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A TOUCH OF LERI: THE BELIEFS, ATTITUDES AND PERCEPTIONS OF AN ELEMENTARY STUDENT IN CYPRUS ABOUT HIS EXPERIENCES IN DIFFERENT MUSIC-MAKING AND LEARNING PRACTICES

presented by

MARIA GEORGE PAPAZAHARIOU

has been accepted towards fulfillment
of the requirements for the

MASTERS degree in MUSIC EDUCATION

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A TOUCH OF LERI: THE BELIEFS, ATTITUDES AND PERCEPTIONS OF AN ELEMENTARY STUDENT IN CYPRUS ABOUT HIS EXPERIENCES IN DIFFERENT MUSIC-MAKING AND LEARNING PRACTICES

By

Maria George Papazahariou

A THESIS

Submitted to
Michigan Sate University
in partial fulfilment of the requirements
for the degree of

MASTER OF MUSIC

Music Education

2008

ABSTRACT

A TOUCH OF LERI: THE BELIEFS, ATTITUDES AND PERCEPTIONS OF AN ELEMENTARY STUDENT IN CYPRUS ABOUT HIS EXPERIENCES IN DIFFERENT MUSIC-MAKING AND LEARNING PRACTICES

By

Maria George Papazahariou

This case study explores the music-making and learning practices of an elementary student from Cyprus in different settings, inside and outside school. The musical knowledge of the 6th grade boy was gained from a diversity of music settings that covered a broad educational spectrum from highly structured and sequential to informal and enculturative. The purpose of study was to investigate student's attitudes, beliefs and feelings concerning different learning settings; the student's perceptions of the value of music experiences in these settings; and the intersections of music learning inside and outside school. The settings were school music classes, private piano lessons, community choir rehearsals, traditional folk dance ensemble, drum exploration, and composition-arrangement at home.

Three themes emerged from the data. The first theme centered around the influences from others that motivated Leri's attendance and continuation in music classes. The second theme centered around the elements inherent to the settings themselves that facilitated learning and that made Leri want to engage. The last theme focused on thoughts about his future music making and the factors that affected his plans. The participant's enjoyment and valuing of the music settings was connected to his need for active and meaningful participation through which he could express his musical ideas.

DEDICATION

To my adorable twin sons, Evangelos and Panayiotis, who are my love and confidence. To an extraordinary man, Christos, who is my life direction and inspiration. Thank you for constantly supporting and encouraging my footsteps.

August 4, 2008

ACKNOWLEDGEMENTS

I would like to offer my deepest gratitude to all who supported me in this research. First, I would like to thank my thesis committee, Cynthia Taggart, Mitchell Robinson and David Rayl, at Michigan State University for their expertise, generous feedback, and support. You have opened for me new perspectives on music education, and I was always eager to absorb and learn from your ideas, experiences and professionalism.

Special thanks to my advisor, Cynthia Taggart, for her endless generosity in time and patience throughout the entire process. Dr. Taggart, you were always there to keep me on a straight path, even when I took my own winding road. I was so fortunate to have your friendship and wise counsel that kept me moving forward. Know that you have deeply affected my perceptions of music teaching, and I feel great pride for what I accomplished during my Masters Degree.

Thank you to Dr. Robinson. You have always inspired me in ways you might never fully know. Your emails and our conversations were always a source of reflective thinking. Dr. Rayl, thank you for your insights and warm smile, which always gave me courage and support.

Finally, I thank my student Leri for allowing me the privilege of sharing his remarkable experiences in music making, without which this thesis would not have been possible. Most important, I thank my adorable twin sons, Evangelos and Panayiotis, who had the patience to be away from me while I was working on my Degree.

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CHAPTER 1 - INTRODUCTION

Music is practiced around the world as an integral part of different cultures and carries with it the potential insights into understanding the human spirit to express, to create, to renew, to share, to grow and to reach beyond ourselves to something greater. Small (1998) writes that "human beings have been musicking for as long as there have been humans" (p.21). His definition of music sheds light on the nature of music as human activity. "Music, in fact, isn't a thing or even things at all. It isn't symphonies, or concertos, or operas, or lieder or pop songs; it isn't even melodies and rhythms. It's an action, its something people do." It is the complexity of "what's really going on" when we make music (p. 17).

What is meant by the term "musically educated person" depends on the philosophical goals that have been established through history and in the contemporary curriculum, as well as the meaning and value of music in the culture under consideration. The way we, as music educators, construct formal music instruction in schools in relation to music curriculum (what we teach, how we teach it, when we teach it, which materials and methodologies we apply, how we involve students' in music learning experiences) as well as the informal instruction individuals get outside school shapes the development of the students and their music appreciation, their enjoyment of music, and their persistence in musical activities throughout their lives.

Having been a music teacher for fifteen years, I have worked with many different students, each of whom had a different attitude about music learning as a result of his or her previous learning experiences and environments, both in and outside of school. I have had students whose only music education was lessons at school, others who have had

some experience with music activities outside schools, and some who were taking private lessons on an instrument or engaging in music outside of school in other rich and varied ways. I also have had students who were negative about learning or making music in my classes, and I struggled to engage them in any musical activity.

At the beginning of last school year, I had an experience with one of my new students that inspired the music teacher inside of me and made me curious about how this student had developed his excellent musicianship. I was experimenting with a new song in my music room, trying to find the chord progression underlying the melody, when Leri (pseudonym), a 6th grade student, entered the room. I was not teaching at the time; it was during the morning break. He was standing at the back of the music room listening to me without any visual access to the keyboard on which I was playing. I was repeating a specific phrase, changing the chords, when he suggested that I use the supertonic in that spot. I was surprised by his boldness in proposing a chord to me, his teacher, as he did not know me very well, but mostly I was astonished with his correct advice on the chord. From that moment on, I was curious about his highly developed musical abilities. Through a brief chat with him, I found out that Leri has a multidimensional musical existence; he was experiencing music in several different ways and learning settings. He was combining the formal ways of learning music as a student in my class in a primary school and as a piano student in a private studio, with informal activities that include learning drums together with a friend, copying music from CDs, and making arrangements of his classical piano pieces. He was an active member in the school orchestra and possessed the flexibility to perform any instrumental part on the keyboard (which is his main instrument), Orff instruments, keyboard percussion, or recorder. He

was also a member of a community choir and was a traditional dancer in a community group, through which he experiened the variety of rhythms and tonalities of Greek traditional music, and the body movements necessary to express the music.

Individuals take many different pathways to becoming musicians. Their journeys might include conservatories, studios, private lessons, community ensemble participation, self-teaching, or music making with peers and friends. Their music learning settings can be wildly different from one another in terms of many of their characteristics, including the place where music is learned, the kind of music studied, the methods used, and the psychological and sociological conditions of the setting.

Cox (2002) has recently argued the need to expand the definition of 'music education' so that it reflects "a broad area encompassing both formal and informal settings in order to bring researchers to postmodern history" (p. 697). Cox suggests that we should include in our definition of music education any "act of learning or teaching some aspect of music including the learning or teaching of music by ordinary people in unstructured settings" (p. 697)

According to Elliott (1995), to be musically educated, or in other words to have the necessary musical knowledge for music making, a person needs to develop four kinds of knowing: formal knowledge, informal knowledge, impressionistic knowledge, and supervisory knowledge. "Whenever a person (child through adult) is making music well, he or she is exhibiting a multidimensional form of knowledge called musicianship" (p. 53). Musicianship, for Elliott, leads to musical understanding, which Gordon (2003) terms audiation. According to Gordon, audiation is to music what thought is to language. To audiate means to understand, comprehend and be able to give syntactical meaning to

music. "Sadly, it is fashionable in most Western cultures to pay tribute to the musically elite minority who were tagged early on as "talented" and then tracked and provided with the training that others cannot have" (Campbell 1998, p.170).

In many non-Western cultures, all community members participate actively in music-making (Blacking, 1973; Koops, 2006). Campbell (1998), in her book, *Songs in their Heads*, elaborates how children engage in play through music. "Their music can be seen and heard in their playful behaviors some of it a realization of the songs in their heads. It is almost as if children exude music" (p. 4). Campbell believes that all children, to a greater or lesser degree, are musical in a natural way, and that they have more music inside them than we tend to credit them with. She sees music learning as falling into three categories: (1) Enculturative, which is natural and without formal instruction; (2) Partly guided by informal and non-consecutive directives; and (3) Highly structured and sequential in process (pp.178-179). The first learning type occurs more often outside school than within, the second occurs both in and out of school settings, and the third more likely occurs within school rather than on the outside.

As Blacking defines it, music is "humanly organized sound" (1973, p.10), and it exists in children's lives because of their biological abilities to discern it, feel it, and express it. Children have the mental and physical equipment to perceptually organize the sounds that they hear and to logically and inventively organize the sounds they produce as a result of their previous musical experiences.

In her book, *Lessons from the World*, Campbell (1991) compares from a historical perspective music learning in the West to the transmission, teaching, and learning in music traditions of several world cultures. She concludes that fundamental qualities of

musicians across time and distance vary little, and that the nurturing of aural skills and creative musical expression are at the heart of music instruction- "then", "there", and "now." "From the days of ancient Greece and Rome, through the evolution and adoption of staff notation during the Middle Ages and the Renaissance, in the common practice periods of the Baroque and Classical eras, and in the European-style conservatories of the nineteenth and twentieth centuries, ear –training has maintained its place as a principal goal in music instruction for both professional and amateur musicians in the West, just as the creative elements of improvisation, interpretation, or personal expression have been the ultimate performance goals" (p.209).

Need for the study

Researchers have begun investigating different settings in which children learn music, and how experiences in these different settings inform their musicianship. Blacking (1973) and Koops (2006), have studied active music making within all members of a community. They observed how each of the community members was involved in music making without any formal instruction; as a result, community members become musicians naturally as a part of their every day life and the different ways in which they interact with each other. Music is an integral part of their lives. Finnegan (1989), Campbell (1995), Green (2002), Waldron (2006), Louth (2006), and Jaffurs (2006) have conducted studies comparing the ways humans learn music in structured (formal) ways, that include teachers, specific goals, and sequential activities, and in informal ways, that are mostly in groups with friends, by experimenting with their instruments, by observing and discussing with each other, by imitating, and by listening and copying music from

their favorite CDs. Finnegan (1989), in her ethnographic study, compared the differences between participation in formal and informal practices. She studied the different ways and settings of learning music and explored how musicians valued each experience. Finnegan viewed a formal approach as a publicly validated sequential practice, whereas an informal approach was one that was learned by engaging in the practice in a naturalistic way, without instruction. Participants expressed that the formal training they received in school was quite separate from the music experienced on their own. Yet, further study is needed to identify the interaction between formal and informal music learning settings and how this applies to how we teach music. Research findings of this type might continue to inform music teachers about how to structure their classrooms as well as result in a broader understanding of how children learn and experience music and develop their musicality. There are few studies that focus in depth on individual students and how they learn and interact with music in their lives. More studies are needed that explore how individual students gain musical experience and how these experiences affect those students' musical development. That is why I was interested immediately in Leri and his musical background and development. Music, for Leri, is a main component of his life and is multidimensional. He describes music as the most valuable thing that he does. Leri, for me, provides an opportunity to explore how one develops musicianship and how one values and experiences the different ways of learning music.

The purpose of this research is to explore music making and learning practices of an elementary student from Cyprus in different settings, inside and outside school. In particular, this study will seek to investigate student attitudes, beliefs and feelings concerning different learning settings; the student's perceptions of the value of music

experiences in these settings; and the intersections of music learning inside and outside school.

The specific questions of this study are as follows:

1. To describe and explain the characteristics and "ingredients" of music making and learning settings inside and outside school as experienced and described by an elementary student from Cyprus.
2. To describe and explain this student's musical involvement in different music making and learning settings and explore the reasons and personal influences (social, psychological, or others) for this involvement.
3. To describe and explain how the individual values the different music making and learning settings and for what reasons.
4. To describe how each experience informs his musical development and the intersection between his music making in the different learning settings.
5. To describe his intentions concerning future participation in each music learning setting and the reasons underpinning these intentions.

This study will seek to give information about the overall musical growth of the participant in order to highlight the "ingredients" and processes of his musical development. These findings could be important to music educators, because they could elucidate new approaches to music teaching and learning that are more student-centered and are more effective and successful. If we, as music educators, want to motivate children to engage in music so that music will be a lifelong endeavour, we need to be as reflective as possible about how to make music learning meaningful and engaging. Although children will not starve without music is important in the lives of humans.

Otherwise, it would not be prevalent in every culture. Perhaps the purpose of musically educating children is to make their lives *worth living* (Campbell, 1998, p. 183).

CHAPTER 2 – LITERATURE REVIEW

Music in human lives

Campbell (1991) describes music as a human phenomenon. She states that music is a way of thinking and expressing ideas and feelings, and that it has appeared as an important symbol of people and culture through the ages.

