172).

Chapters (Chapters 5 & 6) (Creating a textual bridge between what was found in the fieldwork and the conclusions drawn from that evidence)	Meaning-making and the ascending levels of abstraction as presented in 'the magic circle' Relevance to the research questions
Level 1: **Findings (Chapter 5)**	The first (initial) level presents the actual facts found in the fieldwork. This information appears in Chapter 5 where research findings appear as a straightforward description of data in textual form, including tables and figures. <u>Answering of research sub-question</u>: • What themes emerge from the data regarding the enduring presence of the TCL for the participants?
Level 2: **Interpretation (Chapter 5)**	A higher level of interpretation occurs in Chapter 5 by discussing the analysis and interpreting it in order to explain it in terms of theoretical constructs.
Level 3: **Discussion (Chapter 6)**	An increased level of conceptualisation occurs when in the discussion of the data, there is a demonstration of scholarship by the author, through relating an interpretation of the data to the theories of others. The level of thinking and argument is raised by drawing out the connections between interpretations and relevant concepts described in the literature in Chapter 2. <u>Answering of research sub-questions</u>:

	• How is the enduring presence of TCL in music education described in the literature?
	• How can the themes from the data be understood in relation to existing literature?
Level 4: **Conclusions (Chapter 6)**	The discussion following the analysis and interpretation of the data provides the foundation from which conclusions will be drawn. Answering main research question: • Why is there an enduring presence of Trinity College London in music in five centres in Johannesburg?

Table 4: Trafford and Leshem's levels of abstraction

4.2.3 Philosophical framework

Qualitative research is held together by a basic set of beliefs or a paradigm that guides the action (Guba, 1990:17). The research locates the observer in the world, who in return transforms it into a series of representations by employing methods such as conversations, interviews and recordings (Creswell 2007:36). My research employs an interpretative lens associated with its social constructivist philosophical beliefs and the participants and readers form their own interpretation in order to create multiple views of the problem. As the researcher, I brought my own worldview which shaped the direction of the study and I complied with the philosophical assumptions underpinning a qualitative research study (Creswell, 2007:3). The following assumptions were observed in my research and include:

• establishing a personal relationship with each participant in order for me to collect reliable information;

- information was gathered on a face-to-face basis by using open-ended questions and the participants were encouraged to share their views and experiences;

- by positioning myself in the qualitative study, my personal experiences helped to shape my understanding and interpretation of the research findings;

- by building themes from the "bottom up" my qualitative research was primarily inductive;

- by observing the assumptions mentioned it allowed me to develop a holistic presentation of the research topic.

4.2.4 Method of data collection

The link between the research aim and research design should be clear, and the focus of the research will determine the selection of sites and participants to enable the collection of appropriate data (Saunders, 2012:37-55). I collected data through conducting interviews with the music teachers of five music centres in Johannesburg, and by studying documents of the TCL external examination report forms issued to students after completing their external music examination. Eight music teachers were interviewed, of whom three were female and five males, within the age groups ranging from twenty-six to fifty-five years old. Their teaching experience ranged from five to thirty-six years in completed years, of which two had less than ten years' experience, three between ten and twenty years, two between twenty and thirty years and one with more than thirty years of experience. Their highest qualifications included a BA (Hons) degree, three BMus (Hons) degrees, an MMus degree, one UNISA licentiate, one ATCL and two TCL Grade 8 certificates (see Table 7 in chapter 6 to view the participants' profiles).

4.3   Research approach

In order to research the enduring presence of Trinity College in Johannesburg, a case study approach was selected within the qualitative research tradition. More specifically, multiple cases (five sources) have been selected in order to represent the class of cases more effectively and allow for comparison across these cases (Rule & John, 2011:21). There is a desire to seek clarity, boundaries and matters of uniqueness in the search (Hartwig, 2014:118). In the broader sense, a case study is a research strategy or design in the qualitative and quantitative traditions that makes

use of multiple methods of data collection, in relation to the questions under examination. In my investigation, several programmes from different sites were selected, allowing for the replication of procedures in each case (Yin, 2003). The sites included five educational institutions in Johannesburg, comprising three independent schools and two private music studios.

4.4   Case description

With respect to the phenomenon of the enduring presence of the external music examination boards in South Africa, I posed the following topic for investigation: The enduring presence of Trinity College London in music in Johannesburg: a case study.

In a case study the research questions relate to the unit of analysis, and an institution or organisation can be the case. In my investigation the unit of analysis was Trinity College of London and the focus was on the influence of the institution in Johannesburg.

4.5   Bounded system

The bounded nature of my case study allowed me to construct a meaningful and holistic understanding of the research topic (Yin, 2009: Chapter 1). For the purposes of delimiting the case as a bounded system, five educational institutions were selected, comprising three independent schools and two private music studios. The bounded system reflects the place, time and activities involved in my study, which is included in the following table:

Delimitation	Description
Category: an institution.	Trinity College of London.
Spatial: setting of investigation.	Johannesburg, South Africa. Three private schools and two private music studio.
Temporal: chronological boundaries.	The 2015-2016 academic years from mid-January 2015 to mid-December 2016.
Thematic: identification of the issue.	Describe the enduring presence of TCL in music in Johannesburg in five educational institutions.

Table 5: Delimitations (Adapted from Rule & John, 2011:20)

4.5.1 Time

The research project spanned the 2015-16 South African academic years from mid-January 2015 to mid-December 2016.

4.5.2 Activities

The activities involved eight music teachers engaged in instrumental and voice teaching to individual pupils in the context of private schools and private studios. The syllabi of TCL (2015-2017) in the classical and Rock & Pop genres were employed.

4.6 Role of the researcher

The role of the researcher is multi-layered and includes skills that range from being a writer, in order to report the case in narrative detail, to being an interpreter and evaluator while observing accepted ethical procedures (Yin, 2003). Researcher skills also include an ability to interpret responses accurately, be an attentive listener and be flexible when collecting data. A constructivist approach must be adopted, since knowledge is constructed initially by the researcher and then by the reader.

In addition, as the researcher I should be open when managing data and be able to deal with contradictory data, making multiple interpretations of it (Stake, 1995). Moreover, as the researcher I should have some mechanisms in place in order to

negotiate data which was not initially anticipated (Hartwig, 2014:121). Such unpredictable data could be critical to the investigation and may be overlooked if there is not sufficient alertness on the part of the researcher. Some participants may feel vulnerable and over-investigated in the relatively small domain of music research, and the researcher is brought into contact with their attitudes and personal behaviour, which may vary from displaying a range of feelings such as superiority or inferiority (Hartwig, 2014:120-121). A confident participant may criticise the researcher's initiative and challenge the researcher's fitness (Henning *et al.*, 2010).

The case under investigation in my dissertation aimed to uncover the presence of Trinity College London by investigating its involvement in music education in five centres in Johannesburg. The idea for selecting the topic was conceived out of personal experience, when during 2013 I decided to become a student and subjected myself to the process of having to prepare for a TCL teacher's diploma examination (ATCL), go through the examining room process and experience the sense of achievement by being ultimately successful in the endeavour.

By putting myself in the candidate's shoes, I experienced the scope of emotions that accompany the process, ranging from a fair dose of performance anxiety, uncertainty anticipating the result and ultimately one of excitement and a sense of achievement when receiving the certificate. Matters such as the validity of assessment in musical performance, and making progress through an examination driven structure, were in the forefront of my mind during the time leading up to and after the examination. The process served as an evaluation within an evaluation, since I ticked the boxes as I was conducting my own assessment of the local representative, the involvement of the examiner and the actual syllabus I was examined on. Finally, the report forms I received were very informative and accurately highlighted my personal strengths and weaknesses, suggesting ideas for possible improvement concerning areas in the written submission section and the strengths I displayed in the *viva voce* section of the practical examination. The report form was very detailed and moderation was conducted in London by a second examiner, assisted by the video and voice recordings made during the actual examination at the Johannesburg centre. The report mentioned and embroidered in a constructive manner on the lowest score I

received and also on the most outstanding ones, giving positive and encouraging feedback for future progress.

4.7   Participant selection

An important factor in the selection of participants was that the resulting sampling would have to be representative of the population at large and not strive for perfection as a criterion. New nuances revealed in the data collected may challenge the researcher's pre-understanding of a phenomenon, and these notions should be suspended in order to discover its meaning (Englander, 2012:14-19). The author emphasises two critical questions regarding the suitability of participants, which I observed in order to select participants for my own research:

- Do they belong to the population of study?
- Do they have the experience I am looking for?

In order to be in compliance with these two criteria, I initially had casual conversations during 2015 with music teachers in my own teaching environment, in order to establish their suitability to be included in my investigation and I also used referrals by the local TCL representative in Johannesburg. I managed to locate eight teachers with experience in instrumental teaching through employing the TCL syllabi in both the classical and Rock & Pop genres, representing a satisfactory spread of instruments. Through referrals I selected two teachers in two different private studios in the Johannesburg area who focus on the TCL syllabi, and I ultimately selected the five remaining participants from three different private schools. All the participants expressed interest in my research project and with their relevant teaching experience, ranging from five to thirty-six years, provided a satisfactory representation of the population at large.

My research involved eight participants from each of the selected educational institutions in Johannesburg (three independent schools and two private music studios). The participants fitted a homogenous purposive sampling profile regarding their occupation and level of functioning in the hierarchy of the institutions they were involved in. All of them expressed an interest in the research topic and a willingness to consent in order to participate in the investigation, and they were prepared to devote

time to the data-collection process. They also fitted the convenience sampling profile in terms of the geographical settings of their educational institutions and there were no constraints in terms of permission to conduct research or gain access to the sites involved. All the participants had been actively involved in individual instrumental teaching for an extended period of time (on average fifteen years), teaching the syllabi of the Trinity College of London in Johannesburg. The lion's share of their contact teaching time could be allocated to the preparation of students for TCL external examinations annually. Their individual and collective experience rendered a sizable volume of data and contributed towards unearthing the involvement of the external examination board. In order to enhance the data supplied by the participants, their profiles are featured in table 7 in Chapter 5 and this information was elicited from them in their interviews.

4.8   Site selection

Saunders (2012: 37-55) advocates that sites which are conveniently situated and meet purposive criteria for the research will ease the investigation process in terms of logistics and economic factors. In order to select sites that provided relevant and sufficient data to satisfy the aim of the research, and not favour the convenience factor only, I initially met with the participants at their places of work and had face-to-face conversations with them, in order to determine their suitability for the investigation. Crawford Preparatory Sandton in Johannesburg yielded four suitable participants, and as a fellow staff member and in my position as head of the music department, I had easy access to them. The interviews were conducted in their music studios and a teacher from one of the private studios had a rental agreement to use a studio at the school on a Saturday, which made it convenient to conduct the interview there. The participant from the second private studio was interviewed in his teaching studio at the institution in question. One of the participants from the two private schools selected was interviewed at Crawford Preparatory and the other at his private residence.

In my investigation the eight participants represented five institutions and were interviewed on three sites for the sake of convenience, namely Crawford Preparatory's Sandton campus, Smith and Trump Arts Collective's site situated on the premises of the Le-Amen private school and a private residence. Access to these premises was

granted through an opportunistic approach by negotiating with the participants and management at the institutions involved.

4.9   Data collection

Discovering the lived experience by other subjects of a phenomenon gives meaning to it and conducting interviews has been identified by human scientific researchers as a data-collection method. Thus the descriptive subjectivity of other persons leads to a discovery of the meaning attached to a phenomenon (Englander, 2012:14-19). The use of interviews and the study of documents in order to investigate the experiences of individuals bring educators to a closer understanding of past assumptions and create pointers for the future (Cherian, 2007: 25-46). Through direct interaction with the participants involved in the investigation, the in-depth experiences of a person, a community or an institution can be described. I believe that the narratives of the eight participants presented in this study unearthed important findings that would bring clarity to the research questions.

The centrepiece of this study was to collect rich data through semi-structured individual interviews. Referring to the semi-structured interview, Englander suggests that the researcher should not be overly prepared and should direct instead of lead the participant. Following the responses of the interviewee, clarifications can be obtained by spontaneous responses to fill in the pillar questions making up the semi-structured interview (Englander, 2012:26-27). In the face-to-face interview, the main criterion will be to elicit as complete a description as possible of the lived through experience of the participant. The author also advocates a possible preliminary meeting with a participant prior to the actual interview, and I followed this advice in order to discuss ethical considerations and complete consent forms with them in advance. The research questions were also reviewed in advance, in order to get a richer description during the interview and to economise on the number of questions needed. Interviews were recorded by means of a Philips DVT 1100 Voice Tracer and then transcribed. Storage of the data was done by means of Google Drive in Microsoft Word, ATLAS.ti.7 and backup USB flash disks. All participants subsequently received their transcripts to give them an opportunity to provide input on categories and themes identified in the analysis of the transcripts and document analysis.

I asked the following open-ended questions to collect as much information as possible.

1 I am going to ask a few questions about your involvement with TCL as a teacher:

- For how many years have you been teaching?
- In which context does your teaching take place?
- Which instrument/s is/are the focus your teaching?
- Do you also teach the TCL music theory syllabi?
- Have you taught the syllabi of one of the other external music examination boards such as ABRSM, UNISA or Rock school?
- If you answered 'no' to the previous question - do you exclusively teach the TCL syllabi?

2 Do you have personal experience with TCL? Do you plan to obtain any further qualifications through TCL?

3 What are your views about musical progress through a graded assessment programme, in other words examinations in music?

4 Has your involvement with TCL influenced your teaching style? Did it impact on the learning style of your pupils?

5 Do you think that financial factors play a significant role in the enrolment for TCL examinations?

6 Do you think that the Eurocentric (Western) slant in music notation and the genres reflected in the syllabi give TCL an elitist (exclusive to only a selected and talented few) label?

7 Can you identify any positive impact your involvement with TCL has? Was there any negative impact?

8 TCL has illustrated an involvement in music education globally for over a century. Do you think that the TCL board makes a meaningful contribution in this regard?

9   Tell me about the positive experiences your students who participated in the TCL examinations have had – give me a few examples? Did you have any negative experiences?

10   Do you feel happy to enter your students for the TCL examinations?

11   What would you like to change about TCL?

12   How do you feel about the feedback you receive from TCL after examinations?

13   What do you think of the quality of the examiner's comments and the TCL report forms?

14   How do you interpret music education and what should it strive for, in your your view?

15   Do you think that teaching the TCL repertoire is an ideal way to be involved in music education?

16   Is teaching (instrumental music) your passion?

17   Assessments through TCL are performance based and no there are no theoretical prerequisites for achieving up to and including a Grade 8 practical certificate. What are your views on this?

18   If the graded system in external music examinations had to be abandoned, how will you feel?

19   What dream do you want to achieve by teaching instrumental music through the TCL syllabi?

20   Can you summarize what in your view the meaning of TCL in music is?

21   If pupils do not wish to participate in examinations, does it influence your teaching and view of the pupil? What are your views on doing music for enjoyment only?

22   Do you consider teaching the syllabi of the other external examination boards (ABRSM, UNISA or Rockschool) at your disposal?