Jorgensen (2003), in investigating the meaning of the word music, concludes that it is used variously as a noun, verb ("to music"), and adjective ("musical"), in both the singular and plural, and is associated with other notions upon which it is contingent, such as ability, perception, understanding, skill, symbol, and sign. Music means different things in different cultures and among different musicians and teachers. It can be viewed and analyzed as an aesthetic object, a symbol, a practical activity, an experience, as agent of political, social, religious, moral or educational changer.

For Elliott (1995), musicing applies to all forms of music making, performing, improvising, composing, arranging and conducting. "Musical works are not only a matter of sounds they are also a matter of actions" (Elliott, J.D., 1995, p. 49). Christopher Small in his book *Musicking* proposes a definition for the verb "to music": "To music is to take part, in any capacity in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (p. 9). Small values the function of music as of central importance to our very humanness, and as important as taking part in the act of speech. So, musicking is for each and every human being and is a right that all people have from birth. Small, in his theory on musicking, goes beyond the act of music making.

> "The act of musicking establishes in the place where it is happening a set of relationships. And it is in those relationships that the meaning of the act lies. They are not to be found only between those organized sounds which are conventionally thought of as being the stuff of musical meaning but also between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the nature world and even perhaps the supernatural world." (p.13).

The ethnographer Blacking (1973), in his book *How Musical is Man*, describes the music making shared in Venda of the Northern Transvaal. He found that the production of the patterns of sound that the Venda call music depends, first, on the continuity of the social groups who perform it and, second, on the way the members of those groups relate to each other. "In order to find out what music is and how musical man is, we need to ask who listens and who plays and sings in any given society and why" (p. 32). "What turns one man off may turn another man on, not because of any absolute quality in the music itself but because of what the music has come to mean to him as a member of a particular culture or social group" (p. 32-33).

Every child deserves a chance to participate in music. "Children think aloud through music. They socialize, vent emotions, and entertain themselves through music" (Campbell, P. S., 1998, p. 4). "Music is unique to humans and, like other arts, is the basic as language to human development and existence. Through music children gain insight into themselves, into others, and into life itself. Most importantly, through music

children are better able to develop and sustain their imaginations and unabashed creativity. Because a day does not pass without children hearing or participating in music one way or another, it is to their advantage to understand music" (Gordon, E. E., 2003, preface).

Formal and informal learning settings

In this section I will discuss research findings that have examined different music learning settings. How do researchers define formal and informal learning setting? What characteristics do they identify in each setting? How do different learning settings intersect? Do research findings reveal the value of each setting for the transmission or teaching of music?

Campbell (2000) found that school is only *one* of the places in which children acquire music (p. 57). She found that music learning takes place in many informal settings as well. Music can be learned in any place where there is music, in children's participation in all varieties of musical experiences, through interactions with teachers, families, and friends, in social and religious communities, and through radio, TV, recordings, videotapes, and films, CD-ROMs, and other late-breaking technological avenues (p. 57).

Jorgensen (2003) explains that agents of musical education selectively transmit traditional beliefs and practices and frame new ones; their reach extends far beyond school-age musical institution to include the musical activities of the various societal institutions, such as the family, religion, state, music profession, and commerce (p. 101-102). She concludes that: "Musical transmission, or the means whereby each generation

passes on musical beliefs and practices to succeeding generations, is also a dynamic process that promotes musical change. Formally and informally, whether by such means of instruction or osmosis, practice or participation, example or observation, reflection or sensibility, musical transmission forges new understandings and practices as it also preserves past wisdom and ways of participating in music" (p.117).

Green (2002) addressed the relationships between informal and formal practices. In studying fourteen rock musicians, Green questioned (1) the extent that formal and informal spheres of music education and learning exist in isolation and ignorance of each other, (2) the ways these spheres involve approaches that are irreconcilable, or complement each other, and (3) the options that they could developed in tandem, without riding roughshod over the nature of either, in ways that would benefit a larger proportion of children and young people (p. 177). She found that there are a multitude of ways in which to acquire music skills and knowledge. Formal music education has not always enhanced either the music learning or the enjoyment of those who experienced it and has often turned potential musicians away. On the other hand, popular musicians, by playing their own music choices with friends and having fun, are motivated and also unavoidably develop their musicality with different learning techniques. Most interesting is that the values that accompany such practices emphasize the development of passion for music, a broad knowledge, understanding and appreciation of variety of musics and commitment to gaining enjoyment and satisfaction from playing music (p. 216).

Szego (2002) suggested that transmission and music learning do not always fall into neat categories, such as formal and informal education. She believes that these categories are solely connected to the place or institution, and she recommends using

Strauss' (1984) terms intentional and incidental learning. The first occurs when the learner tries to make contextual connection in contrary to the second in which the learner does not try.

Hargeaves (1996) proposes a conceptual model of music education that is based on two dimensions, each of which falls on a continuum. He labels them 'specialist-generalist' and 'control-autonomy.' On one side of the first continuum, we can find cultures in which there is a long tradition of specialist education, within which talented pupils are given tuition, largely on traditional orchestral instruments, and reach high levels of achievement within the 'classical' tradition. On the other side of that same continuum, with generalist music education, we have the premise that music can be performed, appreciated, and enjoyed by all pupils at all levels. The second continuum, which intersects with the first, is labelled 'control-autonomy.' "This refers to the extent to which particular educational practices emphasize creative improvisation on the part of the pupils, perhaps (but not necessarily) with relatively little emphasis on traditional instrumental technique, as compared with the reproduction of music previously conceived, and probably written down, by another composer" (p. 149). In this model of the two continuums, we can locate traditional conservatory-based training within the 'specialist-control' quadrant and Orff's approach to teaching within the 'specialist-autonomy' quadrant. Within the 'control-generalist' quadrant we can locate classroom curriculum music, and within the quadrant of 'autonomy-generalist' John Cage or Cornelius Cardew, because of their non-reliance on conventional instrumental techniques.

Jackson (1990) identifies many of the formal characteristics of schooling. He points out that, although children are in school for a long time, the school settings in

which they perform are highly uniform, and that students are required to be there, rather than being there of their own volition. "School is a place where tests are failed and passed, where amusing things happen, where new insights are stumbled upon, and skills acquired. But it is also a place in which people sit, and listen, and wait, and raise their hands, and pass out paper, and stand in line, and sharpen pencils" (p. 94). Most school learning settings are highly stable, with specific objectives, written and unwritten rules, and written and hidden curriculum; school can be a bureaucratic institution that lacks flexibility and sometimes opportunities for creativity (Jackson, 1990).

These characteristics can be true in school music classes as well. Describing a music lesson in a school setting, Campbell (1998), writes about the two strategies that a music teacher used when boys initiated rhythmic extensions and improvisations after her planned rhythmic activity for the lesson: "During these rhythmic occurrences, Mrs. Bedford took one of two strategies: she stopped, stared, and waited for the children to cease their rhythms, once sternly asking "Are you finished?," or she moved toward them while continuing the lesson, which typically (although not always) brought the musical extension, or improvisation to a close. Of course, she had a plan to follow and goals to be met, yet I wondered whether she might do well to spin an occasional lesson from children's creative (rather than solely imitative) responses." (p. 51). Campbell (1998) believes that schooling and the school curriculum are highly structured types of student learning. "It is as it sounds a carefully laid out instructional plan that proceeds sequentially from step to the next to ensure learning. The order of presentation is thoughtfully designed according to the age and experience of children, but the logical

progression of information toward the goal is evident" (p.179). School music classes are a part of a didactic tradition and often are nonconstructivist in nature.

Green (2002) defines formal learning practice as 'conscious' and believes that they occurs when learners are aware that they are learning or attempting to learn. With formal learning, there are explicit sets of goals combined with procedures for reaching them, such as a structured practice routine, and that learners engaged in formal learning are able to consider, name or otherwise conceptualize and isolate their learning practices. Conversely, informal learning is 'unconscious;' it occurs without the awareness that is occurring. Informal learning lacks goal-directed design. Green believes, though, that informal learning can take place within and as a result of formal education. In her study of popular musicians who participated in informal learning practices, she explored the characteristics of informal learning and the way these popular musicians gained and developed their musicianship. She listed some as follows:

(a) They were using the listening and copying learning practice. Popular musicians applied approaches to learning through listening in order to copy musical aspects of the songs. In this 'journey' and exploration of copying recordings and playing covers, they developed their performance and fundamental compositional skills. Reading and writing notation was used in limited and non-traditional ways to remind them of the songs that they had already learned (p. 60).

(b) Informal learning practices included peer-directed learning and group learning. They were teaching one another, and the interaction that occurred among them facilitated their learning process (p. 76).

(c) In rehearsals, working together creatively and exchanging directions and ideas through playing, talking, watching and listening were vital ways of acquiring skills and knowledge (p. 79).

(d) Technique development occurred along a continuum, from what Green described as primary technique (which was relatively unconscious), to a more conscious, conventional technique of controlling the instrument (p. 84).

(e) The duration of practice varied tremendously according to the mood of the musicians, conflicts with other commitments, or motivation resulting from external factors, such as joining a new band or composing a new song. The musicians practiced as long as they enjoyed it, which could range from five to six hours a day to not practicing at all (p. 86).

(f) Some of the musicians had acquired technical knowledge of music (what Green defines as 'music theory') through teachers, especially in relation to classical music. However, even though they had that knowledge, they did not necessarily apply it to their music practices. Instead they carried on by feel, ear, and trial and error (p.93).

These popular musicians, who had engaged in formal music learning in schools, found formal music experience to be less informative or enlightening to their music development than their informal music activities. All fourteen musicians considered traditional school music education too elementary and not exciting; they felt alienated during their class music lessons (p. 148).

"Although the resources and the presence of other young people in schools made possible for many of them to set up and even perform in their first bands, the school had in general not recognized, rewarded or helped them to pursue the popular music skills and knowledge that they were developing outside the boundaries of formal education; nor had their teachers apparently been aware of, or interested in, their high levels of enthusiasm and commitment to music" (p. 148).

Jaffurs (2006) in her study of a garage band admitted that, even though she had taught a boy for four year in a school setting, she had no idea that he was involved in a rock band outside of school. She had never thought of him as someone who was interested in music, and after conducting her ethnographic study to investigate the environment of that student band, she was impressed with how much he enjoyed his making music outside of school. He considered the music making in the rock band as 'their' music, which contrasted with the music of the teacher in school. When she went to observe the first band rehearsal, she felt like a stranger entering the 'students' music world'. By the end of the study, she became a part of her students' band, and she learned from their ways of acquiring music knowledge and developing their musicality. Comparing the musicality of the members of the garage band and their motivation and commitment to learning how to become rock musicians with what she saw in her classroom on a daily basis, Jaffurs concluded that formal music learning as it typically occurs in a school setting could be informed by informal music learning practices. Some of her findings relate to those of Green's study: 1) The garage band started with a group of friends who initially had the idea to form a band. They freely defined and developed their musical roles and rehearsed as motivation, schedules, and desire permitted. 2) In the rehearsals members exchanged ideas through dialogue and goal sharing.

They took risks without the fear of rejection or failure. 3) They were cooperating at an altruistic level, appreciating each others' abilities and understanding their weaknesses. 4) Their musicality was continually improving as they were creating new works by copying music. Jaffurs concluded that music educators should reflect on the lessons of informal learning practices and find implications for classroom teaching in order to broaden our perspective of the informal/formal dichotomy.

The dichotomy of formal and informal learning settings was examined by Finnegan (1989) in an ethnographic study. Finnegan compared the differences between participation in formal and informal practices. By studying musicians who experienced both formal and informal settings, she revealed that those two kinds of learning settings were seen by individuals as separate, with informal settings considered to be more valuable. Another interesting finding of her research is that informal music making was identified as important because it took place in the community rather than in school. As a result, the participants stated that the music belonged to them; it was 'their' music, as opposed to the school music that was considered to be separate and not their own. The same was true in Jaffurs' study.

Waldron (2006) also studied learning in community setting by examining the music transmission of two Irish musicians. One of the research participants received no formal instruction and could not read standard notation. Learning music for her was a holistic, "osmotic" event that occurred by listening to and observing the fingers of older musicians. She had begun to get involved in the transmission process in early childhood, when her parents would take her to traditional Irish music sessions. She was fascinated with observing older musicians play. From that experience, she acquired a rich pattern

vocabulary that she could used later to copy tunes or compose her own. The difference between the role of "teacher" in the Western, formal sense of the word and the musical mentors described in Waldron's study is fundamental. Mentors were not teachers. They guided learners, shared tunes, and provided encouragement during sessions in which both mentors and learners shared a group performance. Both participants found that music notation, which is often included as an important part of formal schooling, limited aural training and consequently performance quality.