23   If you have the opportunity to write your own syllabus, what will it look like?

24   Do you have any additional information that you would like to add?

4.10   Data analysis

Ellingson (2009:11) uses the metaphors of a crystal and a quilt to frame her crystallisation inquiry process, in which data is expressed by drawing upon more than one genre. There is an interweaving and blending of theatre, film, dialogue, poetry, song and dance in order to attach meaning to the participants' personal experiences. Crystallisation is a "radical way of knowing", non-traditional and a holistic approach in which the researcher looks beyond the usual focus of traditional qualitative research. In crystallisation creative forms of representation are emphasised and I have employed three creative forms to enhance my research project: narratives, personal essays and photography.

The core steps in data analysis in qualitative research consist of preparing and organising the data by coding it and combining the codes. Coding will reduce the data into meaning segments in order to assign names to them. Combining the codes will allow for the formation of broader categories or themes (Creswell, 2007:148). The sheer volume of data generated in qualitative research can be overwhelming and approaching the task can be assisted by Creswell's data-analysis spiral method (Creswell, 2007:150-51). I proceeded in analytical circles instead of following a linear approach, where the first loop involves organising the data and after touching on various aspects of analysis, the exit point is reached in the final loop. Aspects of the analysis process involve reading transcribed data and writing memos, creating codes and themes and finally describing and representing the data. After conducting interviews with the participants, a computer assisted programme can facilitate with this phase of analysis and help manage the voluminous amount of data generated. I employed the Windows-based ATLAS.ti.7 programme which can rapidly search and compare segments of data and build visual networks. It allowed for the creation of hermeneutic units by storing documents in it, coding, merge codes into themes, memo

writing and also permitted more than one researcher to work on the same project. After the data analysis process, the findings and discussion were formulated and a concluding section presented in a narrative manner. In my data analysis I employed the following sequence of steps:

- Read the transcripts of the participant interviews several times.
- Reviewed the transcripts and developed themes and codes.
- Assigned codes to emerging themes.
- Merged codes into thematic categories.
- Cross-referenced codes of individual participants with transcripts of the other participants.
- Identified themes held commonly by all the participants and in contrast to each other.

Researchers should not look for similarities only and disregard differences in the process and the specific context of each case must not be glossed over in the quest for generalities (Rule & John, 2011:22). In presenting my case, the aim was on the primary readership consisting of examiners, academic colleagues, practitioners and the general public.

4.11 Ethics

Research conducted in an ethically sound manner will contribute towards the quality and trustworthiness of the project (Rule & John, 2011:111). Academic institutions expect from researchers to apply and qualify for ethical clearance within the framework of prescribed sets of ethical requirements. I made the participants in my investigation aware of the standard ethical principles which apply universally in research practice (Rule & John, 2011:112-113). They include:

- ensuring a participant's anonymity and right to withdraw at any stage;
- gaining permission from gatekeepers to ensure access to the research site;
- supplying truthful information in order to gain consent and voluntary participation from participants;
- guaranteeing the protection of all the role players from malice and harm;

- ensuring the protection of vulnerable groups against exploitation through additional negotiations to ensure confidentiality; and

- producing research that will benefit and contribute to the public good.

4.12 Validation strategies

By giving the participants the opportunity to correct or remove data, the ethical consideration of respect for the rights of the participant was observed. Rule and John (2011:108) advocate that gaining an independent and critical opinion of a fellow colleague can be of value and this method also assisted in establishing credibility in my research. The credibility of my investigation was further enhanced by employing the technique of member checking, and the participants were handed copies of the interview transcripts in order to verify the accuracy and content of the data gathered. The continuing trust relationship that I built with the participants throughout the research also contributed towards the validity of my research.

CHAPTER 5

FINDINGS

5.1   Introduction

The aim of this chapter is to analyse the data collected from the participants by paying minute attention to detail and criss-crossing the cases in order to identify patterns and themes (Rule & John, 2011:89). In order to ultimately make sense of the case, the actual facts found in the fieldwork are presented as a straightforward description of the data in textual form, aided by the inclusion of tables. Table 6 is a representation of the overall purpose of the meaning-making Chapters 5 and 6 and aims to outline the establishment of a textual bridge between what was found in the fieldwork and the conclusions drawn (Trafford & Leshem, 2008:128). The context of the case, the profiles of the participants, criteria for their selection and the data collection method are described. The data analysis is conducted by following a thematic organisational scheme, with five themes emerging and a description of each provided. The discussion of the themes across the cases highlights their similarities and differences and is followed by a concluding section.

The manner in which the material in this meaning-making chapter is presented, allows the author to guide the reader by a deliberately arranged thinking pattern, which proceeds through increasing levels of abstraction (Trafford & Leshem, 2008:128). There is a gradual transition between four distinct levels, namely from presenting descriptive facts (analysis) in Chapter 5 followed by the findings of the research through interpreting, discussing and offering a discussion and conclusion in the consequent chapter. This chapter concerns itself with the first (initial) level by presenting the actual facts found in the fieldwork. For the sake of clarity, I have designed a table featuring four levels of abstraction in order to illustrate the meaning-making process. This was done by assimilating the audit process suggested in 'The magic circle' (Trafford & Lesham, 2008:169-72).

Meaning-making chapters (Chapters 4 & 5) (Textual bridge between what was found in the fieldwork and the conclusions drawn from that evidence)	Ascending levels of abstraction
Level 1: Findings (Chapter 5)	The first (initial) level presents the actual facts found in the fieldwork. This information appears in the chapter where research findings appear as a straightforward description of data in textual form, including tables, pie charts and other visual forms.
Level 2: Interpretation (Chapter 5)	A higher level of interpretation occurs by discussing the analysis and interpret it in order to explain it in terms of theoretical constructs.
Level 3: Discussion (Chapter 6)	An increased level of conceptualisation occurs when in the discussion of the data, there is a demonstration of scholarship by the author, through relating an interpretation of the data to the theories of others. The level of thinking and argument is raised by drawing out the connections between interpretations and relevant concepts described in the literature.
Level 4: Conclusions (Chapter 6)	The discussion following the analysis and interpretation of the data provides the foundation from which conclusions can be drawn.

Table 6: Ascending levels of abstraction

5.2   Description and context of the case

Gathering the material used in this dissertation was the result of conducting interviews with eight teachers before data-saturation point was reached. The selection of the respondents was not based on gender, age or their focus of instrumental teaching. The main criteria for the selection were rather for them being part of the population of teachers actively involved in music education in Johannesburg through teaching the TCL syllabi in both the Classical and Rock & Pop genres. The domain of their teaching was identified as being in independent (private) schools and private studios, after no success had been achieved in locating suitable respondents in government schools. Their willingness and availability to participate in the project resulted in the following participant profile (pseudonyms are used to protect the identities of the respondents).

Participants' Pseudonyms	Instrumental focus	Gender	Qualifications	Genre	Context of teaching (individual lessons)	Teaching Experience (completed years)	Teaching TCL exclusively	Teaching across genres
Sylvia	Voice	Female	BA UPLM (Unisa)	Contemporary	Private school Crawford Prep Sandton	29	Yes	No
Mary	Violin	Female	BMus (Hons)	Classical	Private school Crawford Prep Sandton	36	No	No
Jabu	Piano	Male	MMus	Classical	Private school Crawford Prep Sandton	10	Yes	Yes
Carl	Drum kit	Male	Grade 8 (TCL)	Contemporary	Private school Crawford Prep Sandton	10	Yes	No
Marius	Guitar	Male	BMus (Hons)	Contemporary	Private school Reddam House Waterfall Estate	8	No	Yes

Ana	Piano	Female	BMus (Hons)	Classical	Private school Roedean School	24	Yes	No
Marcus	Drum kit	Male	ATCL (TCL)	Contemporary	Private studio Smith & Trump Arts Collective	17	Yes	No
Akshay	Drum kit	Male	Grade 8 (TCL)	Contemporary	Private studio Rhythm Junkies	5	Yes	No

Table 7: Participant profiles

Interviews were recorded by means of a Philips DVT 1100 Voice Tracer and then transcribed. The Atlas.ti computer-based programme was employed in the analysis process in order to organise the data in this chapter in terms of creating codes, categories and the identification of emerging themes. A discussion and conclusion is then presented in a narrative manner in Chapter 6.

The questions used in the interview were aimed at collecting information from the respondents about their lived experiences concerning the reason for the enduring presence of TCL in terms of its role and functioning in their teaching environment. A semi-structured interview format was chosen in which pre-written open-ended questions were posed to the participants and based on their responses, developing open ended questions were used to elicit further information for clarification. This style of questioning invites candidates to provide an explanatory response rather than a finite answer.

In order to investigate the enduring presence of TCL in music education in Johannesburg, the main research question aims to uncover the reasons for the enduring presence of the TCL examination board, assisted by the answering of three sub-questions.

The main research question is:

- Why is there an enduring presence of Trinity College London in music in five centres in Johannesburg?

The following sub-questions have been identified:

- How is the enduring presence of TCL in music education described in the literature?
- What themes emerge from the data regarding the enduring presence of the TCL for the participants?
- How can the themes from the data be understood in relation to existing literature?

5.3   Emergent themes

A close examination of each transcript revealed five themes emerging from the information gathered from the participants. The central theme of teaching and learning was supported by four supporting themes, as reflected in the following figure:
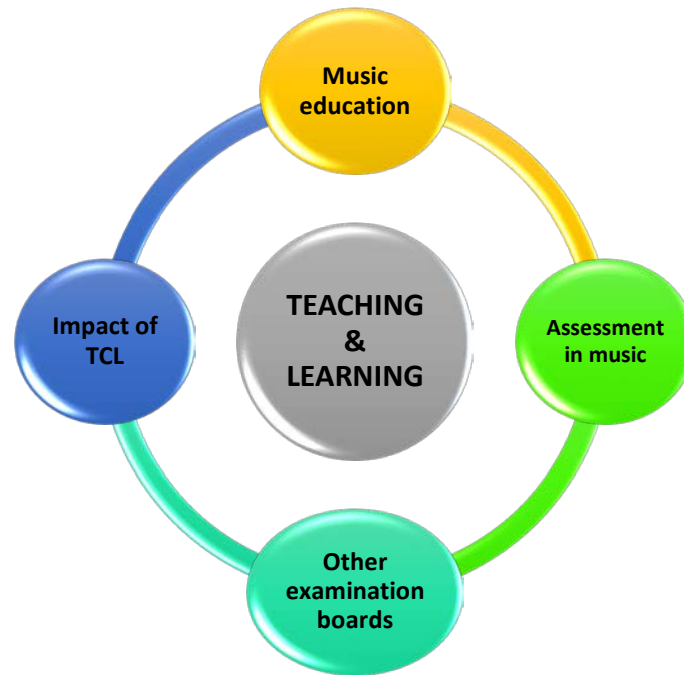
Figure 9: Emergent themes from data analysis

The themes emerging from the analysis are numbered for the sake of providing clarity in the discussion that follows in this chapter:

- Theme 1: Music education
- Theme 2: Assessment in music
- Theme 3: Teaching and learning (central theme)
- Theme 4: Other examination boards
- Theme 5: The impact of TCL

Theme 1 outlines the participants' views on what music education generally should strive for, against TCL's aim to provide music education by means of assessment-driven programmes, which measure progress against pre-determined outcomes. Study through the board's instrumental syllabi provides structured music education and benchmarking to students world-wide. Theme 2 focuses on the assessment

process which gathers information about a student's achievement, from which there is a direct benefit in the form of constructive feedback. Theme 3 focuses on the teaching-learning ethos and how engagement in the TCL syllabi impacts on the way teachers teach and pupils learn. With the inclusion of the Rock & Pop genre and the increasing involvement of technology in music education, challenges in terms of how knowledge is imparted and gained come into focus. Theme 4 unpacks the external examination boards (TCL, ABRSM and UNISA), which reveals the similarities between them, with TCL emerging with some unique features. The absence of music theory as a prerequisite requirement for progress from grade to grade in instrumental music, is central to TCL's uniqueness. Theme 5 focuses on the impact TCL has on music education and aspects which could be perceived as having a positive or negative impact as a result of engaging in its external music examinations.

5.3.1   Emergent themes within and across cases

In order to highlight the cross-case analysis, the following table indicates the different categories and themes occurring within the cases. In 5.4 the themes are discussed across cases. See Table 8: Themes and categories of the cases

Description	A	B	C	D	E	F	G	H
Music education								
Views on music education	X	X	X	X	X	X	X	X
Teacher involvement in music education	X	X	X	X	X	X	X	X
Teacher philosophy	X							
Assessment in music								
Views on assessment	X	X	X	X	X	X	X	X
Abandonment of examinations	X	X	X	X	X	X	X	X
Examiner feedback		X	X	X	X	X	X	X

Teaching and learning								
TCL's influence on teaching style	X	X	X	X	X	X	X	X
TCL's influence on learning style	X	X	X	X	X	X	X	X
The TCL experience								
• Positive	X	X	X	X	X	X		X
								X
• Negative	X		X	X	X	X	X	
								X
• User friendly	X		X	X	X	X	X	
Music for enjoyment	X							X
Improving the TCL experience	X	X	X	X	X	X	X	
Other external boards								
Syllabi			X	X	X	X	X	X
Music theory	X	X			X	X		

Impact of TCL								
Affordability	X	X	X	X	X	X	X	X
Exclusive activity								
• Elitist	X		X	X	X	X	X	X
• Talent subject	X	X	X	X	X	X	X	
Bench-marking	X	X	X	X	X	X	X	X
Lifelong learning	X	X	X	X	X	X	X	X

Table 8: Themes and categories of the cases

5.4 Discussion of themes

5.4.1 Music education

In its role as a service provider, TCL annually contributes to the music education of thousands of students world-wide (TCL, 2055-18). From the data collected through interviews, the participants share their views on what they think music education should strive for, TCL's contribution to music education and their own involvement in it and how a personal teaching philosophy situates itself within the TCL framework. The following table outlines music education as an emergent theme and provides a description thereof.

Themes and categories	Description

Theme 1:
 	
5.4.1 <u>Music education</u>
 	
    5.4.1.1 Views on music education
 	
    5.4.1.2 Teacher involvement in music education
 	
    5.4.1.3 Teacher philosophy
	Music is a universal language which transcends spoken language, also functioning as a "social glue". Authors such as Green, Primos and Hallam point to different approaches and routes to musical learning. Ways to make music include performing, improvising, composing, arranging, moving, conducting and listening.
	
	Philosophies in music education include the praxial concept of music education (Elliott) who advocates the importance of an individual teacher philosophy and the systematic development of musicianship. The concept of music education as aesthetic education (Riemer) promotes the education of feeling that can't be taught in any other subject. The goals of music education include the education of feelings and emotions and the development of musicianship, which leads to self-growth, self-knowledge, enjoyment and flow.

Table 9: Theme 1 – Music education

5.4.1.1   Views on music education

In this section the participants were encouraged to describe their personal views on what they think music education should strive for.