Campbell (1995) conducted an ethnographic study of garage bands and the band culture. In her study, she revealed that the development of rock musicians was primarily a result of interaction with members of the band as well as a result of independent study. She found that one of the members was viewed by others as the musical leader (the teaching figure of the group), and he was responsible for transmitting his knowledge and giving musical guidance to the other members while the group was rehearsing and performing. The band's compositions were developed from group discussions about piece structure, lyrics, and harmonic parts. The process was always contextual.

Elliott (1995) writes that formal knowledge includes verbal facts, concepts, descriptions, and theories; in short, it relates to all textbook-type information about music. For Elliott, formal knowledge is equivalent to terms such as propositional knowledge, declarative knowledge, or knowing-*that* (p. 60). He emphasizes that formal knowledge is inert and unmusical by itself, but that it can influence, guide, and refine a learner's musical thinking-in-action. According to his praxial philosophy of music education, formal knowledge ought to be filtered into teaching-learning situation parenthetically and contextually.

"Verbal concepts about musical works and music making ought to emerge from and through active music making. This conceptualization of formal knowledge enables students to understand its value immediately and artistically. This, in turn, enables students to convert formal musical knowledge into musical knowing-in action. As procedural knowledge develops in educational settings that approximate genuine musical practices, actions come to embody formal knowledge, including knowledge of musical notation" (p. 61). In explaining informal musical knowledge, Elliott refers to the kind of knowledge gained through experience, which involves the ability to reflect critically in action, knowing how to make musical judgments, and understanding the musical situation or what he calls concept. "Informal musical knowledge is situated knowledge: it is knowledge that arises and develops chiefly from musical problem finding and musical problem solving in a genuine musical, or close approximation of a real musical practice" (p. 64).

The informal, communal processes of jazz performers were studied by Louth (2006). From Louth's analysis, four narratives several themes emerged that diverged from standard formal music instruction in significant ways. His findings relate to Waldron's (2006) ethnographic study of the Irish traditional musicians described above. In Louth's study, community learning was important and affected the learning processes of the jazz musicians in vital ways. The group practicing and the social interactions between musicians, who were friends as well musical colleagues, influenced and shaped their musicianship. The 'real life' contexts in which practicing, performing, listening and learning were combined in various ways, were essential to the development of the jazz musicians. One of the research participants felt strongly about this issue, and asserted that

jazz produced in academia would always be, in a sense, the "by-product of an artificial environment" in which students are taught to "sound like jazz musicians," but not to become jazz musicians themselves. Small (1990) criticizes formal music education in Western societies as being so concerned about teaching the performance skills and the theoretical background, as well as the great musical works of classical composers, that it misses the social part of what music is. He writes, "A musical meaning is to be found not just in those musical objects (musical works). Musical meaning is centered on relationships, relationships between person and person, between person and society, between humanity and the natural world" (p. 2).

Another important finding of Louth's study is that all four jazz performers, without exception, stressed the importance of developing aural acuity, and described learning to read music as a process of matching symbols with sounds with which they were already familiar. One of the performers was illiterate in terms of notation and chord symbol knowledge, but was a professional working musician. Learning music depending completely upon written notation is a unique practice of Western art music, asserts musicologist and social critic Small (1998). He believes that notation enables yet is simultaneously limiting, something that informally trained musicians admit. The same notion is discussed by Elliott (1995), who believes that knowledge of notation and how to decode it is not a significant part of many global music practices. He believes that music literacy is only one part of formal learning practice and is not the same as musicianship. Campbell (1991) also found, in her research surrounding cross-cultural music teaching and learning, that notation is available only to some traditional genres, and that the ear is

considered the principal means by which students catch the stylistic nuances of the music (p. 157).

Furthermore, Louth (2006) describes how participants did not learn their transcriptions from a book, but they stress the importance of the "lifting" process, through which music was transferred directly from ear to instrument. They expressed that it was crucial for a musician to be able to "hear" (aurally identify, or otherwise intuitively understand) a melodic, harmonic, or rhythmic concept prior to incorporating the idea into an improvisatory context. Gordon (1991), after having formal music training on his bass, confessed that he learned to become a bass player who felt music only when he joined studied jazz and learned to think (audiate) music. "My lessons with Sid (his jazz teacher) were more like excursions than lessons, and my education in music began to take shape. Each of us, with bass in hand and without notation, would play together and back and forth. It became clear that I was to think (more about that word and its relationship to audiation later) about what I was going to play before I played it" (p.7).

Music transmission through socialization in a community was the focus of Blacking's (1973) ethnographic study of people, especially children, in Venda, South Africa. In the Venda community, music making was shared among all members of the community, and without this there would be little music. "The production of the patterns of sound which the Venda call music, depends, first, on the continuity of the social groups who perform it and , second, on the way the members of those groups relate to each other" (p.32).

Blacking made the study of music in culture and the nature of musical thought and behavior his lifelong quest. Blacking's description of a children's musical culture is

perhaps the most complete and technical analysis to date, and it formed the basis of his theoretical writings of musicality and musical development. He studied children's songs and their musical, textual, and functional components in the context of Venda culture. As he observed even the youngest children and their mothers, it became clear to him that musical ability emerged through the process of socialization with their mothers, other adults, and children. He stated that he could not find one non-musical person in the entire community of the Venda people. An entire community was shown to be musical and to have learned their musicianship through direct aural transmission. Blacking's personal experience as a classically trained musician gave him a unique perspective on formal versus informal education. In *How Musical is Man* (1973), he elaborated on how the function of music in a society promotes musical ability and effects how music created and practiced by all of the members. Blacking's (1973) lasting concern was that, in Western European context, musicality was wrongly defined and assessed as property within the realm of few children and adults. Making the comparison between Western music education and the natural 'holistic' way music is transmitted in the community of Venda, Blacking questioned, "Must the majority (of children) be made 'unmusical' so that a few may become more 'musical'?" (p.8). He claims that, in the Western culture, music education is structured only for a few 'talented' people.

Bowman (2004) listed three "educational ends of schooling" (p. 38) portraying a general view of aims to be achieved in formal education.

1. Education is concerned with the development of skills, understandings, and dispositions that do not follow easily or naturally from the socialization process alone.

2. Education is concerned with developing and transmitting skills, understandings, and dispositions that are deemed important by society.
3. Educational aim involves preparing students for life giving them skills that will serve them well. Significant among these in capitalistic democracies are such attributes as empowerment, independence, self-reliance, critical skills, and the inclination to use them.

It is clear that these objectives stand opposed to the more flexible, unstructured, 'holistic' and 'natural' way of learning music through the socialization and everyday life activities in a community, like the Venda community (Blacking, 1973), or the processes used by popular musicians (Green, 2002), rock musicians (Campbell, 1995), and garage band musicians (Jaffurs, 2006). Formal education that takes place at schools typically has specific and strict paths to follow according to each venue.

Cope and Smith (1997), when examining and comparing the characteristics of Western formal school instruction and informal non-school music learning, maintain that the following elements are typical components of a Western formal music education:

1. A written culture, the primary emphasis being on reading written music
2. The musically gifted student
3. A mostly classical repertoire
4. The gradation of exercises and technique
5. Comprehension of music theory
6. A tacit assumption that becoming a concert player is the goal (Cope & Smith, 1997, p. 285)

The ability to read notated music and understand theoretical music knowledge are valuable skills in the Western classical curriculum; however Cope and Smith contend that both are often stressed over the development of the contextual aural learning.

Jaffurs (2006), in explaining the idea of formal and informal practices, writes that one of the important characteristics that separate each practice is teaching styles. In the formal practices, teaching style tends to be autocratic, whereas in informal practice learning tends to be more democratic. Students in formal education venues may not have had a significant role in specifying what they will learn. Traditionally, public school teaching has a variety of regulations and controls in the form of curriculum standards to address or tests to guide instruction.

Green (2002) identifies those who have learned music through informal as well as formal means as "bi-musical." Jaffurs (2006) describes the same phenomenon using the analogy of two railways: the FME railway (formal music education) and the IME railway (informal music education). The FME is never crowded; it is elegant, sophisticated, and expensive. The IME is always packed with people, apologetic for what it may lack by comparison, but reasonably priced. "It is interesting that several owners of these railways own stock in both, and while there are may be some conflict of interest, it is a recognized practice and legally condoned. Often, the two lines move parallel to each other across hill and dale. Occasionally the trains travel very close to each other and passengers wave to each other as they pass. Of course, the lines criss-cross and the engineers communicate with each other so they don't collide" (p.1-2).

American school music programs have changed since their beginnings, when teaching singing and music reading were the initial aims of school music education.

Music reading and the performance of notated music still appear to be important practical goals, but other important factors, including the development of aural discrimination and listening skills, opportunities for creative expression, and a knowledge of music in historical and cultural contexts, appear to be goals that will lead to students' comprehensive musicianship (Campbell, 1991). It is therefore important to provide multiple teaching activities to students in order to develop their musicianship in a broader way. Listening and singing are probably some of the most vital teaching components in order to assimilate musical structure before moving to reading and writing and what we, as music educators, call theory in music. Movement is a crucial issue for rhythm development and musical expression as well as for the cognition of musical styles. Furthermore it is always necessary to make the essential connections to the context that a musical genre comes from and provide the cultural background that informs it.

The Interaction between Formal and Informal Music Learning Settings

Informal learning is different from formal leaning because of some of its characteristics or 'ingredients.' However, it is also obvious that some of these 'ingredients' could be a part of both 'recipes' for learning music. In this section, I will investigate studies that focus on the bridge between formal and informal learning, or explore how formal learning could contain some of the ingredients of informal learning.

Dewey (1972) was the first to introduce a structure of formal education that embraces informal education practices. He believed that education is a process of living and that school is a form of community life. Because of this, he believed that knowledge should be introduced in a way that is close to the relations that the child has with home

and neighbourhood life, that being from experience. Learning by doing in real life settings as well as reflective and critical thinking with students' group interaction form the fundamental basis of his theory, which mirrored the ideas of social constructivism.

Allsup (2003) studied the process of composing in groups of nine students from grades nine to twelve. Specifically, he was interested in students' overall musical growth, both individually and collaboratively. Students chose how to work on their compositions. Results of the study showed that, in democratic teaching environments, both the teacher and students are cooperatives; they share ideas, efforts and goals. Democracy in music learning tends to be associated with informal music practices, but Allsup found that its principles could be transferred to a more formal music learning setting.

In another study investigating the communication (verbal and non-verbal) taking place during compositions created by friends and non-friends, MacDonald and Miell (2000) highlighted the impact that social factors, such as friendship, have on the process and outcomes of children's collaborative compositional work. Working with friends is another component of informal music learning and music making. However, it also can be used in school contexts. Musical and verbal communication styles of the friendship pairs were qualitatively different from those of the non-friends pairs. The friends were building on, extending and elaborating on each other's ideas, expressed in both the talk and music, and were developing their compositions by this gradual process of offering and refining of suggestions. This led to a higher quality of compositions when compared to those of the pairs of non-friends. In general, research has suggested that social/communicative factors are central in determining the nature and quality of group compositions. This study, as well as Allsup's (2003), show that group work, especially

with friends and using a democratic learning process, can be incorporated into school settings. Although working with friends in small group settings is found mostly in informal learning environments, it may be possible to adopt such strategies in music classrooms through cooperative learning techniques. "When students are given space to explore freely, to work democratically, they will create (from one of their musical worlds) a context about which they are familiar, conversant, or curious" (Allsup, 2003, p.35). In this way, teachers can give students the opportunities to work in and explore a music world that they already understand, a world that is defined by who they are.

Byrne and Sheridan (2000) studied Scottish secondary schools in which rock music has been included in the curriculum. They described the change in young students as a result of including "their" music into the formal learning environment. They observed involvement in music making and examined how the conditions of musical democracy contributed to what Csikszentmihalyi (1992) calls "flow." The inclusion of the new repertoire, as well as new kind of instruments, such as keyboards, electric guitars, bass guitars and drum kit, changed the didactic model of learning to a new way of learning that put a premium upon collaborative learning and upon clear skills of team work, inter-personal skills and clear communication. The positive, powerful learning environment that had been created challenged and motivated students to become involved in music making. Byrne and Sheridan (2000) discuss how students developed a sense of ownership and control in their music making, and that they experienced "flow," which occurs only when there is an appropriate match between skill and challenge. Flow is the feeling of 'joy, creativity, the process of total involvement with life' (p.11). Byrne and Sheridan (2000) concluded that, when carefully selected and well-designed music

activities are used in music classroom, all students have the opportunity to grow in musical knowledge, skills and appreciation. Also, students feel joy and satisfaction when music making occurs, and they experience the intrinsic value of music.

Green (2005) describes a current UK research project that aims to investigate the feasibility and possible benefits of bringing as least some of informal music learning practices into the high school music classroom. The researchers intended to examine how students in a music classroom can learn to make music using the informal music-learning strategies of popular musicians. A group of thirteen and fourteen-year-olds were sent into a room with several of their own CDs, a CD player, and a set of instruments and were told to copy a chosen song in any way that they wished. The researcher examined the development of the following strategies used by popular musicians:

- Learning music aurally
- Stretching from experimentation with instruments to copying recordings
- Imitation
- Improvisation
- Peer direction
- Unconscious learning through peer observation
- Conversations between the group

In this setting, peer teaching became an integral component of classroom activities. Green (2005) found the following:

(1) There are positive effects of giving autonomy to students to direct their own learning.

(2) A "natural" approach to listening and copying is helpful.

(3) Personal choice of music is important.

(4) Cooperation and organization within students' group helps them develop personally and socially (p. 31).

Peer teaching techniques and student-oriented activities in music classroom were the focus of Brand's (2003) study. The study's aim was to identify components of children's teaching as derived from observations of children teaching a song, and to compare children's teaching at different ages. Participants in this study were 18 pairs of children aged 6, 9, or 12 years, who were asked to learn a previously unfamiliar song and to teach this song to a friend. The two primary themes that emerged were musical organization and learning strategies. Additional themes identified characteristics of children's teaching, such as showing emotion through positive or negative feedback, encouraging, motivating, preserving, cooperating, relaxing, and competing, and teaching strategies, such as demonstrating, explaining, presenting information, instructing, and elaborating. Some important results from the study follow:

1. Children's spontaneous teaching of the songs focused on musical structures and not on individual tone properties.
2. Groups of tones were taught in their functional context.
3. A broad variety of strategies were used by children in their teaching.
4. The activity helped students to develop their musicality and fostered greater success in their music making. Music learning was fun for them and they really believed that 'their' music had great value.
5. Having a peer as a teacher allowed the students to take initiative, make decisions, and solve problems, while remaining in control most of the time.

It is clear from the results of this study that students are far more able to control their learning than we, as teachers, believe. Subsequently, teachers must learn to organize activities in classroom to give students the opportunities to gain control of their learning and interact with one another, because it helps their musical development.

Wiggins (1999/2000) conducted a study in order to define characteristics of shared understanding among children when creating original music in classroom settings. Students composed or improvised with peers and/or the teacher, and the researcher attempted to explore the nature of understanding within the group and its role in empowering the musical thinking and learning of individuals within the group. Following are some of the important findings:

(1) Shared understanding is reflected in the musical elements of students' products, as students share, extend, vary, and answer one another's or the teacher's musical ideas.

(2) Students' musical ideas were expressed by singing or playing rather than by verbally describing their ideas.

(3) Their ideas were the result of students' experience and the influence of their own music worlds from media, school or outside school musical activities.

(4) Shared understanding is the primary basis for musical problem solving and for the development of musical understanding. The learning that takes place under such circumstances is invaluable to the musical growth of the individual student.

The above study uncovered strategies and techniques that were similar to those used by popular musicians (Green, 2002) and rock musicians (Campbell, 1995) as well as garage band musicians (Jaffurs, 2006).

Another way to link music education, which is more formally based, to community music, which tends to be more informal in nature, is to motivate people get involved in community music programs, many of which incorporate components of both formal and informal music learning settings. Veblen (2004) editor of the *International Journal of Community Music* suggests that "Community Music is just another word for a wide range of "music education" programs that take place outside" the boundaries and schedules of ordinary school music programs" (p.1).

Elliott (1995) in *Music Matters* emphasized that musical works are the outcomes of particular communities of people (e.g., Irish Fidlers and listeners; Indian Tabla drummers and listeners; Baroque performers and listeners) who share certain musical abilities, understandings, histories, and values in common, and who make musical works in relation to their musical contexts and understandings. He believes that, regardless of setting, she or he must teach or "facilitate" comprehensively by relating musical pieces, procedures, and values to the particular musical community- the people and social/cultural contexts-that "surround" these products and processes.

Veblen (2005) articulates fourteen "basic characteristics" of community music activities in classroom setting (pp. 311-312). Perhaps the five that are most essential follow: (1) Emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community and of the participants, (2) Active participation in music making of all kinds, (3) Multiple teacher-learner relationships, (4) Recognition that

participants' social and personal growth are as important as their musical growth, (5) Respect for the cultural property of a given community and acknowledgement of both individual and group ownership of musics. By respecting and incorporating these characteristics, school music education could free itself from typical music activities and its strict, formal way of teaching to a broader, adopt a more flexible approach of teaching that is more closely related to informal music practices.

In a discussing how to free music education from schooling, Myers (2005) highlights the discomfiting fact that large numbers of school-age students do not believe that music education as typically practiced in schools is relevant to their needs and interests. He believes that much of this is because traditional music programs fail to incorporate enough popular or culturally diverse music or to make use of technological innovations. Another reason for non-participation is that music programs fail to energize the fundamental drives for musical expression and musical understanding that lead children and adults to seek a host of musical opportunities in their community. Music classes do not instil skills and understandings that empower students to get involved in music making over a lifetime. For that reason students are neither enthusiastic nor value the study of music. Myers (2005) suggests that this is the reason that many students turn away from learning to play music in formal settings, seeking for informal opportunities instead. A way to connect school music to children's lives may be to break down the boundaries between music practices and to open up and explore ways to engage new alternative mechanisms for teaching and learning.

Music has been part of human "communitas" for centuries (Veblen, 2004), and community music is another word for a wide range of "music education" programs that

take place "outside" the boundaries and schedules of ordinary school music programs (p.1). The need to reflect the interests of students and their communities in music classes is discussed by Mark (1996). He believes that informal learning settings are domains that music teachers and researchers should investigate to determine their characteristics in order to adopt them in formal learning settings. He ends by stating, "I hope we'll begin to see qualitative studies on subjects that are truly important to our profession. I encourage qualitative researchers to take a broad view of music education, to learn its needs, and develop studies that will help move the profession forward" (p.122).

CHAPTER 3 – METHODOLOGY

Design and Researcher's Lens

This study explores the music making and learning practices of one student from Cyprus in different settings, inside and outside of school. It is the investigation of the 'ingredients' that characterise the various music learning venues and the participant's perceptions of issues concerning music value, enjoyment and importance. This paper will reveal in depth the feelings, experiences and thoughts of the participant in an attempt to identify his personal learning processes and how his involvement reflects his musical development.

I have been teaching music for 15 years and have had taught many students, each with his or her unique personal and musical characteristics. I always have tried to understand the musical histories of my students to figure out how their musical achievement, capability or interests in my music class were the result of their previous musical experience or family environment. I have had students with little interest or achievement in my class others that have had some, and others who enjoyed class to the maximum and achieved at high levels. When I met Leri (the study's primary participant), I was fascinated with his musical development and his levels of interest and achievement in my class; this made me want to explore his musical involvement and background and how those relate to his work in my music classes. From the first communication with him, I realized that he was participating in a wide variety of music learning settings (formal and informal) and learning music through multiple pathways. So, I decided to conduct a case study in order to learn about Leris musical travels.

After reading the work of other researchers, such as Finnegan (1989), Campbell (1995), Green (2002), Waldron (2006), Louth (2006), Blacking (1973), Koops (2006), McPherson, (2006) and Jaffurs (2006), comparing formal and informal ways of learning and making music, I became even more compelled to follow this line of questioning. As I read, I was impressed by the ways in which children are engaged in musical creation by virtue of being members of a community, rather than as a result of formal instruction. I always have been curious to uncover children's thoughts and opinions concerning different learning settings and practices as well as the "ingredients" involved in each setting. I was particularly interested in Green's (2002), Finnegan's (1989) and Jaffurs' (2006) findings concerning the development of children's musicality, and particularly in how children value their experiences in different learning settings, and the intersections between these settings.

Most of the research that I read that explored these questions was qualitative, perhaps because of the nature of the research questions.

> "Qualitative research is multimethod in focus, involving an interpretive naturalistic approach to its subject matter. This means that qualitative research study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them" (Denzin, N. K., and Lincoln, Y. S., 1994, p .2).

The act of describing things in their natural settings and interpreting phenomena in terms of meanings is central to my study as well, and, as a result, my study will also be qualitative in nature.

Creswell (1998) described what is needed when using a qualitative research design. The researcher must do the following:

- Commit to extensive time in the field
- Engage in the complex, time consuming process of data analysis-the ambitious task of sorting through large amounts of data and reducing them to a few themes or categories.
- Write long passages, because the evidence must substantiate claims and the writer needs to show multiple perspectives.
- Participate in a form of social and human science research that does not have firm guidelines or specific procedures and is evolving and changing constantly. (pp.16-17).

With this and the nature of my research problem in mind, I believe that my research questions need to be explored in detail by gathering material through observation in the participants' natural setting as well as through interviews and journaling.

My role in this study was multi-faceted. I was an "active learner" (Creswell, 1998, p. 18). In order to understand my case to the fullest extent possible, I collected different kinds of data. I conducted this study by doing the following:

- Observing as a non-participant in some settings and observing as a participant in others, depending upon whether I was normally a part of that setting. Because I am my participant's music teacher in school, I was a participant-observer during school observations. However, when I was observing him outside of school, I was an observer and not a participant.

- Conducting unstructured, open-ended, interviews as well as semi-structured and group interviews.
- Analyzing the participants' autobiography that was written specifically for this study.
- Video-taping and subsequently analyzing the participant's musical interactions in several settings.

Participant and settings

Yin (1989) states that case studies can be either single-case or multiple-case design. My study was a single case study, because the participant is a unique student who fully exemplifies the type of individual that I wanted to study. The primary participant in this study was a 6th grade male student from a rural region in Cyprus. Leri, one of my students in the elementary school, was engaged in music both in and outside of school. He was an active member of the school orchestra, performing on the keyboard or several other instruments (recorder, Orff instruments) when I asked him to do so. He had been taking private piano lessons outside of school for four years, and he was learning the drums by himself. He mes with a friend several times a month to make popular music together. In addition, he composef his own pieces or makes arrangements of the classical pieces he learned in his piano lessons. He was a member of a children's community choir and a member of a traditional folk dance group.

As a secondary participant and the researcher, I observed Leri in all of his music settings; at a rural primary school in Cyprus, in his private piano lesson, at his home, where he composee and arrangee, at a rehearsal with his friend as they played popular music, at his dancing rehearsal, and at his choir rehearsal. As stated previously, I was both a participant and observer during music class observation, as well as during school orchestra rehearsal. In the other settings I only observed.

For the purpose of this research I also interviewed Leri's teachers in the other learning settings in which he is involved; the teacher and director of the community choir, the teacher of the traditional dance group and his piano lessons teacher. I interviewed his parents, and some of the members of the school choir and orchestra, of which I am the teacher, who also voluntary agreed to talk to me about Leri. Most of them were close friends and classmates, and some were attending the community choir with him as well. Besides their willingness to participate, I chose these secondary participants according to their fluency to express their thoughts and ideas.

Human Subjects Approval

I obtained approval for doing the study from the Institutional Review Board (IRB) at Michigan State University. Then, I contacted Leri and his parents regarding the possibility of conducting research with his serving as the primary participant. I wanted to make sure that Leri, because of his young age, was eager to get involved in a study that and would allow me to observe him in his music lessons and interview him. It was also important to have the support and help of his parents. Leri's teachers and the Headmaster of the elementary school in which the research would be taking place were informed of

the purpose and scale of the study, the duration of the study, who may be involved, and finally, the consent clause stating that participation in the study is strictly voluntary. Once written consent was obtained, I made a schedule, with the help of Leri and his music teachers, in order to observe him in the different music learning settings in which he is involved and to arrange to interview him, his parents, and his teachers. Because I am his music teacher at elementary school, my role in that case was of "observer as participant" (Creswell, 2003, p. 186). To all the teachers willing to be interviewed, I explained the scope of the study, clarified their rights as a participant, answered any questions they may have had regarding the interview, and obtained written consent before conducting the interviews.

Procedure and Data Collection

Although his list is not intended to be comprehensive, Creswell (1998) mentions four means of data collection in qualitative research: observations, interviews, documents, and audio-visual materials (p.120). Yin (1989) recommends gathering multiple forms of information: documents, archival records, interviews, direct observations, participant observation, and physical artifacts.

The following were the data sources for the study:

1. Field notes from observations during sessions in each music learning setting.
2. An autobiography of Leri, which he wrote specifically for this study. I gave him a guide of specific subjects to address in this autobiography. These are included in Appendix A.

3. Transcripts of open-ended interviews with the participant, his parents, his piano teacher, his dance teacher, and his choir teacher. Interview questions can be found in Appendices B and C.
4. Transcripts of a group interview of the children who participate together with Leri in the school choir and orchestra, to explore information about the learning setting and about Leri that may not have been revealed by interviewing him. The group interview was unstructured.