Participants used the following phrases in their responses to describe music education: "to be a music artist", "linked to absolutely everything in life", "the development of musicianship", "creating future musicians", "experience life", "broaden their views", "it's a right-brain stimulus", "opening up their mind" and "where does music come from?"

By posing the question "where does music come from?" (6:31)[21] Akshay feels that music education should create an awareness of the historical background of music, the inspirational factors behind musicians past and present and also involve an inclusion of music theory and instrumental performance. Jabu states that the main purpose of music education should be to impart an understanding of how theoretical concepts and practical music are inseparable and to teach that what is done in theory, can also be applied practically and sums his views up by stating "I think those are the main aims in terms of music education" (8:29). He elaborated that it would include teaching about the different elements in music such as structure, making the listener aware of what to listen for in order to "enable them to give a proper opinion about music" (8:28). Marius sees music education as the development of musicianship, which includes aural ability, music theory and a separate component in rhythm, all incorporated as a whole. In his view "general musicianship is a super important thing" (4:79).

Carl advocates that "music education is about, you know, creating musicians for South Africa's future and for the world's future" (9:32) and that music education should be about creating future musicians and creating careers in music for South Africans and the rest of the world. Sylvia feels that "it makes the child more well-rounded" (1:31). Mary is of the opinion that it depends very much on the recipient of this education, what they want to achieve. If a person strives to be a professional musician, a completely different approach is needed in terms of their aspirations. She feels that if people primarily strive to "broaden their views" and view musical studies as a leisure activity, music education should adjust to that (3:26). For Ana "music education is, you know, it's linked to absolutely everything in life" (5:30), Marcus feels that music education plays a role in creating a "music artist" (2:74) and has some concerns about

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[21]   This method of writing is the manner in which reference is made to direct quotations in Chapters 5 and 6 in this dissertation, according to their appearance in the primary documents in the data analysis done through Atlas.ti.7. The first number refers to the number in the Primary Document (PD) and the second number to the chronological order in which the quotation was selected in the specific document. (6:31) in the case above is interpreted as primary document no. 6, with the 31st quotation selected. This method of reference makes it possible for the reader to trace the quotation in the original data-collection documents (Friese, 2012:66).

the overload of left-brain "repeat learning" taking place in educational institutions. He feels that "music education is very important and should be a primary to any other subject, "which is all left-brain subjects at school" (2:72). Carl sums up his view of what music education should strive for:

> it's more just about making them excited about music, giving them
> the foundation, showing them the love of music, umm, exposing
> them to different styles of music … (9:30).

5.4.1.2   Teacher involvement in music education

The participants were asked to share their views on their own involvement in music education through TCL and whether they thought that it was an ideal way to be involved. They used phrases such as "keeping very high standards", "it keeps it fresh", "it stayed with the times", "to become a better person", "to have standards and abide by them", "I've really achieved something", "it provides a very stable framework" and "designed for the individual to express".

Marius finds that TCL contributes through their repertoire in both the classical and Rock & Pop genres by being more accessible than that offered by ABRSM, since works by contemporary classical composers are included, as opposed to strictly being classical or pre-arranged music. Pupils express interest in the songs offered in the Rock & Pop syllabi since it feeds back into the increasing utilisation of technology in the education field. His view is that "if you are a guitarist and you want to get work, being able to do what's at the back of the rock and pop book is far more useful than playing any scale. So yes, in a classical sense yes, in the rock and pop sense yes" (4:85).

Sylvia is very satisfied with her involvement in TCL and adds that "I've felt that I've really achieved something through that" since she decided to follow the TCL Rock & Pop syllabi and engage her pupils in the graded examinations (1:67). Ana is satisfied with what TCL offers as a guideline to music teachers by "trying to bind and make that bridge between old classical and new classical" (5:53). Carl recognises the fact that "because of the standards that it sets" (9:62) the examination board establishes a respected yardstick and that achieving through the graded system provides

candidates with a strong basis if they wish to further their studies at tertiary level. Through research he has done, he discovered that TCL as an institution is one of the top ten in the world, saying that "I think they were number eight if I can remember correctly. They were the eighth best institution to do music through" (9:39). Jabu agrees that TCL is reputable and that the syllabi are "academically based and that it was not only chosen randomly or by chance, it was really well thought through" (8:65). In his opinion it provides a very stable framework for progression and it also contributes to a holistic musical development, since it offers in addition to instrumental studies, the freedom to select from various supporting tests. Notably so, improvisation as an option will develop creative skills in addition to acquiring technical skills with the prescribed scales and technical exercises.

Akshay views his involvement with TCL as his way of contributing to music education. "So it's quite nice that the syllabus changes and I think that's really important, it keeps it fresh and I think that's an important part" (6:60). He believes that the inclusion of the Rock & Pop syllabi is an important part of the board's contribution to music education. He explains it by saying that "like the rock and pop stuff, for example, I think it's taken over with our students" (6:59). Mary feels that her involvement with TCL is contributing to setting an acceptable benchmark and that since everything has been globalized "you have to have some sort of common standards" (3:25).

Marcus's view is that TCL's syllabi are an ideal way of being involved in music education and in his opinion, some local tertiary institutions are too extreme and promote outdated styles and enforce strict elitist rules. By promoting music that is not really user-friendly to the person learning the music, the real aim of music education is missed (2:102). He feels that TCL is designed for the individual to express, not for the individual to express someone else's works. When asked if in his view TCL's contribute significantly to music education, Marcus responded by saying that they definitely do and by being international, they are "… allowing an assessment that isn't really available in South Africa part-time … (2:96). He describes his own specific involvement:

> What I do is I do performances every three months … I do a school performance at a live music venue where they allow me an afternoon to use the big stage and everything for the kids … (2:104).

5.4.1.3 Teaching philosophy

In order to gain some fresh insights in terms of personal teacher philosophy and an opposing view to progress through assessment by involving the TCL instrumental syllabi, a teacher engaging her pupils in the Suzuki piano method was invited to give her views.

In a conversation with Suzanne on 18 July 2016, she stated that she was involved in teaching the TCL piano and electronic keyboard syllabi; however, she does so solely to conform to what is required from her in the context of her full-time teaching position, where achievement is rewarded through regular assessment and the awarding of certificates. She described the Suzuki method as a system which discourages competitive attitudes and advocates mutual encouragement and collaboration for those of every ability and level. She mentioned that pupils are not committed to a strict regime of only three pieces, prescribed scales and supporting tests, such as set out by TCL. Pupils are exposed to a much wider variety of repertoire of increasing difficulty levels and progress rapidly by developing adiditional technical skills on a constant basis.

By balancing her own teaching philosophy against that of an ethos of an independent school environment which is awards driven, Suzanne enters pupils for the TCL music examinations on a regular basis. She feels that the examination board does make a meaningful contribution to music education and has increasingly felt more comfortable engaging in the system. She does add, however, that the repertoire presented at concerts and music festivals by a successive stream of pupils engaing in the TCL repertoire, becomes tedious and limited. This only changes when the TCL syllabi are revised and start afresh after a period of three of four years, depending on the genre and instruments.

5.4.2 Assessment in music

Themes and categories	Description

Theme 2:
 	
5.4.2 Assessment in music
 	
    5.4.2.1 Views on assessment
 	
    5.4.2.2 Abandonment of examinations
 	
    5.4.2.3 Examiner feedback
	The aim of TCL is to provide musical progress through progressive assessments in instrumental performance in music, based on achievement against pre-determined outcomes. Study through TCL's instrumental syllabi provides structured music education and benchmarking to students worldwide. The assessment process gathers information about a student's achievement, from which there is a direct benefit in the form of constructive feedback, which aims to inform future progress.

Table 10: Theme 2 – Assessment in music

5.4.2.1   Views on assessment

Challenges surrounding assessment is one the most debated aspects in music education and assessing instrumental music can conflict with music educators' personal philosophies about music education. Participants were given the opportunity to express their views on how they feel about the assessment of an instrumental performance, or examinations in music. Their responses were underlined with words and phrases such as "important", "rewarding", "a very good thing", "guided teaching", "setting standards" and "rewards based" and "I'm a strong believer".

Sylvia has personally always felt negative about examinations and has not always viewed them "as a pleasant experience" (1:4). She finds that her teaching has become much more fun with "a clear objective" (1:8) in mind since she has been involved with TCL. When asked if she thinks that instrumental music is examinable, she answered "I think so, definitely, yes" (1:64). She describes how from "plodding along" (1:68) her perception about assessment in music has changed and that she works "through that

syllabus because the syllabus is progressive. It teaches them certain things at certain levels" (1:69).

Marius's view on music examinations is that "they're a good thing. I think they're a very good thing" (4:64) and that it is important to involve his students, since they receive recognition for achievement. They are awarded a certificate as a tangible asset and " … they have something to hold in their hands" (4:21). With his younger students, he involves them immediately with a Rockschool or TCL Rock & Pop program, which gives them a joint outcome with the parents and the handing out of a certificate "because parents love seeing their kids do well" (4:65). His view is that when he teaches a student there has to be a goal "and that's because we're human" (4:36).

Jabu's view is that "examinations give us a good idea of how someone will perform in a real life situation because you have to impress your listeners as well" (8:9). He also feels that there should be "mutual support between the student and the teacher" (8:9) in order for both parties to feel comfortable enough to make the examination worthwhile. Carl believes that it is important for pupils to participate in examinations, since it sets goals and also has an international benchmark attached to it. He mentioned that it keeps pupils motivated and that there is a realization that hard work is required in order to achieve a satisfactory result. Parents ask questions such as "What do you guys do? Do you do any external examinations?" (9:19) and it is a good selling point to confirm that.

Ana agrees that music examinations provide a standard in terms of international accreditation and that it also validates the success of her own teaching. However, she does not recommend enrolling for an examination every year. She stated "I don't think that by doing exam after exam you will develop the necessary skill, love, passion and give them, you know, the knowledge that they need to get about music" (5:65).

Akshay said "I think examinations sort of set the standard, obviously" (6:8) and that examinations in music are necessary, since the progression from one grade to another can be quite significant and that it provides evidence of musical development. The standard that TCL sets for each instrumental grade is commendable in his opinion and apart from the benchmark they set, they also challenge a student to proceed to the following grade.

When prompted to provide some views on examinations in music, Marcus answered by saying "yes, they must enter those examinations. Definitely. I'm a strong believer in that" (2:56). However, he avoids using the word *exam* and encourages all his students, even those who initially set out as doing music for fun, to attempt an examination:

> I like examinations, music examinations, it's very good, I just don't like the word *exam*. So I eliminate that from my school and my teachers, where I tell the students, "you're doing a performance assessment that you are going to be assessed on. So you have a performance … (2:18).

Mary views the necessity of examinations in terms of the goal that each student has in mind with their instrumental tuition. She would not put too much emphasis on them but also "wouldn't go completely without it" (3:6). She feels that "there should be some structure to teaching" (3.5).

5.4.2.2   The abandonment of grades

Participants were asked to describe what their reaction would be if the graded external examination system had to be abandoned. Spontaneous responses included words and phrases such as "somewhat lost", "terrible", "it will rob us", "terrified", "disheartening" and "a shame".

Ana's opinion is that grades should not be abandoned and that "it's a necessity" (5:38) since "in today's world we need evaluations" (5:37), resulting in marks and certificates being awarded by institutions. Recognition is given by awarding certificates, however, even if the graded system had to be abandoned, students will still gain knowledge which cannot be taken away from them. Jabu's opinion is that if the graded system in music had to be abandoned, "it will just be re-implemented" (8:58), since there will always be a hierarchy with labels attached to it. Akshay states that he will be "terrified" (5:38) since a person cannot simply declare himself to be the best, with no evidence of a grade or degree being awarded. The grades "say something about what you've done and you've achieved" (6:38). He added that "it would be a shame" (6:67) to abandon the graded system resulting in a disappearance of standards.

Sylvia feels that "it will rob us" of a very important teaching tool (1:70). Mary said she will be "somewhat lost" (3:18.) and Carl feels it would be "a bit disheartening" (9:36) since it will be a challenge to achieve results without having a formal structure in place. Marius said that he would simply feel "terrible!" (4:20) since his opinion was that outcomes in music had become very important. Music is competing a lot with sports in private schools and when a pupil scores a goal at a match, they're admired among their peers. Marcus's response was "I'd be devastated" (2:85) will not enjoy it and that it will not work for him.

5.4.2.3   Examiner feedback

The external music examiner acts as the all-important link in TCL's functioning cycle between the pupil and TCL, by conducting the assessment and providing the all-important comments on the report form. The respondents were invited to provide some information about the feedback they receive from external examiners and also the value they attach to the written comments provided by the external examiner.

Akshay finds the comments on report forms "very constructive" (6:27), not too harsh and generally the marks or the comments are accurate. He will let the pupils bring their comments to the next lesson and then read through them with the pupil in order to look at the areas that were highlighted by the external examiner. "Obviously if it's in the comment section it's something that needs to be looked at again" (6:46). He describes a negative experience during an examination session in 2015 when he received an unexpected result concerning a pupil who usually performs well and "he actually ended up getting the worst results of his whole examination career" (6:53). Carl also expressed some concerns about mixed results given by two different examiners on the same day during the same examination session. He mentioned that he had "very mixed results from two different examiners" (9:61).

In a follow-up conversation on 8 September 2016 at Crawford Preparatory Sandton, Johannesburg with Carl after his initial interview, he mentioned that he subsequently requested a results review of the marks awarded to his pupils during the particular examination session during 2015. The process involved a review by a senior TCL examiner, using recordings of the examinations, report forms and feedback from the original examiner. He was ultimately informed that the results awarded to his pupils

were confirmed as accurate and that no adjustments would be offered. The review pinpointed specific areas in which lower marks were awarded to candidates, notably in the improvisation section of the session skills option. The experience has prompted him to consider the possibility of enrolling some of his pupils in an alternative external examination board in the future, such as London College of Music (LCM), which after a long absence in South Africa, has recently re-established themselves in Johannesburg. Another follow-up conversation with Carl took place on 11 November 2016 which was a week after the Rock & Pop external examination session. He indicated that he was very happy with the marks awarded and noticed an improvement in the areas which were addressed in the results review during 2015.

In Marcus's experience the feedback received from TCL external examiners is "dead accurate" (2:52) and realistic. It confirms his own assessment of his pupils in terms of their strengths and weaknesses. Candidates sense the feedback as coming from a credible source, identifying areas for improvement and by the examiner and "so they do honour achievement" (2:55). He confirms this by citing his personal experience of being on the receiving end of an accurate assessment of his own abilities when he did his ATCL exam and that "when that report comes back, it's accurate" (5:52). He adds that when he reads the comments back to the pupil, it is positive and even if there is criticism, it is conveyed in a positive manner, which the pupil interprets as "they want to make me better" (2:53).

Mary views the feedback as "more useful than the certificate itself" (3:21) and probably more valued by the parents and pupils as well. She sees the comments on the report form as guiding the future endeavours of a student. Marius indicated that he did not scrutinize the comments very thoroughly and that he was concerned about the "huge time lapse" (4:29) between the actual examination and receiving the results. Jabu views the comments as a justification of the mark awarded, however, he suggests that examiners can "structure their comments a little bit more" (8:50) in preparation for your next grade (8:50) and in his opinion they are "not always the way forward" (8:49). In his experience some of the comments are vague and "are often ambiguous" (8:47).