The first data source involved observing in the different music learning settings. I decided to observe in each learning setting twice in order to have a clearer picture of what occured in each setting concerning the teaching-learning procedures and particularly Leri's participation and behaviour. My focus while observing was on Leri and his level of involvement and reactions, verbal and nonverbal, during the music class as well as his interaction with the teacher or the other persons who were taking part in the learning setting. While observing, I was taking rich field notes, which later served as a reminder of sequences of events, teacher and student behaviours, instructional tendencies, and descriptive characteristics within each setting.

The second data source was a personal biography of Leri, who wrote with the guidance of some brief notes I gave him to elicit information concerning his music background as a young child, his previous and present experience in each learning setting, as well as his thoughts and feelings about his work in each setting. He also was asked to make connections between what was learned in the learning settings, to express his opinion on the content of each class, and to discuss how each one informed his musicianship.

The third type of data source consisted of recorded interviews with Leri, his parents, and his music teachers. During the interview, Leri was asked to talk about the learning settings in which he was involved and what happened in each setting. I also collected his parents' and teachers' opinions about Leri's musical development as well as his musical characteristics. I also asked them to reflect on their experiences of working with him in their classes or having him as their child, in a structured yet flexible interview format. By a structured yet flexible interview format I mean that, although I had prepared questions and topics to be discussed during the interview, I followed the themes that emerged while performing the interview and was flexible and willing to take detours in the planned interview protocol to absorb whatever the participant felt like talking about that was relevant to my research.. Following each interview, I transcribed the data using a digital tape recorder for later analysis.

The fourth data source consisted of an unstructured group interview that occurred with students who were members of the school choir and orchestra and worked together with Leri. I also audio-taped this interview for subsequent transcription and analysis. This interview helped me uncover information from the point of view of Leri's friends and classmates, who are the same age as Leri. I let the children spontaneously talk about Leri and his musical involvement.

Limitations of the Study

Because this is a qualitative study, generalizations should not be made to other children. However, some of the results may be transferable to students who are similar to

Leri or in settings that are similar to those in the study. The study has several limitations. As I am the only data collector, my personal biases, both known and unknown, may affect the kinds of data that are collected, how the data is coded, and how the data will be interpreted. Also, I am not a stranger to Leri, due to the fact that I am his teacher, and this might effect data collection especially in the observations during school music classes where I had the role of "observer as participant." When I interviewed Leri and asked his opinion of music classes at school, he might have expressed himself in a slightly different way if I were not his teacher. In a part of his interview, when I asked how he rated his musical activities according to importance to his musical development, he said: "First come the composition again, then the piano, dance, choir, drums, and music classes at school. Sorry Ms, I did not want to offend you!" (laughing) However, because I am the researcher and a participant at the same time, I am more capable of interpreting data.

Another limitation is that I could not complete two observations of Leri's drum involvement with his friends, because Leri and his friends did not have access to the drum room for a second observation. The result is that the data for that music learning setting is somewhat less deep and rich than for the data in the other settings.

This study does not attempt to comment upon, or to judge any methodological or philosophical approaches to music teaching or organizing music classes. Because there can be inherent differences in interpretation, I will make every attempt to minimize error by using data triangulation during analysis.

Analysis

Data were analyzed following the steps recommended by Creswell (1998). First, I developed a detailed description of the case and of each music making/learning setting. Then I began to code the data, using key words and phrases that appeared to be important as I read the data. Once the data were been coded, I organized the codes according to relevant meanings that emerged from the data (categorical aggregation) in order to draw meaning, and I began to look for emergent themes. Finally, from these categorical aggregations, I identified themes and discussed their relevance.

Trustworthiness strategies included member checks, triangulation, and peer review of the coding of the data. Transcripts were sent to interview participants via email, who then had the opportunity to edit their responses so that the accuracy of their responses was ensured. In the peer review process, interview transcripts that were coded and analyzed for emergent themes were subsequently reviewed by peer researchers, who attempted to ascertain the accuracy of the codes. Peer researchers used in this study were professors in music education at Michigan State University and at European University Cyprus, who have conducted or who are presently conducting qualitative research studies and who have spent extensive time in the field collecting, analyzing, and coding research data. In addition, and in order to protect the anonymity of the informants participating in this study, all were assigned a pseudonym.

Because this study was conducting in a country in which English is not the primary language, issues of translation needed to be considered. The interviews were conducted in Greek because Greek was the first language of the participants in the study. Conducting interview in the participants' first language was essential in order to get as

nuanced and as clear a picture of their beliefs and ideas as possible. Individuals can be more reflective and accurate when speaking in their native language. The translations of the interview transcripts and autobiography were done primarily by me, but they were checked by professors in music education at European University Cyprus who have earned their PhD degrees in the United States and speak fluent English and Greek.

CHAPTER 4 – LERI'S MUSICAL JOURNEYS

In this chapter I will present a holistic picture of each of Leri's music learning settings. This will provide the context to facilitate a better understanding of the themes and codes that emerged during the analysis of the data.

Piano Lessons

Piano is Leri's main instrument; it is the instrument that he consciously chose to learn and on which he has performed from a very young age. He explained in his autobiography and interview how fascinated he was when he listened to a well-known Greek pianist performing on piano, and, as a result of this experience, he was inspired and wanted to learn how to play that instrument. "I remember when I watched a pianist and composer, Korkolis, you know him right? I was excited! I like the piano because you can play with both hands, melody and chords, and so the sound is rich. I think piano is the only instrument with so many capabilities." (Leri's Interview) His experience with the famous pianist is vividly described in his autobiography. "I remember that I was interested in the way he was using both hands to differentiate the sound of the piano, from very warm and sweet to really loud and crazily quick and I was shivering. I was sure this was the instrument that I could express my feelings to the fullest…I can not imagine my self playing a different instrument, it suits me!" (Leri's Autobiography)

Leri started taking piano lessons from the age of five, before he could even read or write, according to his mother. She was worried if his young age might present problems for his learning, but she found a teacher, and Leri started lessons. She said, "At the age of five he started asking us to take him for piano lessons. He had not even begun

elementary school, he could not write or read and I was wondering if he could begin piano lessons. I asked the teacher's opinions and she told me that she could take him and give it a try, if Leri insisted so much." (Parents' Interview)

Leri attended piano lessons once a week, and each lesson lasted an hour. His teacher had eighteen years of experience teaching, and she was well known in the community for being a dedicated, kind teacher. The lessons were held in his teacher's home in a small (about six square meters) dark room with only one window that was above the piano and higher than eye level. The walls of the room werere bare. Piano lessons had a strict structure, even though Leri's teacher understood his need for flexibility, and she tried to provide that in her lesson. In her interview, she said, "I am flexible, letting him perform whatever he enjoys most. Of course we have the exam syllabus as well, and he has exams every school year, so we have to work on scales and aural tests and sight reading." Observations revealed that the teacher's goals were primarily focused on the exam syllabus and that she directed her teaching activities toward the examination goals, making her teaching teacher- rather than student-controlled.

> "Teacher sits, very close to Leri in a chair next to him, so close that she has her right hand on the music score, holding a pencil, showing most of the times the staffs. She turns music pages, she basically has the control." (Researcher Field Notes, Piano Lesson Observation # 1)

Leri's teacher was clear when explaining her educational goals; she said that she tries to give Leri the technical skills so that he can improve and to prepare him for the exams each year. The rest of her objectives centered around Leri's personality and desire

to make musical decisions. The repertoire used in lessons was drawn mainly from the repertoire options given in the examination syllabus, but, from that list, Leri was always allowed to choose the pieces he wanted to perform. He played mainly classical pieces, with a few that were more contemporary or in a jazz style; these were Leri's favourites. Leri clearly understood his teacher's objectives and the piano lesson structure. He stated, "Concerning the piano, I have to pass my exams with the best grade I can...And her goal (piano teacher) is for me to pass all my exams and move to higher grades" (Leri's Interview).

A typical piano lesson for Leri began with scales and 'routine pieces' as the teacher explained, for fingers warm up. In fact, the scales/arpeggios duration took almost the half of the lesson. While Leri performed, the metronome was always ticking on macrobeats, even during the scales practice. The field notes below describe a lesson from one of my observations.

> "Teacher asks Leri to perform right hand and add the written ornaments as well in his performance. Leri starts with the two first meters and she stops him, making comments on the dynamics and the pp following the f part at the very beginning. Leri starts over, and the teacher asks for him to count loudly with her. She is counting loudly, with her right hand on the music showing Leri the notation with her pencil, and she also reminds him of the dynamics that follow. She never stops talking while Leri tries to perform. Teacher continues to count loudly and Leri is attempting to count with her but softly. She is tapping her feet on the floor to macrobeats. She stops him in a measure in which she believed Leri had the wrong fingerings. She gives him an alternative but Leri says that he prefers the

fingers he used. Teacher let him use his own fingering." (Researcher Field Notes, Piano Lesson Observation # 1)

The piano wass, for Leri, his main means of musical expression. He composed and made arrangements for the piano, he performed on the piano at school orchestra and community choir and, generally, he used piano as necessary tool for all his music creations. As he copied music from CD's using the keyboard, he figured out melodies and the correct harmonies using piano, and he enjoyed playing the instrument, doing so even during school or community choir breaks, or even between teaching activities in school class or community choir or piano lesson. When I entered the huge room where the community choir rehearses, I was impressed to find that Leri, who was the only child present in the room because he arrived early, was performing a beautiful melody on the piano and was concentrating at a high level, even though he could have chosen to sit and wait for the rest to appear of the choir to appear at his leisure. The months I was studied Leri revealed to me how devoted and enthusiastic he was about his work on the piano. He often proposed to his teachers that he give a piano performance during classes, and he even sometimes began to play without their permission. The rest of the children followed him and sang along with his playing. "Can we perform them later, so I can play the piano?" he asks. (Research Field Notes, Community Choir Observation #2) "...Leri begins to perform the introduction without even waiting for the teachers' permission. The rest of the children shout 'yea'..." (Researcher Field Notes, Community Choir Observation #2)

However, his enthusiasm in the classroom was in sharp contrast with his behaviour in his piano lessons. In piano lessons, Leri seemed frustrated at times and did

not appear to be enjoying the lesson. The 'strict,' formal way in which the lesson were taught, focusing on technique, scales, use of a metronome, and counting, made him gently rebel. As a result, he sometimes lost his extroverted character and became mostly nonverbal. The only times that he talked, which appeared to require courage, were when he asked his teacher to stop the metronome or to give him a chance to play something he enjoyed, apart from the 'hands separately' performing he usually did in lessons. Following are two examples from observations. The first is a conversation between Leri and his piano teacher, and the second is Leri's reaction a few minutes before the end of a piano lesson.

Example 1

Leri: "Can I put hands together now from the beginning and ignore the ornaments?"

Teacher: "You always like to speed up when you perform, but it is wiser to perform slowly and count."

Leri: "Can I play it together once?"

Teacher: "OK, but I will still have the metronome."

Leri: "I don't mind, I just want to perform it together." (Researcher Field Notes, Piano Observation #1)

Example 2

This happened five minutes before the end of my first observation in piano lesson: "Leri glances at the wall clock and he starts performing a melodic piece. Teacher turns to me and says, 'He always plays his one music creations when he has the chance to do that. 'Is that one of your compositions?' I asked. Leri continues

performing nodding 'yes' with his head." (Researcher Field Notes, Piano Observation # 1)

In his interview, Leri expressed his negative feelings concerning the way his teacher controlled the class and makes decisions about his performances, even though he also understood that she should be correcting him and giving him feedback. He said:

> "You know Ms, when I perform a piece, maybe I press a wrong note or an accidental; anyway, she stops me all the time! And I hate that. I wish she did not stop me all the time, but just let me finish the whole thing and then made comments! When I start a piece I want to go until the end. And she always wants me to count the beats aloud and this disturbs me from feeling the music." (Leri's Interview)

This constant focus on technique at the expense of his being able to express himself musically was the one 'ingredient' he stated that he wanted to change concerning his piano lessons.

Leri identified one important experience as a result of his piano lessons that he really enjoyed. He performed a musical work in four hands with his teacher's son in the annual concert at the end of the school year. The piece was based on an arrangement that Leri did of a contemporary Greek song. The arrangement took its final form through team work from the two boys, who practiced and made decisions about how the four-hand arrangement should unfold. Leri was so excited and fascinated that he was eagerly looking ahead to future annual concerts so that he can experience this creative musical 'adventure' with his partner. He said in his interview, "Sometimes her son comes to my

lesson and we work together on pieces we want to perform in concerts. These are 'our' pieces, modern. But that is only before the annual concert" (Leri Interview).

This particular learning setting was highly structured and sequential. It was like those described by Campbell (1998) when she discussed formal music settings. Lessons began with scales and technique pieces, and the focus was mostly on exam pieces. The learning procedure was limited to repetition, and performance was restricted to notation. Leri was expected to work with the metronome, count loudly, and play slowly. Teaching was in sequential order, and Leri was not advised to work ahead, since this might negatively affect his performance. His piano teacher understood that this type of lesson structure probably did not meet Leri's need to express himself musically, but she believed that this was the best way to develop Leri's piano performance skills.

Community Choir

The community choir was established to give children the opportunity to take part in a 'healthy' hobby and so that the community had a performing group available to give concerts as a part of community celebrations or in other situations as needed. At the time I was gathering data, the choir was preparing to perform two songs for a national celebration in which they were going to sing as part of the final performance of the celebration.

Last school year Leri started singing in the community choir. In his autobiography, he explained, "I almost forgot how to use my voice and sing. With her (school music teacher) this is not a chance. There is not a single music lesson without singing. That is why I decided to participate in the community choir" (Leri's Interview).

In his interview he also explained his feelings about the choir. "There it is very fun! Many friends of mine attend this choir, they encouraged me to attend and I like it very much" (Leri's Interview).

He was excited about his involvement in the choir; he appeared to be totally relaxed and confident during the rehearsals and, because of the flexible and informal way in which the rehearsals are held, he felt like he was given opportunities to apply his musical knowledge and feel like a 'real' musician. He said, "Choir is fun! And I like singing!" (Leri's Interview)

The rehearsals took place in the huge main building of the community center, where all of their concerts also took place. The choir teacher was a young woman who earned her Bachelors degree three years ago, and this was her first attempt as a director and conductor of this choir. She took this position few months before the beginning of this study. She explained in her interview, "I took that position few months ago. The lady who was responsible before left and there was time when nobody was teaching here, so when I came things were falling apart. I tried to get organized and make a new start, and now it is just settled" (Choir Teacher Interview).

Rehearsals took place every Tuesday late in the afternoon for an hour, and Leri attended rehearsals, even though he had a busy schedule. Choir was the only music-learning setting in which he haf good friends, and he likef the opportunity to chat and joke with them. During choir rehearsals, he also found a friendly audience for his spontaneous piano performances.

Below the teacher explained her choir objectives.

"My objective is to provide the opportunity for children who love music and singing to come together and sing favourite songs in the setting of a friendly group, away from theory and technical voice skills. Of course when I meet difficulties in songs I always demonstrate the correct way... Emmm.. My voice modelling is the only way I teach singing. Some children who participate have no idea about notation; they learn by ear." (Choir Teacher Interview)

Later in her interview she described the informal character of the setting. "It is not exactly a music class, of course children make music there, they sing and enjoy music, but I wouldn't say it's a class. Class is a more formal thing" (Choir Teacher Interview).

The learning setting was relaxed with no clearly stated rules or behavioural guidelines. When I entered the room for my first observation I was surprised.

"Children are entering the room in a noisy way, talking and laughing loudly. Teacher enters the room with a smile, saying she is sorry for being late. She tries to gather children in the part of the huge room in which the piano is placed and the rehearsals take place. Children are walking all around some are running after one another. The teacher is begging for silence..." (Researcher Field Notes, Choir Observation # 2)

The above picture, though, does not reflect the important work that occurs once the rehearsal began. Once the rehearsal started, the group of children were well- behaved, and the rehearsal atmosphere was pleasant and promoted learning. Music making appeared to be something that the children all desired to do. The choir teacher explained to me:

> "I always go in to the rehearsal with my suggestions, but when I demonstrate my ideas for them, I let them decide what they like and how the song should be performed. It is not the teacher giving information and telling and the children what do...It is group work from all of us. I like to be a part of them, not their teacher. They have teachers everywhere; children are fed up with teaching that follows the formal way; they like this informal structure. I let them have breaks in between, I mean during the rehearsal, and make jokes and communicate with each other, get close and become friends." (Choir Teacher Interview)

In the above excerpt, it is clear that the informality of the learning setting was consciously established and preferred by the teacher, because she believed that it allowed the children to express themselves and that they were competent and could play an important role in their own learning. She also felt that the social component of the ensemble was importance to the overall experience of the children.

During the rehearsal, the teacher used her guitar to demonstrate new songs and gave supportive feedback to children about their performance. Leri played a vital role in the rehearsal by accompanying songs on the keyboard or by giving new ideas about the performance. He was the teacher's partner in the teaching procedure and the 'soul' of the group, with his creative musical interjections and his energetic and light personality. His teacher said, "I think he is enjoying the session very much; he is so free, relaxed... sometimes more than is appropriate." She also admitted that, "Oh...I am so glad to have him in my choir. He helps me with my job! It feels safe having him in my group" (Choir Teacher Interview)

In the choir, Leri haf the freedom to express his musicality. His choir teacher seemed to understand Leri and his musicianship. She recognized him as a partner in her teaching and as someone upon whom she could rely and with whom she could discuss the musical decisions that needed to be made in choir rehearsals. This was described by Leri's friends in the group interview as well. Two girls that attended the choir and were also his classmates explain:

> "You know Ms, I attend the community choir with Leri and he is really in his ups during the rehearsal. He constantly changes the songs that our teacher is teaching us into different rhythms or melodies. Known songs become jazz songs, or hip hop songs, or pop songs...(some students say ouuuu..) It is great fun to have him in the rehearsal!" (Student Focus Group Interview)

Another student stated, "I attend this choir myself, and LerI is always there before the rehearsal begins; he is sitting in front of the piano playing his arrangements and teaching us how to sing the songs differently. I know Leri in class, but during the choir he is showing a different self, happier, full of energy!" (Student Focus Group Interview).

In this learning setting, the learning procedure was not highly structured or strictly organized. According to Campbell's (1998) guidelines, this setting reflects many informal and student-driven learning characteristics. There was a teacher, who haf a flexible plan and some important objectives in her mind, but the students and their opinions and thoughts were more important to her than following her plan. As a result, she altered her activities according to the desires and needs of the students. In this way, there was meaningful interaction between the teacher and the students, and the educational product was derived from both equally. That the Community Choir had no

formally established syllabus or teacher-articulated educational goals supporeds the informal nature of this setting. In this setting, Leri haf an active role; he was the teacher's partner and he could apply his musical ideas and share his thoughts freely.

Community Traditional Dance Group

The community dance group was an engaging learning environment for children. The teacher was a man who was approximately forty years old and had no university education, but has attended dance seminars in Cyprus and abroad. He had been teaching for more than ten years and was a dancer himself from his early childhood. He was strict and clear on his objectives and demanded accuracy in performance, but he communicated well with his students of all levels; he created an atmosphere of respect but not fear, and this allowed children to be expressive. I heard him make jokes, and often saw him smile and move very close to the group of students to dance and make comments, but I also heard him give negative feedback with anger in his voice. In this setting, children were taught mainly Greek traditional dance, although there were occasions for which they learned dances from other cultures. Students had the opportunity to move in a variety of meters and listen to music with different timbres, structures, harmonic organizations, and instrumentation. They performed in concerts, and the group had its own group of instrumental musicians for that reason. The teacher went beyond the kinaesthetic component of the dance, and also focused on dance cognition and dance context in order to make the children's performances as strong as possible. Leri explained, "He (the

teacher) is making comments about whether we dance correctly or not, I mean the steps and of course if we feel the dance and perform it with feeling" (Leri's Interview).

In my observations, most of the teacher's advice to children concerned body posture and hands and head. He was also concerned that the weight of each movement (he uses terms as delicate and elegant movement) was appropriate for each dance. "The teacher reminds children that they should be elegant in their steps" (Researcher Field Notes, Dance Observation #2).

He supported his dancers while they danced with positive comments. "Teacher tells children to form a circle again and he turns on the music of the dance. He gives advice on their body posture and the way their steps should be delicate and light not strong or with power, giving positive feedback to the dancers that comprehend the idea." (Researcher Field Notes, Dance Observation # 1) The teacher explained:

> "I usually demonstrate several kinds of dances and children learn the dances. During the rehearsal I try to focus on the details of each dance, the body posture, hands, head, the style of the dance and the expression in the performance according to the style." (Dance Teacher Interview)

Leri had participated in this community traditional dance group from a very young age. In fact, even before Leri was born, his parents used to attend the group. His first experiences with dancing were watching his parents dancing together, which was something that he still remembers, really admired, and wanted to do. He said during his interview, "I always wanted to learn to dance like my father and mother; they are so beautiful when they dance." (Leri's Interview)

Dance rehearsals took place every Saturday in a comfortable room situated close to the community center. Leri attended both the class for the younger children and also one for the adults. Each session lasted for an hour. His dance teacher explained to me that Leri had the maturity to perform a dance even better than many of the dancers in his adult group, which is why he allowed Leri the opportunity to be involved in the adult group and develop his skills to a higher level. For Leri, dance and body movement were integrally intertwined. He said, "When I dance I feel the music in my body" (Leri's Interview). Leri was able to articulate the ways in which dance and movement helped his musicianship. In his interview he stated, "...when I dance I express music with my body and when I have the chance to move to a rhythm my mind stores the experience and the meters" (Leri's Interview).

The teacher modelled well and he danced with his students regularly. He began with giving the children the experience of the basic movements of the dance first and the meter, and then he continued with the variations of steps.

> "The teacher tells everyone to clap the meter. It is a 7/8 meter. Leri is successful in clapping the meter and is bouncing his head as well to the meter. Teacher then counts the macrobeats as he demonstrates the steps. Children watch, Leri is not giving much attention; he looks around and he is tapping his legs to macrobeats. The teacher tells students to step as he shows in the middle of the circle starting with right foot." (Researcher Field Notes, Dance Observation #1)

In his interview, the dance teachers explained, "First I demonstrate steps, the simplest at the beginning and more complicated one later on, without music. I stand in front of them and they get the steps. I usually count or speak the rhythm of the dance in

words or syllables so they can get the meter. Then I put the music and we dance with music." (Dance Teacher Interview)

He also adopted some child-centered educational techniques, such as having children problem solve and work and interact in smaller groups. "The teacher proposes that they should form groups and learn those steps with the music. Each group is also encouraged to come up with a variation of steps that could feet in the choreography of the dance." (Researcher Field Notes, Dance Observation #1) He engaged with the children and expended a lot of energy in his teaching by moving around, dancing, and giving feedback.

However, the teacher also had high expectations for correctness and expected focus and good behaviour from his students. The following is an example of field notes from a dance observation:

> "The third dance is on. The teacher gives instruction on how quickly they should get to their places while the introduction of that dance is heard. Some children are not quite ready when the dance begins, are not in the correct place, and there is a confusion in the room. After a phrase of total mess, children are back to correct places and dance. The teacher looks upset he stands up and walks around, making comments on particular children who do not dance with expression. He makes a comment on Leri's hands as well." (Researcher Field Notes, Dance Observation #2)

Leri, in his autobiography wrote that dance was fun for him and that he likes it because he hfs the chance to be with friends and he could perform on concerts and take trips with the dance group. "Dance is more like fun for me. I meet friends in the dance

rehearsals, we give concerts and take trips" (Leri's Autobiography). He found it interesting to be able to dance in the 'adult' group, and he articulated the teaching procedure in his interview. "Due to the fact that I started dancing at a very young age, I can perform with the dancing group of the adults. That is very interesting. (smiles). Our teacher, a man.... we are relatives in a way... demonstrates each dance and we dance. Without the music first and then with music. Sometimes the rehearsal is just for the boys and other times for girls so as to correct details in each part and then put us together" (Leri's Interview). Leri, however, understood the importance of this setting and he related movement and dance to the cognition of meter and rhythm. He said, "The dance is very important, because when I move to a rhythm with my body, this rhythm becomes mine from that moment and when I find that same rhythm in the piano performance, I don't have to think at all, it comes naturally. And we are taught many different dances from all over the world, so..." (Leri's Interview). The above extract shows how Leri really valued and understood his involvement in dance and how beneficial this was for his musicianship.

Leri's dance classes fell between structured and guided, using Campbell's (1988) guidelines. It was structured because the teacher provided knowledge most of the time and was the leader of the teaching process. However, he gave students the chance to work in groups and interact and even to add their own invented choreography. There were activities that were child-centered, like the group work and when students taught each other, but also others that were teacher-centered, such as when the teacher demonstrated and students followed. The teacher-centered nature of the classroom was also evident whent the teacher expressed anger toward the students. Leri valued his

participation in the dance group because he got to experience meter through body movement. He believed that this was essential for his rhythmic development. Also, he liked the opportunity to socialize with friends, give public performances, and take trips.