5.4.3 Teaching and learning

Themes and categories	Description
Theme 3: **5.4.3 Teaching and learning** 5.4.3.1 TCL's Influence on teaching styles 5.4.3.2 Music for enjoyment 5.4.3.3 TCL's Influence on learning styles 5.4.3.4 The TCL experience 5.4.3.5 Improving the TCL teaching and learning experience.	Engagement in the TCL syllabi impacts on the way teachers teach and pupils learn. With the inclusion of the Rock & Pop genre, the way popular musicians learn come into focus. Music educators face challenges in terms of assessment and the manner in which knowledge is imparted.

Table 11: Theme 3 – Teaching and learning

5.4.3.1 TCL'S influence on teaching styles

In this section of the interviews, questions focused on the teaching-learning ethos in formal (classical) and informal (Rock & Pop) learning styles in music education emerging from the participants' involvement with TCL. The teaching and learning styles will inadvertently have an effect on each other and in order to assist this research project, an attempt was made to elicit responses from the participants in both areas. The participants were asked to comment on whether their involvement with TCL has influenced their teaching style.

Jabu indicated he prepares his pupils from the first lesson with the view that the pupil will possibly enrol for an examination in the future (8:73). Sylvia mentioned that teaching the TCL syllabi has had an influenced on "the material taught" (1:61) in her lessons, however, not on her teaching style as such. She uses technology assisted teaching by including backtracks, which is not an outcome of involvement with TCL in particular (1:11). She has used backtracks as an integral part of lessons for an extensive period of time prior to her involvement with the TCL Rock & Pop syllabi and the situation has not changed.

When asked whether his teaching style was influenced by involving the TCL syllabi, Akshay said: "I think it would, in that respect. If there is a specific groove or fill, for example, ja, I guess it would" (6:12). Mary explained how technology had influenced her teaching when involved with examination repertoire in the sense that "you can find a lot of things online, you can listen to different interpretations" (3:28). Marius mentioned that his students can play the actual songs with full chords alongside tempo tracks or CDs, where previously he had to break down the songs "to a much simpler level" (4:68) because of technical constraints relating to chord playing on the guitar. Carl mentioned that working with the TCL syllabi has given more structure to his teaching, since his teaching will be directed towards specific outcomes for an external examination. He did not, however, think that his involvement with TCL has changed his actual teaching style and said "I believe I would have still taught the same style" (9:67). Ana stated that her teaching style has been influenced by the unique needs of each student and not by teaching the TCL syllabi "so it's actually the pupil who is making me change my style" (5.8). She uses the examination syllabi as a tool to moderate pupils to show "that we are on the right track" (5:56). Marcus noticed that with his involvement in TCL, his own teaching improved in the sense that his "teaching style has become a lot more methodical" (2:24).

5.4.3.2   TCL's influence on learning styles

The participants were invited to comment on whether their students' participation in the TCL syllabi had impacted on their learning styles. Phrases they used to illustrate their responses were: "structured learning style", "it integrates with the existing media", "tailor-made", "it made them more conscious", "music that you can find on YouTube" and "figure out the notes auditory".

Ana's view is that involvement with the TCL syllabi has "not really" influenced the manner in which her pupils learn classical piano repertoire (5:58). Her teaching style is directed towards her pupils' unique needs, which results in a learning style that is "tailor-made, you know, how to, the way to get the best from that pupil. So it's actually the pupil who is making me change my style" (5:59). Mary mentioned her experiences with technology and the impact it has on the learning style of the current generation of students and "that making videos of your pupils and having them watch themselves play helps a lot" (3:30). Marius's view was that there is "a lot more initial aural receptiveness with the Rock

School" (4:87) whereas within the classical style, the emphasis is initially on technical development. Pupils in the Rock & Pop genre will more likely than not "know the songs first and know what they sound like" (4:87) via YouTube. When selecting a song, he will tell the pupil to "listen to the song, let me know what you think of it, or listen to these five songs or go YouTube them" (4:88). Within the classical genre Marius sees the process as almost exactly reversed, where he plays the new piece for the pupil himself. There is an initial emphasis on building from the technical point of view, with the development of the aural facility following. With the Rock & Pop genre "it helps them with the rhythm definitely … (4:87). He mentions that he noticed an increased integration in music education with the existing media and is able to say to pupils "look at some videos of the bands that played these songs" (4:88). Through observing her voice students since their involvement in the TCL Rock & Pop syllabi since 2015, Sylvia has noticed that it has created a greater consciousness and that "they're more sincere and serious about doing the stuff. It's not just singing for fun" (1:13). Asked if he thinks that involvement in the TCL's syllabi is impacting on the way his students learn, Marcus replied "Yes, it does, definitely" that his students " … can learn more from me because I have furthered myself" (9:92).

Akshay also thinks that his students' learning styles have been impacted on in the sense that the TCL songs "may be transcribed differently" (6:54) than in other publications. Jabu teaches classical piano and has also noticed an influence on the way students learn in the Rock & Pop genre in the sense that "they will start to figure out the notes auditory" (8:31). He further states that this fashion of learning will most likely be found in the lighter music contexts where people can perform by playing in a band for example without having any training, which will probably not include those who aim play Beethoven sonatas. He also noted that teaching and learning styles are intrinsically bound "so they learn according to the way that I teach" (8:33). Carl's opinion is that involvement in the TCL syllabi will provide a more structured learning style and that although one can be self-taught, he feels that "if you really want to get good technique and good results, you will have to go through a teacher" (9:17).

5.4.3.3 The TCL experience

In this section the participants were prompted to share their experiences while working with TCL. These include their personal experiences and those of their pupils on both positive and negative levels.

5.4.3.3.1   Positive

Sylvia observed that her pupils "feel that they have achieved something" (1:25) as the single most important thing in her view. She also noticed the positive effect it has on parents when they receive the reports and certificates and mentions that "they were elated because the children did well" (1:28). Marcus observed that "it creates excitement" in his pupils (2:43) to be involved with TCL it that it "lifts up their confidence extremely well" (2:51) and "they feel wonderful" (2:51) when they receive a certificate. He has noticed the positive effect on himself, as well in the sense that it has broadened his mind and that he has also witnessed that they have "learned time-management skills and seldom take off school" (2:73). He has also created an awareness of the benefits of saving money towards paying for examination fees by advising them that "if you save up and if you really want to do something you will do it" (2:103). Mary does not view an instrumental examination as a pleasant experience for a student, however, there are "positive experiences when they get feedback" (3:10) and passing an examination is a confirmation of efforts. Marius explained that it was important for parents to understand what could be expected realistically in terms of their child's achievement and mentioned that parents play a massive role since they have to understand the short, medium and long-term outcomes, otherwise it will be very difficult to sell involvement with the examination board. He mentioned that pupils are also taught perseverance by overcoming disappointment after receiving lower marks than expected for a performance when "they played and the guitars were out of tune" (4:75). He mentions how one pupil who after a family tragedy became involved in playing the guitar and music became a very important aspect of his life. Another pupil, after playing the guitar for a couple of months, attempted an Initial examination and "landed up getting the Most Improved Musician of the Year and the kid's completely changed, he's more confident" (4:17).

Jabu has noticed his pupils developing a positive attitude towards music examinations by recognising that hard work is acknowledged and "they really take pride in their achievement" (8:43) and realise 'that the examiners are not monsters, that doing an

exam is not that bad" (8:43). Carl witnessed the positive effect that participation in a TCL external music examination has had on a pupil, whom he describes as not the most natural musician and somewhat lacking in confidence. After achieving a distinction in his examination he mentioned that "he feels so good" (9:24) and excited about his lessons. He also mentioned how one of his students who achieved the highest marks in the Johannesburg area for his TCL external examination was invited to perform to other students and "after that he felt like a champion" (9:22).

Ana credits the friendly and professional manner in which the external examinations conduct themselves and that "because they make contact with pupils, making them more relaxed" (5:62). Akshay mentioned that a positive spin-off of receiving a TCL certificate is that pupils also receive internal music and cultural awards at their schools. He has also noticed the confidence building effect on his pupils who were successful in these examinations and after getting through the first exam has been "very beneficial for their confidence" (6:65).

5.4.3.3.2   Negative

In this section the participants were encouraged to shed some light on experiences their pupils perceived as negative while participating in TCL music examinations.

Ana encountered a few instances where pupils who are high achievers in many areas and are determined to do well, do not perform as well as expected as a result of nervousness during the examination. She describes the pressure of the moment as "it's a few minutes that you have to put all out there" (5:63) and the knowledge that the outcome of the examination depends on such a judgement can be overwhelming. It usually results in a negative experience and she puts it into perspective for the pupil by explaining that it is not a personal reflection on the pupil or a lack of efficiency by TCL and that one cannot realistically expect to get a 100% for everything:

> … unfortunately, as I said, it's a few minutes that you have to put all out there. Nerves kick out, they start falling apart, they become very panicky, things go wrong, and they are extremely negative about the whole thing (5:49).

Sylvia witnesses some pupils leaving the examination room in tears "… and said they messed up" (1:61) after they did not perform up to their own expectations. Akshay describes a case where a pupil who consistently achieved high marks for the TCL graded examinations, unexpectedly achieved a much lower mark during an examination session and he "ended up getting the worst results of his whole examination career" (6:53). Carl tells about a situation where a pupil who had put a lot of effort into preparing for a drum kit examination had a negative experience and felt that he should not continue with lessons after receiving his examination results because he was "not talented enough" (9:72). He also mentions a pupil who did not pass her examination and that it had "thrown her off a little bit, just because of, she knows that she could have actually passed that exam with like a good 70" (9:73). Jabu observes that some of his students felt insecure during an external examination when they did not "always understand the examiners because of accents" (8:74).

5.4.3.3.3   User-friendly

The participants were asked to give their views on their experience with
TCL in terms of user-friendliness.

Marcus describes TCL as very user-friendly and finds it easy "to get into the grading system, they've made it possible for everyone" (2:40). He finds the songs in the syllabi familiar and accessible to the pupils and that it "can feed back into that whole new media thing" (4:2). He also discovers the administrative aspect of TCL effective since "they respond quickly to emails, within a day, if I have any queries locally, nationally as well as internationally" (2:16). Sylvia finds TCL easy to engage with and her opinion is that since music theory is not a pre-requisite requirement to do instrumental examinations, "it makes it more user-friendly and more people will obviously go for that. Which then, again, makes it more inclusive" (1:36). Comparing the board with UNISA which she has studied through before, she mentioned that "rather than going again through UNISA for a further diploma or whatever I want, I would rather do it through Trinity" (1:41). Ana finds the TCL music theory books attractive and thinks that they are "wonderfully made, very friendly, very clear, very approachable, and very easy for kids to follow. It's very appropriately done and very easy to follow" (5:36).

Akshay also experiences TCL as user-friendly and likes the idea of the songs in the syllabi "only rotating every couple of years as it is at the moment" (6:26). Carl finds it attractive that with the Rock & Pop syllabi, it is permissible to "choose something from another syllabus, like Rockschool" (9:66). Marius agrees that the TCL repertoire as "whilst not the most demanding, often the nicest to play" (4:15). He attributes it to the fact that they use contemporary composers as opposed to strictly using classical and/or prearranged stuff, which makes it a bit more accessible than ABRSM. He describes the Rock & Pop notation as easy to read and "if you can understand numbers and schematic diagrams, you can play it" (4:52). Parents enjoy the guitar repertoire that their children are playing and since they are familiar with it, they react with "I know that song and I love that song" (4:54). The absence of a music theory examination towards obtaining an instrumental grade certificate, contributes in his opinion to TCL's user-friendly element. He compares it to ABRSM, where a Grade 5 theory certificate is required to proceed beyond a grade 5 instrumental examination and that makes it "more difficult to sell" (4:32). He contributes TCL's popularity with the fact that classical music is "a lot more demanding, say, physically and mentally than your rock and pop" (4:56). Jabu finds TCL's classical piano repertoire attractive and that there is a comfortable progressing from a beginner's tutor to the Initial examination since "they offer interesting pieces, simple pieces, but very approachable pieces that the children can relate to, very simple, sometimes a bit jazzy, but not difficult" (8:17). He feels that engaging in the in the TCL syllabi is "not something that's only for selected pupils or for certain pupils" (8:39) and that everyone is given the opportunity to explore the Initial to Grade 2 syllabi and discover if there is potential to continue into the future. The fact that music theory is not essential in order to progress from grade to grade in TCL's instrumental studies, contributes to its user-friendliness since most pupils just want to "learn how to play the piano without doing the theoretical part" (8:19).

5.4.3.4   Teaching TCL and music for enjoyment

In this section the participants were asked to comment on their teaching approach towards students who are not interested in enrolling for TCL examinations, but rather want to do music for enjoyment. The participants used phrases such as "keep them

entertained", "not making learning easier", "the realm of music therapy", "a tricky situation" and "not having enough talent" to underline their views.

When Carl was asked whether his teaching style changes, he says "yes, it definitely does influence my teaching style" (9:74) since it becomes difficult "to keep someone entertained" (9:74) and that it is a tricky situation to be in. His view is that the pupils he doesn't enter for examinations are the ones who will never go further than just enjoying music at school level and "possibly not having enough talent to actually get through these examinations without them feeling disheartened when they get their results back" (9:48). Marcus's response was "no, not at all. I'll teach them exactly the same. The teaching standard is always there. If someone's doing it for fun, I'm not going to lower my standard" (2:23). His opinion is that to "learn for fun is not making learning easier, the practice will still be there, all those things will have to be there. So whether it's fun or doing examinations, it's the same thing" (2:104).

Sylvia states that her teaching style will not change at all, however, she will teach the TCL repertoire and eventually convince some of her students to enrol for an examination. Students may experience the repertoire as enjoyable and she will encourage the pupil to have a change of heart and say "Okay, you don't have to do the exam, but it's such nice music, let's do that anyway" (1:43). Marius will discourage enrolling a younger student for just wanting to have some fun, since he feels that that kind of activity falls into the realm of music therapy. His advice to parents is "there are many other teachers that will do this, but unless we are working towards something, I'm not a music therapist" (4:35). Ana does not change her teaching style and whether the pupil is doing an exam or not, she uses the exam structure "as a tool to moderate pupil and also to confirm, you know, that is internationally recognized institution so we are in line and it proves that we are on that level" (5:57). Akshay shares Ana's opinion about changing his teaching style "not really because I would still use Trinity exercises or exam books … " (6:64).

5.4.3.5   Improving the TCL teaching and learning experience

In this section the participants were invited to make some suggestions which in their opinion will contribute towards improving the TCL teaching and learning experience.

Ana feels that there is room for improvement in the sight-reading section of the instrumental examinations and stated "I think 30 seconds for sight-reading is not enough" (5:28). Her feeling is that an extension in the time allowed will assist in a section in which candidates often score their lowest marks. Mary's opinion is that the instrumental examinations are often a little rushed, since examiners are working under time constraints which can make candidates feel uncomfortable: "the general feeling is that they're being a little rushed. You know, like they shouldn't be wasting the examiner's time with anything" (3:13). Sylvia identifies a need for a technical companion book stating that "there's just one thing I might add, which I had through UNISA, and that is vocal technical exercises" (1:44). Carl mentions that the songs prescribed for the Rock & Pop drum kit examinations are often outdated and that TCL can "do a little bit more research in what's trending" (9:29) in order to find material which pupils and parents of the present generation can relate to. Jabu feels that a wider variety of pieces in the classical piano examination books should be included and that the earlier styles such as the Baroque period is well represented, however, 20th or 21st century composers are not featured enough. This is in contrast to the ABRSM syllabi which include many modern compositions in which "there is something of everything" (8:54). He also sees the need for an Initial music theory syllabus since "it's difficult if you try to integrate theory and practical" (8:51) in tandem with practical studies at the same level. He expresses concerns about the handwriting of some of the external as "almost in some cases unreadable" (8:64) and felt that it is not constructive for both students and teachers. He has also experienced a lack of administrative support from TCL at times, such as rectifying spelling mistakes on certificates and stated "that there can be better administrative ways to administrate the examinations" (8:53). Marius feels that the classical repertoire is very solid; however, this generation of pupils do not relate to songs in the Rock & Pop genre from *The Jungle Book* for example and that TCL should look for "cooler" songs (4:27). He also sees the need for a technical companion book, which does not necessarily involve scales and that it will be very useful because it is "ignored by syllabi, which are far more beneficial that many scales" (4:39). He echoes Carl's concern about the repertoire selection in the Rock & Pop syllabi, specifically for Initial up to Grade 2 level, and thinks that "cooler" songs should be selected, since pupils do not relate to some of the current repertoire. Akshay's opinion is that there should be more than one examiner present during external examinations, since a one-sided opinion is formed,

whereas a panel will be able to form a "better idea or opinion of how a student would perform an exam" (6:24). He also feels that the songs prescribed in the Rock & Pop are often not easy for students to relate to:

> I would say that some of the songs that they use, especially in the Rock and Pop, umm, a lot of the kids don't relate to those songs, umm, like for example 500 miles was probably about 70's, that song came out, they haven't heard it, not even their parents listen to that anymore, so that don't relate to any of the music, not any of it, not all of it, but some of the songs they just don't relate to (3:2).

Referring to the handwritten comments on report forms, the respondents used phrases such as "some words are difficult to make out, where it just looks like a bit of scribble", "in some cases unreadable", "is this a doctor writing it?", "sometimes kids are not able to read it", "a bit of an irritation" and "if you can eventually decipher them".

Marcus has experienced some difficulty to decipher the hand writing on report forms and describes it as follows:

> So when going through an assessment report with the students, I find it difficult to read some of the parts where some words are difficult to make out, where it just looks like a bit of scribble (2:62).

He was impressed when he received his results for his Associate Diploma in typed out form and felt that it would be the only thing he would like to see changed. "It was really nice to see it typed out. It was a relief that I didn't have to squint my eyes to try and figure out" (2:63). Ana also expresses concern about the presentation of the comments on the report forms by saying the problem is "handwriting, sometimes kids are not able to read it" (5:47). Mary's comment underlines the problem: "I think the handwriting is often illegible, we have a hard time deciphering what the examiner wanted to say". Jabu's expresses some concerns about the legibility of the comments by observing that "in some cases unreadable and it's not really constructive for the learners and the students" (8:62).

5.4.4 Other external examination boards

Themes and categories	Description

Theme 4:
 	
5.4.4 Other external examination boards
 	
    5.4.4.1 Syllabi
 	
    5.4.4.2 Music theory
	Unpacking the external examination boards (TCL, ABRSM and UNISA) reveals the similarities and differences between their syllabi, some unique features and the level of user-friendliness encoutered. The absence or presence of music theory as a prerequisite for progress from grade to grade in instrumental music comes into focus.

Table 12: Theme 4: Other external examination boards

5.4.4.1   Syllabi

In this section the participants were prompted to provide their views on the other external examination boards in music at their disposal in order to put their involvement with TCL into context.

Marius finds the TCL syllabi "more accessible than the ABRSM" (4:82), has experience teaching the Rockschool syllabi and draws some comparisons with TCL's Rock & Pop syllabi:

> Because the rock and pop, well, the rock and pop one has the constraints of using pre-existing songs, so they can't compose for syllabus. All the songs in the rock and pop are pre-existing. And the Rockschool is composed for syllabus … the Trinity rock and pop I find a bit problematic because the grading is less consistent in that entire pieces will work one technique, umm, as opposed to having a set of techniques through different sections (4:67).

His opinion is that the Rock & Pop syllabi focus more on practical musicianship and obtaining a Grade eight and as a session guitarist "you can quite likely go into a studio and do what is required" (4:77). Ana has also witnessed her pupils opting for the TCL examinations as opposed to those offered by the ABRSM. She regards the latter as also having very good syllabi, however, finds the scale list "absolutely endless and

very difficult to finish, it takes an incredibly long time to finish" (5:43). Focusing on some of the main challenges in the UNISA syllabi she finds it difficult to accommodate the required four pieces since "… they required four pieces and we simply didn't have enough time to do it properly (5:64). Jabu teaches the TCL syllabi exclusively and is familiar with other boards and examinations syllabi as well (8:4). He describes his engagement with TCL's syllabi in his instrumental teaching as positive and comparing that to UNISA he felt that "they do not give you any pieces in the practical books that do not correspond with the theoretical parts the children have learned" (8:71). He finds the graded pieces as interesting and "very simple, sometimes a bit jazzy, but not difficult" (8:77) and very approachable in order for pupils to relate to them. In terms of a pupil's technical development on the piano, he finds that there is a gradual transition from the five-finger positions in the Initial Grade to Grade Three level, where there is a start to integrate the use of the pedal as well as slight finger and position changes. Marcus did not think that many students follow the UNISA route since "a lot of them drop out, a lot of them stop" and opt for TCL instead (2:68). He explored other curricula and had some views on how he related to them. He mentioned the following:

> There's music tech schools, which is drummer tech, keyboard tech, where I did a full-time course in 2010 with Drum Institute South Africa and they were doing their accreditation through music tech, keyboard tech, guitar tech schools London. I found their stuff to be very negative in a lot of aspects. I didn't relate. And then I've checked Royal School's which didn't work for me in certain areas. And when I settled on Trinity, since I've been there I've had no negative impacts. So it comes with experience, that statement. It's because I'm doing Trinity that I can honestly say I've had not one negative thing (2:105).

He adds that he has reservations about UNISA and does not think that many students enrol for their external music examinations "and a lot of them drop out" (2:68) and opt for TCL, which enjoys the same accreditation. Carl states that apart from teaching the TCL syllabi, as an alternative he would probably consider is Rockschool (9:53). He admits that "I don't know too much about the Royal Schools and the UNISA stuff" (9:53). In his opinion Rockschool requires more preparation, however, Akshay agrees

with Carl and says that he might reference in addition to TCL "Rockschool's stuff, or any of the other schools, for example" (6:11).

Seven participants state that they teach the TCL syllabi exclusively and intend to do so in the unforeseeable future. One respondent says that the ABRSM has recently become the board of choice for violin examinations, due to some disagreement with TCL on an administrative issue locally and not because of the actual syllabi and the teaching thereof. Referring to UNISA, two of the respondents taught the syllabi before, however, none expressed any interest in teaching or exploring the syllabi at present. If other examination boards had to be considered by the respondents, ABRSM could be a choice in the classical field and Rockschool in the popular music field.

External examination board	Number of teachers	%
Teach TCL exclusively	6	75
TCL and ABRSM	1	25
TCL, ABRSM & Rockschool	1	25
UNISA	0	0

Table 13: The other examination boards

5.4.4.2   Music Theory

The respondents were asked to give their views about TCL not requiring any theoretical prerequisites for practical grade examinations up to and including Grade 8.

Marcus states that "I like that, because it's a personal choice for the student" (2:106) and that none of his students up to Grade Eight have done any theoretical examinations. His experience is that if he insists that a student does a music theory examination alongside their instrumental examinations that he "might lose that student" (2:70). Many guitar students at his music school want to learn to write music and do the graded theory examinations with their instrumental teachers "because they want that knowledge yet some feel it's unnecessary" (2:71). Ana states that she often uses the TCL theory workbooks and finds them well written, very user-friendly and easy for students to follow. Her opinion is that "it's an essential part of learning music" (5:35) and that music theory and practical studies can't be separated in order to play well.

Mary supports the notion that the study of music theory is important since it contributes to an understanding of instrumental music but she does not think that that it should be "formalised into grades and examinations" (3:17). She feels that it will be essential to understand what a piece of music entails on a theoretical level, however, it should be up to a "candidate's and teacher's discretion" (3:17) whether they want to do examinations. Sylvia advocates the teaching of theoretical concepts alongside instrumental studies and she introduces music notation and other theoretical concepts "because it has to make sense to the child through his instrument" (1:33). She does not label it as music theory during voice lessons and introduces concepts by calling it "something else in their lessons" (1:33). Akshay places the importance of music theory into the context of his own personal experience as a musician and a performing artist. He related how he can perform successfully on different levels without having an in depth knowledge of music theory. He feels that actually performing music is "where you'll spend most of your time" (6:32).

Marius's view is that the study of music is important; however, if it's not aiming towards a professional career such as a teacher or an academic, "it's just something supplementary" (4:30). He mentions that "I don't think is a bad thing" (4:74) to separate instrumental and theoretical studies and that it should be reserved for a person aiming to engage with music on a serious level. For that purpose, he suggests the introduction of a professional musicianship certificate in addition to an "ordinary certificate" focusing on performance only (7:47).

Jabu's says that the study of music theory alongside practical studies will be of extreme importance and that you cannot separate the two (8:18). However, he did recognise the fact that TCL is attractive to students since there are no theory grades required as prerequisites to instrumental studies. He supports Marius's view that students who want to learn to play an instrument at a non-professional level will "appreciate the fact that they didn't have to do the theory" (8:78). His personal view, however, is that if you are adequately prepared in theory, then "you should be able to understand any piece" (8:21) and be able to communicate it.

Concerning the separation of practical music and the study of music theory, he warns against the danger of teaching the theory very conceptually and says about teachers that "they almost teach facts" (8:79). Carl teaches music theory "that goes hand in

hand with the practical" (9:5), however, he does not teach the formal grades to his drum students. He feels that the manner in which it is taught makes it irrelevant to his students since "a lot of the theory stuff is piano-orientated" (9:37). He recognises the fact though that in order to be a true musician, "you have to understand both sides of a thing" (9:38) and encourages his students to do some music theory examinations.

5.4.5 Impact of TCL

Themes and categories	Description

5.4.5 Impact of TCL
 	
    5.4.5.1 Exclusive activity
 	
        • Elitist
        • Talent subject
 	
    5.4.5.2 Affordability
 	
    5.4.5.3 Bench-marking
 	
    5.4.5.4 Lifelong learning
	Aspects which could potentially have a negative or positive impact while engaging in the TCL external examination board are addressed.

Table 14: Theme 5 – Impact of TCL

This section aimed at exploring the impact of TCL in music education as experienced by the respondents. Aspects such as exclusiveness, affordability, benchmarking and lifelong learning came into view. The participants were asked to give their views on the perceived negative and positive impacts they might think TCL has on music education.

5.4.5.1 Exclusive activity

- Elitist

The participants were invited to give an opinion on whether they regard involvement with TCL as an exclusive activity. Attaching an elitist label to it and viewing music as an activity reserved for only a talented few came into focus.

Marius's opinion is that by not incorporating the African music constructs as a part of the TCL syllabi, there is the possibility of inherent elitism. He can see why TCL in music can be construed as elitist, since its aim is not to be "inclusive in any African sense" (4:73). TCL does label itself as a classical music syllabus and as such it represents a "European canon" (4:71). Carl notes that since the build-up to an examination could be costly in terms of individual tuition and examination fees, it can be construed as for "more the elite" (9:18) generation to do these examinations. Jabu states that in his view a stage is reached where playing an instrument is not for everyone anymore, since the nature of music itself "is in a way elitist" (8:38). Akshay mentions that in terms of a historical perspective, TCL is a remnant of the postcolonial system and the manner in which the board brands itself, "can definitely come across" (6:15) as elitist. Ana responds with a "Yes, I do" (5:66) answer if she thought that the Eurocentric slant in the genres and the notation used in the TCL syllabi gave it an elitist label. Sylvia's view is that TCL is inclusive and "there for everybody" (1:18) and the cost factor involved in order to participate is its programs does not make it elitist.

- Talent subject

The study of instrumental music has often been viewed as an exclusive activity reserved for a talented few only and the participants were invited to give their views on the subject and whether involvement in the TCL syllabi supports this notion.

Responses included phrases such as "I find that terrible", "It is for a select few", "Trinity College is open for everyone", "not only for selected pupils", and "not all super talented".

Sylvia mentions that the majority of her students are "not all super talented" (1:21). However, they can be involved in the TCL syllabi since she thinks that Trinity aims "for the normal person in the street" (1:40) to be musically educated. Marcus reacts by saying "no, not at all. I find that terrible" (2:38). His opinion is that some pupils learn faster than others but that "everyone can learn" (2:38). Marius states that he currently does not have a big enough base of students and that it represents the "more talented students" (4:55) which forms a smaller segment.

Ana's observation is that pupils who are doing music are mostly the "academically high achievers", with interests in music and mathematics (5:12). Akshay's feeling is that not all pupils are examinable, "so it is quite exclusive in that regard" involving only a select few (6:17). Jabu's opinion is that with music examinations and future progress it is where "talent … and … a gift for music comes into play" (8:37). He describes it as follows:

> I feel that at this, if you look at the Trinity College I think that, especially up to Grade Two I think is safe to say, it's almost as if the Trinity College is open for everyone. So a learner who is not necessarily gifted in music or very musical will be able to pass the Grade Two examination quite easily (8:67).

Carl feels that pupils will definitely have to have "some sort of talent" in order to achieve good results in the higher grades (9:41).

5.4.5.2 Affordability

In this section the respondents were asked whether they thought that financial implications would have an effect on student participation in TCL's external examinations.

Akshay recognises the financial impact involvement that TCL's external examinations has on students and mentioned that "I've got students who literally stop coming to lessons because they can't afford it" (6:50). Fees, books and tuition fees have to be taken into account and "goes up as the grades advance" (6:50).

Sylvia mentions that she has noticed the financial impact when she had some "comeback from parents" when they had to suddenly pay quite a huge amount for singing an examination (1:16). Marcus's view is that the examinations may be expensive for some and feels that if you want to do an examination, "then we've got to save, we've got to make a plan to get this money" (2:36). He says that he has "never had one complaint ever" (2:32) regarding the cost of the TCL examinations (2:32).