Drum Exploration

Leri's drum exploration consists of an hour practice in an available room that had a drum set. Most of the times he went there with a friend of his, Niko (a pseudonym), who had the access to that room in a private music school because of connections he had with the drum teacher. The school was owned by the uncle of a friend of Leri's, and the drum room was available for an hour every Tuesday afternoon because the drum teacher did not have class at that time. The room was not especially designed for drum instruction. It was rather small with windows on one side; the sound echoed and created cacophony. However, Leri and his friends felt lucky to have the option of using that room, which also contained a keyboard, and the drum set. For Leri, drums tied directly in to his love for expressing music through movement and to his ability to be creative rhythmically. He said, "Drums are a separate music world for me. It gives me power I don't know how to explain. It fills me up with energy." (Leri's Interview) Unfortunately, because of room-scheduling conflicts, I was only able to observe Leri's music-making on drums once.

There were times, however, when this group got bigger, as was true my observation, during which there were three children. On this specific observation, the three children worked on a piece, and they shared roles in order to perform it; Leri was performing the on drums. However, this single observation may not be characteristic of

what typically happened when Leri played the drums in this setting. Leri's comment made me believe that most of the time he experimented with sounds and explored rather than trying to copy and perform specific repertoire. He wrote in his biography, "When I found out that I can have access to drums because of one of my friends, I took the opportunity to go and try. It is amazing! It is so easy for me. I just feel the beat and play. I like quick beats" (Leri's Autobiography).

Leri identified his drum exploration as the second most exciting activity in which he engaged musically, with the most exciting activity being creating his own compositions and arrangements. This have been be because playing drums 'sounded' like a trendy activity among teenagers, but it could also have related to Leri's early childhood experiences, when his father played drums. Leri received encouragement from his peers for playing drum set. One of Leri's friends in the group interview expressed excitement that Leri could perform on the drums. He said, "He invited some of us for a birthday party at his home, and he performed strange things on the drums. Did you know Ms. that he can play the drums as well? Nobody taught him. He is cool! The beat comes from his body, and he is so relaxed when playing, like he does not have to think about what he is doing! His hands are moving by themselves! I don't know how to explain that." (Student Focus Group Interview)

Leri's father was a good enough drummer that he used to play for his friends. Leri's mother, in her interview, told me that they used to have set of drums at home in the basement for Leri's father. She explained, "I only danced from when I was very young; I have the beat inside me, but no idea about performing on any instrument. My husband knows how to play the drums. He used to play in small groups when he was younger and

we had them in the basemen." (Parents' Interview). Leri's choir teacher remembers Leri's father as an excellent drummer. In her interview she said, "Leri is the kind of child who had music in his genes from when he was born. I know his father, and he was talented in music too. I remember him playing the drums on occasions with friends and he was really good! Like a professional drummer!" (Choir Teacher Interview).

It did not appear that Leri's attempt to learn drums was driven by a need for group making music; he had to go there with friends because of the access to the room. His learning to play drums seemed to be driven by the desire to come up with different rhythm patterns and fancy improvisations in different meters.

During my observation in this setting, Leri and his friends (a boy and a girl) planned to work on some songs they all liked but that Leri chose from a CD. One of the songs was among those that his choir teacher taught them. The other two children were also members of the community choir. Leri played the drums, Niko played his guitar, and Anna (pseudonym) helped with vocal parts. I asked them at the beginning of their rehearsal about their objectives, and Leri answered, "We thought it will be fun to work on two or three songs we like. I brought the CD with me as well. (He shows the CD). One of them is a song I learned in the choir, and it is so nice. Maybe we could surprise our choir teacher and perform it for her after we rehearse it a couple of times." And then he added, "It's just fun Ms, it is not a serious work. This music making is a break for us" (Leri's Interview).

While observing their experimentations on how to get started learning the melody of the song and then how to divide roles and practice it, Leri was the leader of the process, and his opinions were 'obeyed' by the other two friends. He also seemed

prepared for that, because he brought with him the text of the song in a handout, the CD, and he went first before the others and was practicing alone until they came. Also, he invited Anna to come, because he thought that she could help with singing. The following extract from my field notes shows how they started their work.

> "Niko puts on the CD with the song, a Greek one from a famous Greek group. They sing it together with the CD and Leri is standing acting like a singer moving his body to the beat. After their first try, Leri sits in front of the drums and he is singing the refrain, accompanying it with the drums. Niko proposed that they should take it from the beginning. As soon as they figure out the tonality they should perform it. It is in a major key. Leri proceeds to the piano, which is in the room and is experimenting with the melody with his right hand. He changes his beginning to a lower key because his first attempt was going very high and he could not sing in that range. He decides that D major is a good key to begin with." (Researcher Field Notes, Drum Observation)

Leri was the one to decide the chord harmonization of the song in order to give them to the guitarist of the group (Niko) and he continued to make suggestions without really leaving the choice for disagreement from his friends, as the following interactions between them demonstrate.

> Anna: "I think it's a good idea to perform it with piano and guitar first after you move to drums and leave Niko with the guitar"
>
> Leri: "That is not necessary. I will sing with you and perform the drums just the main rhythm… simple things at the beginning"
>
> Anna: "Anyway, let's do it"

And later on:

"Leri is playing an introduction with the drums and they begin singing. He just taps the macrobeats and sings together with Anna. They go until the middle and Leri stops them. He proposes that they should take it from the beginning and let Anna just sing because he wanted to play something more sophisticated on the drums. Anna messes up after a few lines and Leri proposes that they should put on the CD again for Anna to absorb the song better. The CD is on, they all listen and Leri is performing at the same time, with the CD on the drums." (Researcher Field Notes, Drum Observation)

Near the end of their session, they worked better as a group and shared ideas concerning the song dynamics. This was the only part of the session during which I observed them sharing ideas.

Anna: "I think we should decide on some dynamics before we go on"

Leri: "That's a good idea. Take a pencil and take notes on the handout I gave you."

Leri is reading the words and they all decide the dynamics depending on the meaning of the text." (Researcher Field Notes, Drum Observation)

Leri articulated a well-organized procedure, one that he controlled and established, that involved working alone and using problem solving strategies similar to those described by other researchers (Campbell, 1995: Green, 2002; Jaffurs, 2006; Wiggins, 1999, 2000). During my observation, I identified applied approaches to learning through listening in order to copy musical aspects of the songs, peer-directed learning and group learning, and exchanging directions and ideas through playing, talking, watching

and listening as the core strategies that Leri and his friends used during this learning setting.

Drum exploration was the only settings for which I did not have two observations in order to verify and clarify my assumptions. As a result, I am less confident of my observations in this venue. The content of this hour of practice seemed to depend on Leri's free time and his mood. When I observed, the children seemed like they might have made an effort to get organized and show me a positive picture of their activities. Still, what I observed were extremely reflective interactions between the children. The three of them, with leadership from Leri, went through a learning process by experimenting and using mostly listening skills. What I observed in this setting support the findings of Green's (2002) study of popular musician's learning techniques as well as the techniques used by the children in Jaffur's (2006) study and Campbell's (1995) study of garage bands. It was clear that this setting was a natural enculturative setting (Campbell 1998) in which peer-directed teaching occured through listening, talking, playing and watching each other to obtain the sought-after musical result. Leri enjoyed this setting because it allows him to "play" musically. He felt like he could express himself musically when he played drums.

School Music Class

In Cyprus, students have music classes every year twice a week as a curricular subject from the first grade through sixth. These classes are similar to general music classes in the United States, so they include some singing, moving and dancing, reading and writing music, recorder and music appreciation. In this particular school, a small

room that was previously the teachers' study room was used for music classes. Children came to this room when they had music. There were desks and chairs in the room, as in all other rooms, because the headmaster of the school believed that music is a 'serious' class like the rest in the curriculum and that the room set up should be the same as for the academic subjects. As the teacher, I had arranged the desks in groups where students can go when I assigned group activities or upon which to place the Orff instruments that we used frequently. During the other activities, students formed a circle in the middle of the classroom. The number of students in each class varied from 20 to 29, and Leri's class had 21 students.

My main goal as a general music teacher is to give every single child the opportunity to learn to understand music. If I acculturate my students by providing them a rich music environment and vocabulary, and if I involve them in unique music-making experiences, I believe that they will value music and benefit from it. I want to motivate children and get them engaged in music so that making music will become a lifelong endeavour. I am careful to be as reflective as possible about how to make music learning meaningful and how to meet children needs according to their individual differences. My music classes always include singing in a variety of meters and tonalities, rhythm and tonal patterns, recorder practice, movement and dance, and also simple orchestrations using Orff and percussion instruments.

Leri was a student in my music class during 2007-2008, and it took me several class periods to understand the depth of his musical background so that I could try to meet his needs as a young musician. After the incident I described in the beginning of this thesis, I realized that Leri was not only extremely musically competent but that he also

had the courage to express his musical opinions. As his teacher, it was one of my goals to motivate him in my class and to challenge him enough to keep his attention and fill any 'holes' in his musical knowledge. Leri was a challenge for me and my teaching, because at the beginning of the school year he just sat in the classroom without displaying any interest. I did not know his aptitude or level of achievement, but he gave me the impression that what I was teaching was not meeting his musical needs. After a while I managed to engage him in the class activities and motivate him, and he changed his whole conception of what a school music class could provide to him; he realized that there were activities going on in the class that captured his attention. He said in his musical autobiography,

> "My school music teacher has an expressive voice; when she sings the class freezes to listen to her. It is the first time in the music class at school that I don't get bored. She always has something challenging for us, and the repertoire she is using is so cool. I like the tonal and rhythm patterns she is giving us; these really help. I find so helpful the fact that she makes me break my boundaries, because, for the last 6 years, I remember myself just playing the piano." (Leri's Autobiography)

Also, as his teacher and through out my observations of Leri, it became obvious that, even though he found some of the activities in my class interesting, he did not care about music class in the same way as he cared about the other music settings that he attended. His actions demonstrated that he thought that music at school was one of the least important sources of his musical growth, even though he said that he enjoyed different activities in the class. In his interview when he talked about school music class

he said, "At school, you know how it is! But I think there is a difference this year, because we are taught together with you, is not like previous experiences I had with teachers who just gave us information. I don't know if you understand...We make music together, you and the students. I feel like we are at college." (Leri's Interview) And later, when I asked him to rank the importance of the music settings in which he is involved, he stated the following. "First come the composition again, then the piano, dance, choir, drums and music classes at school. Sorry Ms, I did not want to offend you!" (laughing) (Leri's Interview).

In the following example, Leri articulated activities that he enjoyed in class. "These rhythm patterns you taught us with the syllables, I found very important to me. You know my piano teacher taught me to count the rhythm, but with the syllables you taught us, it is easier. At school I like it when I have to change roles from playing the keyboard, or the Xylophone, or the recorder; it makes me flexible" (Leri's Interview).

The learning setting in school was similar to what I described in the discussion of the dance rehearsal. It shifted from structured to guided activities, according to Campbell's categories (Campbell, 1998). Leri expressed that this year he feels challenged in this learning setting and that he was expanding his musicianship because of the roles he was able to take during class. He valued his experience performing on different kinds of percussion instruments and his opportunity to be creative in this setting during improvisation and exploration that the teacher provides. However, he did not find music classes in school to be centrally important to his musical development.

Compositions - Arrangements – Improvisations

Leri, in his interview, talked about the fact that he composed and arranged pieces. He said, "At home when I have free time I compose…Every day I have time for that. Rarely a day finishes when I don't work with my compositions in my room alone! Especially at nights" (Leri's Interview).

In his autobiography he explained, "Piano helps me a lot in composing my music. I always sit at the piano to compose or arrange; it is easy for me. The right hand plays the melody, and I can find something for the left hand to accompany my composition." He explained in his interview that, at around age nine, he realized that he could listen to a song from the radio and figure out how to play it on the keyboard; he could copy the song. Around the same age he started his composition and arrangement attempts. He said, "I sit in front of the piano and I can create a melody by myself. At the beginning they were very similar to the melodies that I had already learned at school or at the piano lessons. Later I could compose new things! That's how I started and never stopped from that time" (Leri's Interview).

Later in his interview he tries to explained his musical process while trying to compose or arrange a piece. Below is an extract from the interview:

What exactly do you do when you are alone with your piano?	I do many things! Sometimes, I play music that comes to my mind, and I try to make that music a composition. I start with a phrase that comes to my mind and continue to complete it. Sometimes I begin with a rhythm I like… a rhythm

from a familiar song I was taught at school or in the choir, or even a beat from a dance and in that rhythm I try to compose a melody. Some of these compositions have words. I like fast tempo and fast rhythms but I think I can easier compose slow songs.

These are compositions. The arrangements?

Well I can change any piece to any style I like, a classical piece to a hip hop rhythm, or jazz or pop! I once arranged Fur Elise; it was interesting! I make arrangements of most of my classical repertoire from the piano lesson. They become more interesting when I arrange them. And I can figure out how to play a piece or a song when I listen to it in a CD and I like it. Sometimes my friends ask me to do that and tell them the notation, in order to perform a song they like.