Mary observes that "not everybody can afford it" (3:8) and Ana felt that the examinations were too expensive and with books and examination fees "it becomes a really pricey exercise" (5:10). Marius on the contrary, has never heard a student say that "we can't do it because we can't afford it" (4:69). He adds that the majority of his students come from private schools and that examination fees have "never been an issue" (4:70). Jabu agrees that in the private school environment that he teaches in, for parents to pay towards an examination "is not an issue for them" (8:35). Carl comments that pupils from government schools won't do these kinds of examinations, since the build-up to the actual exam could be pricey because you're" paying for a lot of lessons to achieve good results" (9:16).

5.4.5.3 Benchmarking

The participants were given the opportunity to comment on TCL's influence in music education in terms of their external examinations being used as a benchmark for achievement.

Sylvia's opinion is that doing a Rock & Pop Grade Four examination for example, requires a demanding set of skills and that "internationally it definitely is a benchmark" (1:50). Marcus thinks that the mere fact that "they are international" sets a good benchmark that is not really available in South Africa (2:49). Marius is of the opinion that TCL offers "something to benchmark against", since especially in the arts, we need a context, even if it's just an analytical context (4:83). Playing a certain piece is an indication of the level achieved, which will be an indication of the TCL grade. Akshay's opinion is that the TCL examinations "set quite a nice standard for each grade" (6:9).

Jabu's argues that involvement in the TCL examinations shows a gradual improvement in technique and musical and cognitive skills, which is "an international measuring standard for students" (8:11). He feels that it is a guideline of what level one has achieved. It's not yet a universal thing, but in the European sense "it gives us a universal idea of the performance abilities" of a person (8:61). Ana describes the backdrop against which the benchmarking takes place: TCL is "keeping very high standards" (5:52), with very well trained examiners and making a valuable contribution. Carl mentions that since the examinations are "internationally recognized" they assist in a student's career and helps towards applying for scholarships elsewhere" (9:20). He observed that with Rockschool breaking away from TCL, the Rock & Pop provides a nice cross-over, which is huge contribution to standard in the genre (2:108).

5.4.5.4   Lifelong learning

The aim here was to focus on the range of professional diplomas offered by TCL in performance, teaching and composition, as recognized in terms of SACE registration required for all teachers in South African educational institutions. The respondents were asked to indicate whether they have completed any TCL examinations themselves, or intended to do so in the future.

Marcus views TCL as a resource and education centre and compared it to the ABRSM syllabi which in his opinion are weaker in substance in that "there's a lot more available resources, reading, that sort of thing, and also the online systems they have is very good" (2:101). He has pursued a career as a performing artist, however, he is interested on focusing on special needs in teaching and wants to advance to the "FTCL, a dissertation on curriculum being my main focus" (2:100). Jabu achieved a

Grade eight TCL Music Theory during 2015 and is currently enrolled for "a fellowship of the Trinity College of London in composition" (8:6). Akshay has achieved a Grade eight drum kit through TCL and in his opinion "]I]believe the Teaching Licentiate seems very interesting" (6:7). He indicated that he plans to enrol for the diploma in the near future. Carl has completed his Grade eight in drum kit through TCL and is currently "preparing for the next step" (9:8) which is going to be a diploma, preferably the LTCL in performance. Sylvia has not completed any examinations through TCL, however, she is interested in studying towards the ATCL and LTCL diplomas in instrumental performance. Since she finds the board "more friendly", she would rather than going again through UNISA for a further diploma "or whatever I want, I would rather do it through Trinity".

Ana, Mary and Marius view themselves as adequately qualified through tertiary institutions and are not planning to enrol for any of the TCL diplomas in the future. None of the respondents are interested in pursuing any future qualifications through the other external examination boards. Prominent external music examination boards in South Africa offering professional diplomas are TCL, ABRSM, UNISA and Rockschool.

Three of the respondents indicated that they had previously completed examinations through TCL and were planning to enrol for professional diplomas in the near future, one in the classical genre and four in the Rock & Pop genre. The respondents concerned view the qualifications as reputable and interesting enough to pursue and offered information on their past achievements and future plans for study.

The relevant Information about the participants is reflected in the following table:

Qualifications through external music examination boards (Grade 8 and diplomas)	Number of teachers
Has a TCL qualification	3
Does not have TCL qualifications	5
Intends not to gain TCL qualifications	5
Intends to gain TCL qualifications	3
Has a UNISA qualification	1
Has an ABRSM qualification	0

Rockschool	0
Other	0

Table 15: Lifelong learning

5.5   Conclusion

Reasons for the enduring presence of TCL in music in Johannesburg are uncovered by the emergence of five interrelated themes from the data collected from the participants. Five themes were identified, namely music education, assessment in music, other examination boards, teaching and learning and the impact of TCL on the role-players in the functioning of the board. This chapter dealt with the data collected from the participants and through a presentation of an analysis across cases, it outlines the findings of this research project. Chapter 6 focuses on a discussion of the findings and formulates a conclusion.

Chapter 6

DISCUSSION AND CONCLUSION

6.1   Introduction

Vignette: Out with the old and in with the new?

Walking down the corridors recently of the school in Johannesburg which has been my working home for the past ten years, I was struck by how much things have changed and how much things have remained the same. Where the pre-dominant soundscapes in the corridors and music studios were before mainly classical, the unmistakeable sounds from the world of popular music are now blending into the tapestry. Some fifteen year ago I attended a concert at a prestigious private school where some items on the drum kit were featured alongside a movement from a Beethoven sonata and a Chopin prelude. Afterwards my reaction to colleagues was: "who would have thought this ten years ago?" A few years prior to that I attended a workshop featuring the electronic keyboard, presented by a visiting TCL examiner. A pupil was bravely demonstrating his freshly completed and newly introduced grade one exam to a mixture of interested and politely sceptical teachers. Not something that will ever cross my path as a music teacher - or so I thought. One of my esteemed colleagues remarked with disdain: "If you plug it in, I don't play it!"

It transported me back some decades ago to where as a fourth-year student, I attended a lecture as part of a course impressively called "Methods of the principal instrumental study". On that day the professor posed a question to the class along the lines of: "Do you think that in the 21st century people will still be playing Bach and Schumann on the piano?" In a class of ten aspiring music teachers, five did not think so and my opinion was that it would prevail, however, on a limited scale. "Will people by then not be going to work in space ships and book their annual holidays on the moon or Pluto anyway?" I thought. The year 2000 seemed mysterious and so far away! The answer to that question is evident to me now, who has with loyalty continued playing Mozart on the piano in the 21st century. And also not least to those I witness daily exploring and creating the new soundscape filling the corridors of my institution. The old meets the new and conveniently coexist side by side in surprising harmony.
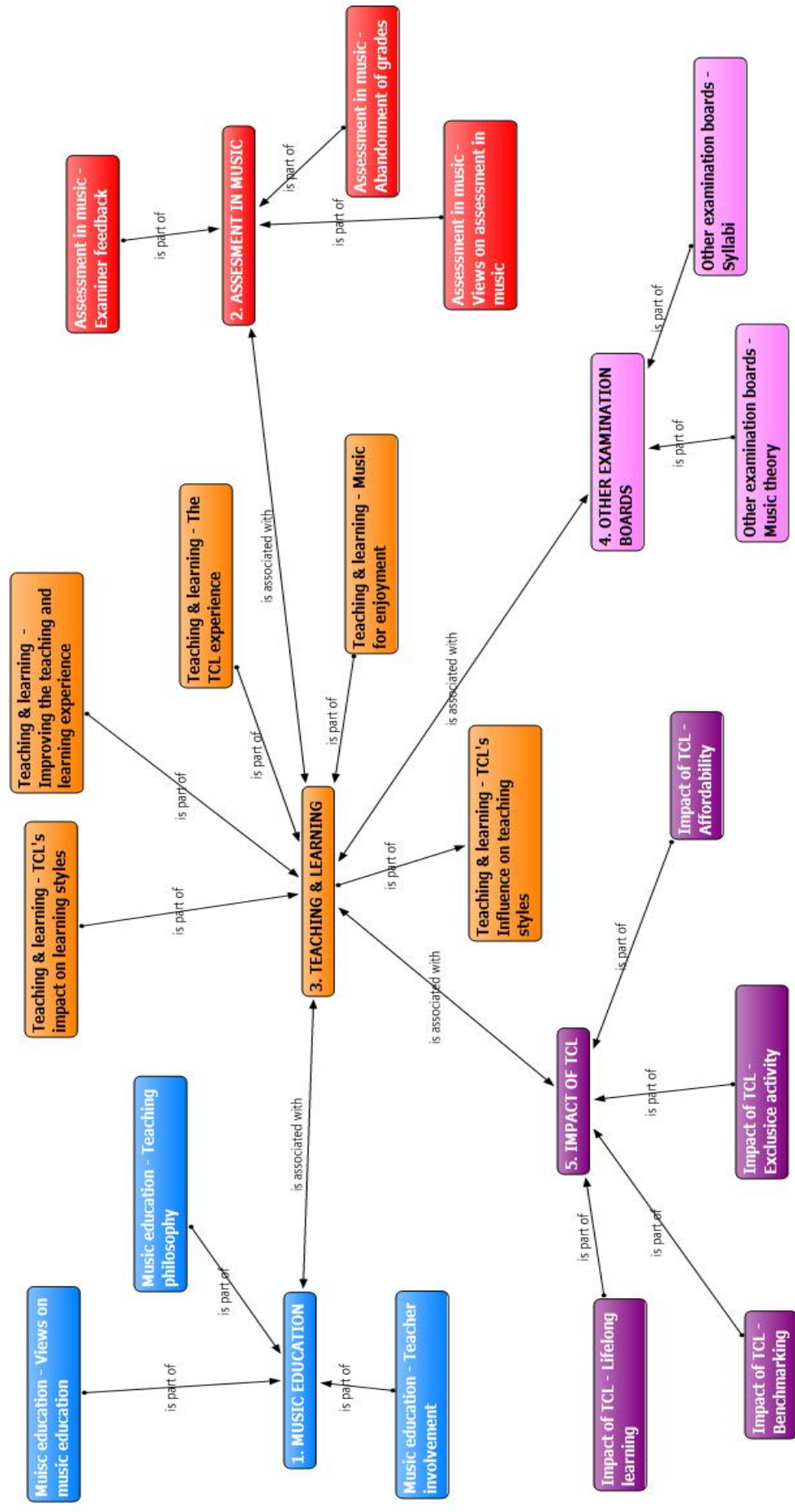
Figure 10: View of themes and categories

Figure 10 reflects the five themes emerging from the data collected, namely music education, assessment in music, teaching and learning, other examination boards and the impact of TCL. The discussion in this chapter focuses on the challenges encountered during the research process, the limitations and significance of the study and some unexpected findings. Additional literature emerging during the course of the study, suggestions for future research, recommendations and a conclusion follow. Reference is made to how the findings from other studies relate to this investigation and the main research question and sub-questions are answered.

6.2   Thematic discussion and interpretation

The five themes which emerged from the analysed data assist towards achieving an understanding of the enduring presence of Trinity College London in music in Johannesburg. The emergent themes are shown in Tables 16-20. Themes and categories are indicated in the first column and the second column indicates the literature related to the themes. These themes, however, cannot be strictly delineated and are inter-related, with the variables in each also having an effect on each other. The presentation that follows seeks to uncover the connectivity between the themes and also the effects that the variables have on each other in relation the body of literature reviewed.

6.2.1 Music education

Theme and categories	Literature related to the theme
Theme 1: **Music education** Views on music education Teacher involvement in music education	**Harrop-Allin & Kros** (2014:70): education reform; **Herbst, et al** (2005), **Klopper** (2004), **Vermeulen** (2009): changes in music education; **MacDonald et al** (2002:1): music transcends spoken language, music is a universal language, music education in context;

Teacher philosophy	**Elliott** (1995:135): development of musicianship through music education; (1995:9): importance of an individual teacher philosophy; (1995:129): praxial concept of music education; **Reimer** (2005): aesthetic music education; **Zachary** (2015:35-43): Suzuki philosophy; **Jacobs** (2010:210): music education paradigm, policy and curriculum.

Table 16: Music education – theme and related literature

6.2.2 Assessment in music

Theme and categories	Literature related to the theme
Theme 2: **Assessment in music** Views on assessment Abandonment of exams Examiner feedback	**Trinity College London** (2016): on-going assessment, awarding of certificates; **Green** (2005): alternative assessment methods; (2002:4): assessment models and graded external exams; **Trinity College London** (2015-17): focus on assessment, candidate at heart of focus; **IEB** (2011): assessment drives teaching, TCL substitute for matric subject, validity, reliability and fairness involved in the assessment process;

	Elliott (1995:264): assessment process gathers information about a student's achievement, from which there is a direct benefit in the form of constructive feedback; **Haley** (1998), **Colwell** (2002), **Green** (2005), **Booth** (2009), **Fautley and Colwell** (2012), **Elliott** (1995), **Russell** (2015) and **Fautley & Colwell** (2012:476-79): objective and subjective elements in assessment; **Russell** (2015:360): assessments are prominent in the ranking process required by institutions to determine musical achievement in competitions and examinations and ask for as much accuracy and objectivity as possible; **Smith** (1995): matter of subjectivity complicating an assessor's judgement; negative emotional response to exams and grading in music; assessment to provide accurate and constructive feedback; **Clapham** (2000:150): assessment and evaluation; **Fautley & Colwell** (2012:476-79): assessment and evaluation; **Booth** (2009:168): assessment and evaluation; (2009:167-168): artistic process involving documentation, reflection and evaluation assessment, (2009:226): element of failure;

IEB (2011): musical progress and assessment go hand in hand in the educational process;
Popham (2004:83): lack of assessment and intellectual vacuum.

Table 17: Assessment in music - theme and related literature

6.2.3 Teaching and learning

Theme and categories	Literature related to the theme
Theme 3: **Teaching and learning** TCL's Influence on teaching styles TCL's Influence on learning styles The TCL experience • Positive • Negative • User friendly Music for enjoyment Improving the TCL teaching and learning experience	**Jacobs** (2010: 70): participation in TCL examinations require a certain achievement of proficiency at each grade level; (2010:199): commencement of instrumental lessons at an early age; (2010:70): popular music and social attachment, influence on teaching-learning ethos, structure of assessment influences teaching and learning; **Ross** (2009:482): the process of training a musician; (2009:482): level of technical proficiency required; (2006): teaching and learning is influenced by the way assessments are done; (2009): influence on learning styles of musicians; (2009:482): overt and covert influence on teaching and learning; **Bernstein** (2002:180): studying a limited amount of pieces; (2002:186): rise of the professional amateur; **Trinity College London** (2016): structured

	learning, spiral curriculum; **Green** (2008:10): ways in which contemporary musicians learn; (2002:205-7): classical teachers may consider using the aurally copying of music as in informal learning practices; **Wright** (2012): TCL's global presence, impact on teaching-learning ethos; **Primos** (2002:7): alternative ways of teaching and learning; (2002:12): tussle between cultures, different ways of transferring knowledge and teaching; (2002:7): musical learning is through imitating the style and sound of a favourite musician in the jazz, rock and pop genres and learning style; (2002:1-12): different approaches and routes to music learning; (2002:1-12): African aural tradition and not exact reproduction, improvisation learning style of popular musicians, self-taught musicians and informal learning; **Faultley and Colwell** (2012:490-491): link between assessment and the manner in which teaching will direct itself towards the desired outcomes, informal musical learning new demands on teachers in assessment; **Zachary** (2015:35-43): Suzuki methodololy; Salaman (1994), Sloboda et al., (1996): external exams andteaching and learning; **Hallam & Bautista** (2012:667-669): enjoyment promotes motivation which will encourage practicing and therefore lead to progress; (2012:667): individual

	teaching situation; (2012:667-669): personal teaching philosophy which includes an element of flexibility and the availability of a range of teaching strategies should adapt to the individual needs of the pupil;
	Booth (2009:224): advocates that teachers are in the motivation business and that the success of a lesson depends on them nurturing, motivating and assist the development of musicality; teaching strategy informed by the context in which learning takes place;
	Hallam (2012:654): numerous routes in instrumental tuition and learning; (2012:651-54): changes in the manner learning and teaching take place with globalization and technological advances, playing by ear, improvisation and learning to read music notation, self-help tutors, interactive technology, informal learning through trial and error; (2001:71): instrumental lessons at an early age;
	Creech & Gaunt (2012:694-8), **Hallam** (2012:651): one-to-one teaching situation as the enduring mode;
	Bernstein (2002:171): music education as a private affair between the pupil and teacher, instrumental teaching and learning as a one-to-one exchange;

	Elliott (1995:122, 114, 133): musicianship and self-esteem, self-growth, enjoyment and boredom.

Table 18: Teaching and learning – theme and related literature

6.2.4   Other external examination boards - theme and related literature

Theme and categories	Literature related to the theme
Theme 4: **Other external examination boards** Syllabi Music theory	**Trinity College London** (2015-2018): TCL range of grades, Rock & Pop syllabi; (2012): introduction of Rock & Pop exams; **Lucia** (2007:166): since 1948 the external exams offered by UNISA, other exam boards; **Wright** (2012): ABRSM and its social and cultural history, colonial nature of exams and other examination boards; **Green** (2002:205-207): too much emphasis on music notation, pupils learn nothing at all; (2002:209-210): music theory taught alongside sophisticated external examination models; (2002:205-207): music theory; (2005:209-210): introduction of contemporary styles.

Table 19: Other external examination boards – theme and related literature

6.2.5 Impact of TCL - theme and related literature

Theme and categories	Literature related to the theme
Theme 5 **Impact of TCL** Exclusive activity • Elitist	**Philpott and Plummeridge** (2001:158): elitist, cost of tuition;

• Talent subject Affordability Benchmarking Lifelong learning	**Akrofi & Flolu** (2007:143): colonial inheritance, blending Western and traditional culture; **Elliott** (1995:299-300): elitist activity; music education as talent subject and exclusive activity; **Smith** (1995): birth of external examinations; **Russell** (2015:369): assessment and accountability; **Green** (2002:3): identifies jazz, popular and traditional music as music being outside the Western Classical music sphere, Eurocentric; (2002:199): accountability; **Primos** (2002:1-4): influence of hymn singing; (2002:6): Eurocentric nature; **Akrofi & Flolu** (2007:146-154): British external examinations entrenched; **Harrop-Allin & Kros** (2014:70): Eurocentric base; **Jacobs** (2006:199): a high degree of accomplishment required, such as the grade 7 TCL practical level is required for matric music, placing it out of reach for the average student; (2010:70): elitist and exclusive, reserved for the talented only; (2010:42): exclusive; Eurocentric, elitist;

	(2010:135): high cost of subject music, financial impact;

Lucia (2007:182): financial implications; (2007): negatively criticises the colonial nature of these exams, Eurocentric; (2007:164): cost of exams; (2007:182): financial impact;
Trinity College London (2016): fee structure and financial impact;

Ross (2009:475): countries monitor achievement against their own national quality assurance agencies, e.g. the Malaysian Qualifications Agency; (2009:475): bench marking of external exams; (2009:482): report form as a quality document and tangible asset of individual achievement, bench marking, accountability; (2009:475-476): assessment, legitimacy, accountability; (2009:481): service providers, social support system, TCL infrastructure; (2009): benchmarking and validation of best-practices in educational standards;

Murphy (2007:362): accountability, assessment & government expectations of high standards;

McNiff (2002:9): accountability, summative assessments, dialogue between teacher and pupil;
SACE: TCL teaching diplomas accepted as qualifications for teaching positions; |

	Colwell & Richardson (2002:1128-1130): standards and accountability, public acceptance of assessment, the accountability movement in education, public recognition, parent power and the pursuit of excellence; **Fautley and Colwell** (2012:476-79,492): accountability and the assessment of teaching and learning; **Smith** (1995): historical perspective, enduring impact on music education, yardstick, integrity, high reputation of examinations, activity for the gifted; **South Africa** (2013), (2005): matric music exclusive; CAPS document (2012): exclusive activity; **Primos** (2002:1-12): historical perspective, legacy of colonial governance and British public examination system, post colonialism and post-apartheid era, private music tuition, domain of independent schools, fee paying activity, music literacy through TCL and ABRSM, cross-cultural interaction, elitism, talent subject, Eurocentric, Western music, independent and wealthy schools, private studios; **Hallam & Bautista** (2012:667): financial impact; Western society more affluent financially; **Hallam** (2012: 653): students need to develop self-motivation; (2012:651): music tuition and affordability; (2012:651-654): parental & financial support,

	expectations and motivation; (2012:651): music tuition and affordability, tuition fees, music for all policy, colonial and apartheid legacies, economic resources, élitism.

Table 20: Impact of TCL – theme and related literature

6.3   My challenges

My research was problematised by unsuccessful attempts to locate respondents in government schools in Johannesburg offering the TCL syllabi in order to broaden the research sample and affirm the validity of the investigation. Independent schools and private music studios emerged as the the domain of engagement with the board, with no evidence of participation in related educational institutions.

Finding sufficient literature which directly refers to TCL in relation to the research topic also posed a challenge; however, a substantial volume of knowledge associated with the topic is in circulation, notably about assessment in music, which is at the heartbeat of engaging with external music examination bodies. Engagement with the literature took place on four levels, namely primary sources, secondary sources, articles, journals and papers and non-research and non-review publications. Apart from the primary sources, evaluating the other sources proved to be a challenge and factors such as their purpose, coherence, the context of what is already known about the subject and the standing of the author were taken into consideration. The time-frame of five to ten years as the maximum age placed on sources for inclusion in the review also came into focus, however, older seminal works were included due to their influence and the academic standing of the authors. Sources such as journals, magazines, book and recently updated websites provided up-to-date information and after evaluating them, they proved very useful if not crucial for inclusion in this research project.

6.4   Limitations

This research was done within a specific framework and one of the research lenses was the work done by Lucy Green in terms of the advent of contemporary music styles

in the study field and the manner in which teaching and learning take place. The views of Ronald Smith also provided a research lens through which the topic of assessment in music could be surveyed.

My project was confined to and conducted in the Johannesburg area in the context of the private school and private studio settings and is therefore not representative of a larger geographical area or teaching environment. The sample of respondents selected might compromise the findings in the research since not all teachers involved with TCL in the Johannesburg area were included. The investigation also does not argue the merits or demerits of assessment in music and commenced with examinations in music as a *fait accompli* for the participants. Other external examination boards in music were included in order to provide the context in which TCL operates in the selected area.

6.5   Significance of the study

The lack of literature available on the topic indicated that it has not been investigated at any meaningful level. My research should create a deeper understanding of external examination boards in music and specifically the influence and contribution of TCL towards music education in Johannesburg. It will hopefully stimulate some dialogue among stakeholders about some of the issues arising, such as that of pupils and teachers landing on the examination treadmill and teachers employing the TCL syllabi not only as a teaching tool, but as a teaching crutch.

With the matter of generalisability being contested where case study research is concerned, the option of reader-determined transferability is a feasible alternative. There are levels of transferability to readers as stake holders through their involvement with TCL and the findings and conclusions presented about this investigation. Practitioners involved in the other external examination boards can extrapolate the findings of this study to their own teaching situation.

6.6   Unexpected findings

Contrary to the literature on the financial impact when engaging in TCL's external music examinations, there was no significant negative feedback about this aspect.

Against the backdrop of on-going economic woes globally, an interesting finding was that there is minimal concern regarding the costs involved for individual tuition and examination fees. Of the music examination boards mentioned in this study, TCL is noticeably more expensive, however, it is not a deterrent for parents to pay the fees, keeping in mind that the findings are reflected within the context of the affluent private school domain.

In addition, the majority of the respondents in both the classical and Rock & Pop genres do not view the formal study of music theory as important and do not see the necessity for students to participate in regular theoretical graded examinations. Noticeably so, in the classical genre teachers promote the idea of teaching practical music theory during lessons in tandem with instrumental studies in order to give it relevance. In the Rock & Pop genre teachers share a similar view, however, the manner in which popular musician teach and learn, locates these students in the aural imitation mode of transferring knowledge with minimal insistence by the teachers on the reading of music notation. This correlates remarkably with the manner in which leaning takes place when engaging in the Suzuki method and within the African tradition.

6.7   Additional literature emerging

I discovered additional sources during the research period and they are not discussed in Chapter 2. Including them here serves to enhance my own research project and their discourse support some of my findings. See figure 11 for an overview of the additional literature reviewed.
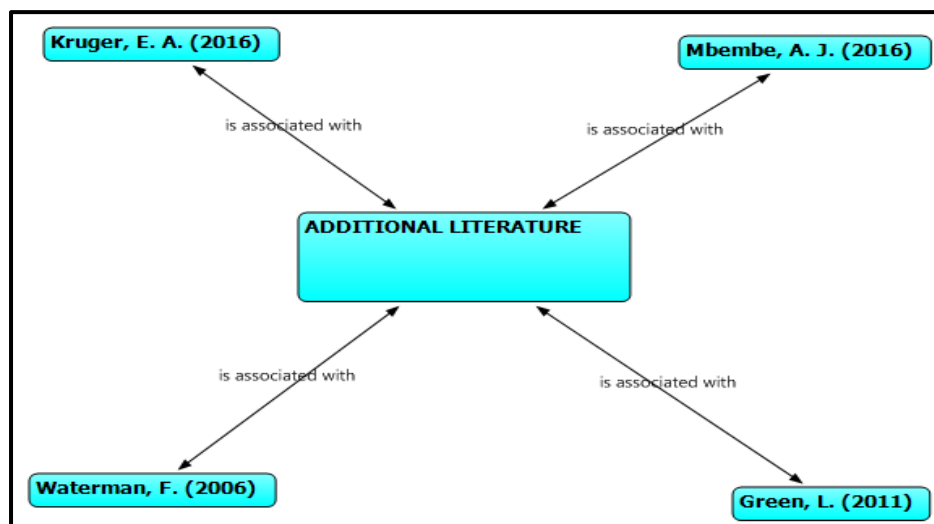
Figure 11: Additional literature

- A.J. Mbembe. 2016. Decolonizing the university: new directions. *Arts & Humanities in Higher Education,* 15(1) 29-45.

In this article the author expresses concern about the "mania for assessment" which prevails in organisational structures, pointing out that there is a pursuit for credits which is driven by required programs and standards of achievement (2016:30-31). On-going quantitative assessment with typical procedures has become a professional speciality and students accumulate credits through specific grading systems.

Students are turned into customers and consumers by business-like structures where they become less and less interested in the accumulation of knowledge and more in the payoff their certificates and degrees will have in the marketplace. This resembles the manner in which I describe TCL as branding itself as an assessment driven institution, with a core philosophy of providing music education through a structured grading system, resulting in Ofqual credit points and certificates being awarded.

- Green, L. 2011. Learning, teaching and musical identity: voices across cultures. Bloomington: Indiana University Press.

The focus of this publication edited by Lucy Green is to illuminate the interface between musical identities, learning and teaching by giving a voice to young and old alike as they are situated globally in different learning and teaching practices. There is an exploration of musical identities which individuals construct in relation to their experiences as teachers and learners in formal and informal ways of learning. Institutions such as schools can require from teachers to sacrifice their individual musical identities in order to fulfil the demands of their jobs. These constructed identities may result in a conflict between their personal and public professional identities (Green, 2011:17). As a postcolonial child from Malaysia Roe-Min Kok describes the influence of the British instrumental grade-examination system on her identity formation (Green, 2011:73).

Heloisa Feichas investigates music schools in Brazil which are modelled on the European conservatoires, where students with informal backgrounds in popular music and jazz are granted entry for higher education (Green, 2011:12). While the prevailing soundscape continues to be classical, the sounds from the popular music and jazz genres are becoming increasingly audible. Students from popular music backgrounds may be perceived as having inferior musical skills, however, it is recognised that in some respects they have superior skills. This ties in with the relevant sections discussed in my dissertation where with TCL's incorporation of the Rock & Pop genre into their syllabi, the soundscape in music institutions have been changing. There is also a connection to my dissertation, where a description of how a teacher's personal teaching philosophy can come into conflict with the prevailing culture driven by achievements and accolades. Music educators often have to develop alternative music identities within their educational institutions in order to be comply with parents' expectations by producing certificates to validate their students' achievements.

- *An exploration of transformative piano teaching in Pretoria: a case study.* E A Kruger Master's dissertation, NWU, 2016

In this dissertation research was conducted with piano teachers in Pretoria, South Africa, in terms of their lived experiences. It illuminates various aspects such as the dysfunctional situation prevailing within a performance-driven society and how pupils receiving accolades, becomes more important that building a sound foundation in their piano studies (Kruger, 2016:80-114). The participants have a negative view about music examinations, since in their opinion engaging in a limited range of repertoire such as required in their syllabi, stunts musical growth. The finding that there can be fluctuations in the standards of different examiners, resonates with similar findings in my dissertation. The finding that the British accents of external examiners may confuse pupils also confirms one of the findings in my study.

- Waterman, F. 2006. *On piano teaching and performing.* London: Faber.

Waterman dedicates a chapter in this second edition of her book to competitions in music and refers to them as "like taxes and the poor" - they are part of life. There is a level of transferability of her views to the phenomenon of pupils participating in music examinations, which adds a competitive element to musical life (Waterman, 2006:47-

48). Participation in such events has positive by-products in the sense that they provide an incentive to make the extra effort, give polish to a performance and add to feelings of achievement and confidence. The adjudication process provides praise where possible and constructive criticism, however, the author advises that little notice should be taken of the marks, but great notice of the remarks. This resonates with the findings in my dissertation where the participants commented on the feedback they received in the form of comments on report forms after instrumental examinations. They have also witnessed the sense of achievement and confidence gained in their pupils when they receive recognition for their achievements.

6.8   Answering the research questions for different audiences

My research project may be of value and interest to different scholars and students. In the discussion that follows, I consider the people included as potential people of interest.

The first sub-question was: How is the enduring presence of TCL in music education described in the literature? Chapter 2 discusses the corpus of knowledge in circulation and could be of interest for music teachers, researchers and educational institutions.

The second sub-question was: What themes emerge from the data regarding the enduring presence of the TCL for the participants? This aspect of the research project transpired in chapter 5 and could be of interest to teachers and researchers. The following themes emerged:

> Theme 1: Music education
>
> Theme 2: Assessment in music
>
> Theme 3: Teaching and learning
>
> Theme 4: Other examination boards
>
> Theme 5: The impact of TCL

The third sub-question was: How can the themes from the data be understood in relation to existing literature? In this chapter an outline of the themes emerging from

the data is outlined in table form under 6.2. Additional reading beyond these sources produced more information about the main research topic and is discussed under 6.7.

The main research question was: Why is there an enduring presence of Trinity College London in music in five centres in Johannesburg? The findings of the investigation should be of interest and value to a broader range of scholars such as heads of music departments, colleagues, pupils, parents, policy makers and music lecturers in tertiary education. During July 2016 I attended the ISME conference in Glasgow (Scotland) in response to an invitation I received to do a poster presentation. The title was "Unpacking the external music examination boards in the South African context" and I met colleagues from different countries who shared their experiences and expertise in teaching. Through engaging with them it transpired that there seems to be a lack of in-depth knowledge about TCL and that the question of assessment in music remains a contentious issue, however, the process is regarded as necessary since it validates the status of music as a worthy component in educational curriculums. The enduring presence of TCL is supported by multiple factors:

- The bench-marking against international standards in music is highly valued by all the stakeholders.
- During an age of accountability achieving TCL certificates validates funds invested by various stakeholders.
- Innovative syllabi – the inclusion of the Rock & Pop syllabi taps into the musical tastes of a new generation of pupils. There is an element of choice in the syllabi which allows the pupils to perform at their personal strengths.
- Performance is at the heart of TCL's assessments and the lack of theoretical prerequisites to participate in graded instrumental examinations goes a long way towards cementing the user-friendly nature of the examinations board.
- TCL offers structured and goal-orientated programmes which contribute to confidence building in students. The inherent structure of the instrumental syllabi provides the backbone for teaching and learning.
- Attractive qualifications – the syllabi of the range of diplomas offered beyond Grade 8 level are relevant and culminate in qualifications which are accredited by the local department of education.

6.9 Lessons learned

There were lessons to be learned on a personal level in my own capacity as a music educator and I have involved myself on a much wider level of teaching and realigned my ideas concerning the 'what and how' of teaching. As a classically trained pianist, I have been exposed to the teaching of electronic keyboard and have become familiar with the Rock & Pop syllabi, in order to moderate examinations. The lessons are three-fold:

- this study has increased my personal knowledge about contemporary teaching and learning styles;
- it has increased my skills since I learned to play and teach the electronic keyboard; and
- this study has influenced my own practice and I have explored alternative teaching methods in my piano teaching in the classical genre.

6.10 Recommendations

6.10.1 Future research

The field is surprisingly under-investigated and the study of TCL in isolation is in my opinion not sensible, since the other boards provide valuable points of reference in order to compare and evaluate merits. Issues which emerged from my study could form the agenda for worthwhile research through the publishing of articles and post graduate dissertations in order to expand the body of knowledge. Further research areas may include the following:

- A study involving the contribution to music education of the ABRSM, UNISA, Rockschool and the recently reintroduced LCM (London College of Music) in the South African context.
- Recording and assessing the merits of the involvement of TCL and the other external examination boards as a substitute for matriculation music studies in South Africa.

- INSET training for classically trained teachers in order to create an understanding and appreciation of contemporary music styles which have been introduced into the syllabi of the external examination boards in music.
- The post-grade eight professional diplomas offered by TCL offer a wealth of study material in terms of their content and relevance as qualifications for the present music teaching-learning environment.
- The extent to which local tertiary institutions involve TCL and the other external music examination boards as a benchmark for entrance requirements and possibly internal curriculum development.
- INSET training programmes to educate music teachers about the challenges they face in order to assess effectively in terms of balancing the subjective and objective elements of assessment to promote inter-rater reliability.
- Why and how music teachers use the syllabi of TCL as a crutch rather than a tool.
- Ways of teaching, learning and assessing in popular music.

6.10.2 Improving the TCL experience

The hand-written comments provided by an external examiner on a report form are the cornerstone of the assessment process. This comment is generally viewed by teachers as more important than the marks awarded, since its aim is to inform the future teaching and learning of the student. In my experience as a teacher entering students annually for TCL examinations, there have been many concerns raised by teachers about the handwriting of examiners. They acknowledge the fact that their work is guided by strict time constraints, the result is more often than not hard to decipher, if largely not illegible. Parents often request a re-write of the report in typed form and it poses a challenge since the process may result in educated guessing.

With high quality syllabi and assessments offered by TCL, this aspect erodes the experience of the participants and a suggestion will be that all reports should be presented in typed form to the recipients. The challenge to decipher an examiner's handwriting may pose even greater challenges to participants in non-English speaking exam centres.

As a final recommendation I propose that TCL should consider the inclusion of local interested and suitably qualified persons in South Africa who can be trained into the board's examination system. By shadowing examiners in real examination situations and acting as co-examiners, they can be mentored into TCL's system in the hope that they too can qualify as external examiners for the board locally and possibly abroad. Teachers and centres in South Africa can also have some input into the syllabi whereby local contemporary pieces may also be an option within the Rock & Pop syllabi.

6.11   Conclusion

My vision for the future

In different localities around the globe young children, teenagers and adults are involved in varying learning situations and music learned in an immediate locality can have implications for the global village learning and teaching community. There has been unrivalled innovation on the part of TCL through challenging the traditional structure of the external music examination system and by presenting their syllabi in a user-friendly and 'relevant for today's student' manner. At present only Western cultural boundaries are kept and other voices are marginalised.

In order to continue in this tradition a syllabus aimed at including music in the African tradition should be considered by TCL. The marimba has long been a popular instrument in South African teaching environments and will provide the ideal vehicle to involve pupils who have been excluded from participating in TCL's external examination programmes because of socio-economic factors. A syllabus could be introduced on albeit a limited scale to include possibly the first five grades and the focus could be directed towards ensemble playing with the possible inclusion of other instruments. In order to make such an undertaking feasible, local schools with sufficient financial means and facilities can use the opportunity to facilitate community programmes and consider establishing satellite schools in easy to reach localities for the communities involved.

Pupils progressing through the programme and gain certificates can become facilitators themselves by means of student-assisted teaching. Local composers can

be commissioned to compose and arrange music for the syllabus and TCL may even consider a virtual leaning environment via the internet, which can be supported by appointed teachers. To equip external examiners for the task may present challenges and modules could be included in their training.

This vision could be expanded to include "fit for purpose" programs for other regions of the world and with the tapestry of cultures present in any given country, it will cement TCL's global presence as an exponent of music education.

Photo 6: Marimba group on stage (private collection)

TCL's time-honoured examination format has remained largely unchanged for those who want to work within that framework. I agree with the adage: "if it ain't broke, don't fix it!" I would like to add however: "never feel too complacecent and operate within a comfort zone to the extent that you loose your creativity and ability to think with new enthusiasm. Think creatively about every teacher and pupil in different learning situations and do not hesitae to be an advocate for positive change"!

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ADDENDUM A

NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT
POTCHEFSTROOMKAMPUS

Privaatsak X6001, Potchefstroom
Suid-Afrika, 2520

Tel: (018) 299-1111/2222
Web: http://www.nwu.ac.za
Skool van Musiek
018 299 1680
018 299 1707 (Faks)

Contact details of niche entity leader:
Dr Liesl van der Merwe
Tel: 018 299 1700
Cell: 082 877 1866

Date: …………………………………………….

Researcher:

Title of study:

I, …………………………………………………………, give my permission that my responses in the interview may be used for the purpose of research in music education. I am fully aware of the nature of the research. I may withdraw at any time and my participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the……..

………………………………………………………………..(Name of participant)

……………………………………………………………………(Name of researcher)

……………………………………………………………………(Place)

ADDENDUM B

**NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT
INSTITUSIONELE KANTOOR**

Verklaring rondom Navorsingsetiek vir 'n opvolg-evaluasie of studie/ondersoek

(moet voltooi word as deel van die Navorsingsvoorleggingvergadering deur die betrokke student of studieleier)

Beantwoord asseblief elke vraag deur die korrekte blokkie te merk[1]:

	Ja	Nee
1. Behels die studie deelnemers wat spesifiek kwesbaar[2] is of wat nie ingeligte toestemming kan gee nie? (bv. Kinders, mense met leer of ander geestelike of fisiese gebreke, mense wat in die tronk is, werkloses of anders gekomprimeerde persone wat moet reageer op u vrae)	☐	☐
2. Beplan u om van NWU-studente of direkte en sekondêre-/kontrak-personeel in hierdie navorsing gebruik te maak?	☐	☐
3. Sal die studie die samewerking van 'n hekwagter vir die aanvanklike toegang tot die groepe of individue wat gewin moet word, benodig? (bv. studente by skole, lede van selfhelpgroepe, inwoners van 'n verpleeginrigting, die Minister van Onderwys, 'n stamhoof of die oudstes van 'n stam)	☐	☐
4. Sal dit nodig wees vir deelnemers om deel te neem aan die studie sonder hul wete en toestemming ten tye van die studie? (bv. onderlangse waarneming van mense)	☐	☐
5. Sal die studie bespreking van of vrae oor 'n sensitiewe onderwerp insluit? (bv. seksuele gedrag, dwelmgebruik, misdaad, teistering, geweld)	☐	☐
6. Gaan dwelmmiddels, plasebo's of ander middele (bv. kosse, vitamines) tydens die studie aan die deelnemers toegedien word, of gaan die studie ingrypende, indringende of potensieel-skadelike prosedures van enige aard of enige fisiese, psigologiese of sosio-ekonomiese intervensie, behels?	☐	☐
7. Gaan bloed- of weefselmonsters van die deelnemers verkry word?	☐	☐
8. Kan die studie fisiese, psigologiese of sosiale stres of angstigheid induseer, of kan die studie leed of negatiewe resultate veroorsaak wat meer is as die risiko's[3] wat in die normale gang van die lewe ervaar word?	☐	☐

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[1] Aangepas vanuit die Economic and Social Research Council (2005). Research Ethics Framework (REF). www.esrcsocietytoday.ac.uk

[2] *Kwesbare groepe* opper spesiale sake rakende ingeligte toestemming en potensiële risiko. "Kwesbare" deelnemers word nie duidelik gedefinieer nie, maar daar is reeds genoem dat die volgende ingesluit word: "...kinders, gevangenes, swanger vroue, geestelik-versteurde persone, ekonomies of opvoedkundig benadeelde persone". (Common Federal Policy, 1991). Weijer en Emanuel (2000) ervaar deelnemers om kwesbaar te wees indien hulle nie in die posisie is om ongeligte toestemming te verleen nie weens hul posisie (soos om in die tronk te wees), of dat hul nie oor genoegsame intellek beskik nie (soos kinders of die geestelik versteurdes). "Kinders" word hier gedefinieer as deelnemers jonger as 18 jaar oud.

[3] *Risiko*: Hierdie moontlike risiko word beskryf as 'n "...inbreek op privaatheid, verlies aan konfidensialiteit, psigologiese trauma, indirekte fisiese benadeling, verleentheid, stigmatisering en groepstereotipering" (Oakes, 2002: 449), sowel as risiko's aan "...'n onderwerp se persoonlike stand, privaatheid, persoonlike waardes en gelowe, hul skakel met hul familie en die wyere gemeenskap, hul posisie binne beroepsomgewings, sowel as die diverse effekte weens die bekendmaking van inligting wat verband hou met onwettige, seksuele of afwykende gedrag" (Economic and Social Research Council (ESRC), 2005: 21). Minimale risiko kan gedefinieer as wanneer "...die waarskynlikheid en grootheid van skade of ongemak verwag binne die voorgenome navorsing nie groter is as, binne en vanuit hulself, dié wat in die daaglikse lewe ervaar word nie" (Code of Federal Regulations, 2005).

9. Gaan die studie die identifisering van individue vir opvolg-evaluasie vereis? ☐ ☐

10. Gaan finansiële instrumente (anders as aanvaarbare uitgawes en kompensasie vir tyd) of oorredingsmiddele van enige aard aan deelnemers aangebied word? ☐ ☐

11. Is dit moontlik dat die beeld van die NWU, die relevante akademiese departement, u werkgewer, of enige ander instelling insover hul betrokke is of geaffekteer kan word deur die projek, negatief geaffekteer word deur hierdie navorsing, of in 'n slegte lig geplaas mag word? ☐ ☐

Indien u **nee** geantwoord het tot al hierdie vrae, handig die voltooide en getekende vorm tesame met u titelregistrasie in. Studente behoort 'n kopie van die vorm te hou en dit inhandig tesame met die verhandeling/proefskrif.

Indien u ja geantwoord het op <u>enige</u> van die vrae, sal dit nodig wees om in meer besonderhede te verduidelik hoe u beplan om hierdie etiese aspekte wat mag voortspruit uit u voorstel, aan te spreek. **Hierdie beteken nie dat u nie hierdie navorsing kan doen nie, maar slegs dat die voorstel deur die Navorsingsetiekkomitee goedgekeur moet word.** U behoort u planne vir die aanspreek van die etiese kwessies wat geopper is deur u voorstel in te handig deur die voltooiing van die Etiese Toestemmingsvorm Hierdie kan verkry word by: https://intranet.nwu.ac.za/opencms/export/intranet/html/af/in-im-rs/researchethics/index.html As alternatief kan u ook 'n meer volledige beskrywing van die spesifieke kwessie aanheg by hierdie vorm, vir bespreking deur die paneel by die Voorleggingsvergadering.

Let asseblief daarop dat dit u verantwoordelikheid is om die NWU se riglyne vir Etiese Navorsing, soos uiteengesit in die Handleiding vir Nagraadse Studies en enige akademiese of professionele riglyne tydens die uitvoer van u studies, uit te voer. **Hierdie sluit in die verskaffing van toepaslike inligtingsdokumentasie en toestemmingsbriewe, sowel as die versekering van konfidensialiteit gedurende die berging van die data.** Enige noemenswaardige verandering in die vraag, ontwerp of uitvoer gedurende die verloop van die navorsing, behoort aan die Studieleier oorgedra te word, en mag moontlik die invul van 'n nuwe vorm noodsaak.

Kandidaat

Ek het die NWU se Handleiding vir Nagraadse Studies gelees en is bekend met die Riglyne vir Navorsingsetiek wat daarin bevat word. ☐J ☐N

Naam: _____

Handtekening: _____

Promotor

Naam: _____

Handtekening: _____

Voorsitter:
Navorsingsvoorleggingskomitee:

Naam: _____

Handtekening: _____

Datum: _____

Declaration

This is to declare that I, Annette L Combrink, accredited language editor and translator of the South African Translators' Institute, have language-edited the dissertation by

L van Dyk (26811022)

with the title

The enduring presence of Trinity College London in music in Johannesburg: a case study

Prof Annette L Combrink
Accredited translator and language editor
South African Translators' Institute
Membership No. 1000356
Date: 14 December 2016