How do you do that?

I listen to it many times, and I sing the song. I have to learn sing the song before I begin to figure out the melody in the piano. Then I find the melody with the right hand. Then I try myself to put chords with the melody. This is the first step. Then I try to make it richer, by adding other notes that could fit the melody. This is my favourite part. And I continue listening to the song from the CD and try to play it with a touch of Leri.

Touch of Leri?

Laughing… To put things that I can find and the original song does not have them.

OK! I understand…

And I play these pieces again and again every day and make changes since I am happy with the result.

Leri talked about his compositions with pride and enthusiasm. He believed that the most important moments of his musical involvement were when he was alone in front of the keyboard crating music using the knowledge that he had gained from all his other activities. When he composed, he collected 'ingredients' from the rest of his music learning settings and he incorporated them into his own musical expressions. If his musical involvement were represented by a pyramid, his compositions would be at the

top of the pyramid. He said that composition made him understand music better. "What I do by myself at home is the most important. I understand music better when I try to compose myself. It helps me a lot to try a chord and change it with another, or to put melody in different rhythms. Em...I try a melody, I change it, or, or I put a chord progressions, I can change it if I don't like it..." (Leri's Interview).

As Leri' teacher in music class, school choir, and orchestra, I found that I should expect musical changes from Leri, even in a concert performance. Sometimes those changes were a product of his working at home, solving problems and finding different alternatives for a specific piece and sometimes they were chosen on the spot in the performance setting. His choices usually were appropriate. If he wanted to change something during rehearsal, he asked my opinion. "Is it OK how I ended that song? I was thinking of doing that instead..." (Researcher Field Notes, School Choir Observation and Orchestra Observation). His choir teacher also mentioned, as I explain in previous discussion, that he never strictly followed the notation she gave him for the songs. He always came up with new arrangements and added components to them.

In school music class, I usually devised group assignments for children to create simple instrumentations or create an accompaniment to a melody using melodic or rhythmic patterns. Leri sometimes choose to work alone to create his accompaniment, and then sometimes changed it when it was time to present what he had been working on. When he made changes, both versions of his accompaniment were musically appropriate, and many times the second was even more complex than the first. Once I had him just improvise on the Xylophone for "Silent Night," which we performed in a Christmas concert. I was playing the piano, and a girl was singing a solo. When I was rehearsing

that day, he picked up the mallets and started adding ornaments to the melody. I decided to let him do that for the concert as well. This was meaningful to Leri, as he mentioned the experience in his interview. He said, "I like that it is creative. One time she told me just to improvise on the xylophone while the rest of the school orchestra and choir was performing a piece. This was one of the best music moments I have experienced" (Leri's Autobiography). Similarly, when he practiced a glockenspiel part with a group when they were working alone on a group orchestration, he did different things that fit the melody beautifully when his group was asked to present their work.

Leri liked to share his compositions and arrangements with others through performance. His friends had heard him perform his compositions and arrangements for them during school breaks or at other occasions when they were gathered together, and they described those creations nice and interesting.

Anthony: I heard his composition 'Rain.'

Bera: I heard that too.

Felipe: He used to play that one all the time in the breaks between classes.

Ioli: It is very nice. (Student Focus Group Interview)

His piano teacher was excited when she heard Leri's arrangement of the Greek contemporary song just before last year's annual piano concert. She explained to me in her interview,

> "I listened to it and thought: 'Oh my God!' This should be performed in a concert. It was so rich with his changes, so creative! Leri had the idea of working with my son for that piece, and this resulted in a four-hand creation. When they came together, I had a memorable experience watching and listening to them. They

were communicating in an excellent way musically and came up with a fantastic creation." (Piano Teacher Interview)

The same teacher told me in her interview that she believed that Leri's musical creations were so good that they should be recorded.

Leri's composing and arranging were the musical activities that he valued and enjoyed the most. They allowed him to express himself musically in the purest possible form. He had complete control of the music environment when he was composing. These were the most informal and naturalistic of Leri's music-making activities.

Summary

Leri was involved in different music learning settings with a variety of teaching approaches and objectives. During his participation in these settings Leri had the opportunity to experience a diversity of 'ingredients' occurring in each setting because of the different teaching styles, goal orientations and human interactions. Therefore, he had varied levels of personal involvement in the learning process through which he could satisfy his complex musical needs.

During piano lessons, which were highly structured and sequential, he was focused on the improvement of instrumental technique and success in the piano exams. The way the setting was structured minimised his opportunities for exploration or personal musical expression, which he missed and wanted in the setting, but he valued the skills gained from this setting as necessary for his composition and arrangement work. This was the reason that, even though he was not fully satisfied with some of the teaching approaches, he had never thought of quitting piano lessons; actually piano was

the instrument that he believed that fit him because of its timbre and performance possibilities. The community choir and the dance had a different structure. They reflected many informal and student-driven learning characteristics. Leri in those particular settings had an active role in the teaching procedures, particularly in the choral setting. He could share his musical ideas and thoughts, work with friends, and express his self through movement and singing activities that he enjoyed. In those settings he had the opportunity to give public performances and receive approval from an audience. His drum exploration had an informal character. Through his drum exploration, Leri gained knowledge and developed his musicianship through peer-oriented practice with self-selected repertoire. In this setting Leri and his friends used approaches of listening and copying music, as well as experimenting and problem-solving. School music classes' also incorporated student-centered activities and provided opportunities for peer work and creativity. The multidimensional setting in school music class, with the variety of activities (movement, singing, tonal and rhythmic patterns, composition, improvisation, use of percussion instruments and the recorder) motivated Leri and satisfied him because of the challenges he confronted. However, the time he spendt on his own composition-arrangement-improvisation practice was what Leri identified as his favourite and the most valuable of his music activities. In this setting he could interpret, use, and adjust the experiences and musical knowledge that he had gained from the other learning settings and apply them in his own creations. He recognised that this was essential for him because, during this process, that he improved his understanding of music and its elements.

CHAPTER 5 – THEMES AND CODES

In analysing the data, three main theme areas emerged that shed light on Leri's involvement in his music learning settings, his perceptions about their value, and his intentions and reasons concerning his future musical involvement. The first theme centers around the influences from others that motivated Leri's attendance and continuation in music classes. The second theme centered around the 'ingredients' inherent to the settings themselves that facilitated learning and that made Leri want to engage. By exploring these 'ingredients,' I will attempt to highlight the educational reasons for Leri's persistence in these learning settings. The last theme focuses on thoughts about his future music making and the factors that affect his plans.

The following outline shows the way these themes are organized and are going to be discussed.

People Matter

- The influence of family
- The influence of teachers
- The influence of friends

The Ingredients of Meaningful Musical Involvement

- A voice in the learning process
- Fundamental love of music and music-making
- Means of self expression
- Being the leader of a group

Reasons for Persisting

- Value of venues

- A career as a musician

People Matter

Leri receives tremendous encouragement from his family, friends, and teachers, and this provides motivation for his musical involvement. Each of these three sets of people find ways to let Leri know that what he does is important and unique and that he is really good at it. In this section, I hope to explain the roles that specific groups of people play in Leri's music-making endeavours.

The influence of family

Leri's family has provided strong support and a rich musical environment that has reinforced his music learning and has motivated him to make music. Leri's parents believe in the value of music and feel strongly that their children should be given the opportunity to learn music as a way to enrich their lives. Leri's father stated, "I value music very much. I always believe in the saying that any person who does not get involved in music in his life is not civilised" (Parents' Interview). Leri's father is a man who expressed himself through music, and he understands and enjoys music. He taught himself to play the drums and is a dance partner to Leri's mother.

Leri was born into and grew up with a rich musical environment. He remembers spending time with his grandmother, who used to sing to him in a beautiful voice, from a very early childhood age. He mentioned, "My grandmother has no idea about music; she never took any lessons or learned to play any instrument. Yet she has an excellent voice and she used to sing to me all the time" (Leri's Autobiography). Also, his uncle plays

the bouzouki (which is a stringed instrument with a pear-shaped body and a very long neck), the guitar, and the lute. Family occasions often turned in to group musical performances, during which Leri performed on the tambourine, and everybody was involved. This family tradition continues now with Leri performing on piano to accompany his family singing. In his autobiography Leri wrote, "During Christmas holidays or other family gatherings we used to sing and dance. My uncle was playing the guitar or the bouzouki, the rest were singing, and I was playing the tambourine. This is what I could do at the age of 4 or 5 years old. Now at family gatherings, I play the piano!" His mother, who describes Leri as a 'musical child,' is happy about the music making at their house. She said, "How can I describe how wonderful it is to be home, even doing house work and listen to Leri play the piano?" (Parents' Interview) She remembers Leri when he was very young showing interest in musical detail. He preferred toy instruments to guns or cars, which were what the rest of his friends asked for from their parents. As a child, he enjoyed listening to music on TV or recordings, and he was bouncing and dancing before he was even walking. His mother stated, "I remember when he listened to music he used to move and dance and when he watched something musical on TV, he was intensively focused." (Parents' Interview) She also values music and believes that music is 'food for the soul' and makes a person's personality beautiful. During the parents' interview, when I asked Leri's mother if she values music and whether she preferred that her child had a different talent she answered, "No, I believe music is food for soul and it calms one down; music makes someone beautiful inside. And me myself, I am pretty emotional and I depend on my emotions. I need to listen to

music to calm down. Sometimes I have problems and thoughts, and when I listen to music I change inside. Music is a gift!" (Parents' Interview)

Leri's piano teacher mentioned that his mother is an important part of their lessons because of her support and cooperation. She keeps herself informed about the goals and activities in the lessons, as well as about the homework, and she supports her child in every way she can. The extended family attends Leri's concert, whether these are piano concerts or choir or dance or school concerts. "We go to every concert he performs....I listen to his creations...We are all next to him supporting him and encouraging him in his music making," says his mother (Parents' Interview).

Leri experienced music as a normal part of family life from a very early age. The rich early childhood musical environment probably helped to support Leri's his musical development. As Gordon (2003) suggests, "the sooner children begin to enjoy a rich music environment, the sooner their music aptitude will begin to move upward toward its birth level, and the closer it will come to reaching and remaining at that level throughout life." (p. 14)

The influence of teachers

Leri's teachers find ways to show their enthusiasm by awarding him special roles in their educational settings. One of Leri's friends said, "I remember when our teacher gave him a solo to sing for a concert and the audience was applauding for very long when he finished his performance!" (Student Focus Group Interview)

Leri experienced early success in music, which made his teachers take note and give him considerable attention. His dance teacher found that Leri, when he was quite

young, could perform a difficult traditional Cyprus dance, "and I wanted to show that to the audience and promote him in a way. He performed the dance in an excellent way and he also improvised some steps because this dance is open for improvisations according to the performer skills. Everyone was talking about him after the end of the performance. I thought, I should have Leri in the second group as well." (Dance Teacher Interview) His dance teacher stated that he will never forget Leri's maturity and correct posture and expression in that particular performance. Leri demonstrated his improvisation skills that conformed to the context of the dance.

Leri's choir teacher is willing to give up some control during the rehearsal and let Leri take the lead a bit as an acknowledgement of his musical strength. This role is very important to Leri, because it gives him the opportunity to make decisions on performance style and interpretation and to try his ideas in the ensemble. The choir teacher discusses in her interview this dynamic of authority and power. She appreciates Leri's contribution to the choir and admits that he acts as her collaborator. This will be discussed in detail in more detail in as a part of the second theme.

Leri has experienced success from the beginning of his musical journey, and this has given him a sense of achievement that has been partly driven by the consistent and positive feedback from his teachers. Leri remembers that his first grade music teacher told him that he had a very nice voice and that he could be a successful musician when he grew up. Praise of his musicianship, like this, has been a consistent theme in Leri's life. In his autobiography Leri wrote, "There is one music teacher when I was in the first grade who I can not forget. She told me I had a very nice voice and she told I could be a successful musician when I grow up. She used to give me special attention in her class. I

was one of her favourite students. She was my music teacher for two years." (Leri's Autobiography) This teacher distinguished him from the rest of the children, giving him special attention and also clues concerning his musical capacities. She obviously encouraged him to continue music making.

This type of praise and acknowledgement has continued as Leri has grown older. His piano teacher stated, "Leri was born to make music! I feel that it is rare, once every many years to meet a student like Leri...He is musical in everything he does" (Piano Teacher Interview). Similarly his dance teacher said, "I can tell you that if Leri because of any reason does not become a musician, 'music' will loose a talent" (Dance Teacher Interview). His dance teacher and his piano teacher express how talented he is and that this was obvious from their very first contacts with Leri. His piano teacher said, "I realized from the very first moment that he was a talented boy in music. It was so easy to teach him; he had the rhythm inside from birth; he was accurate in his singing..." (Piano Teacher Interview)

The support and confidence of Leri's teachers in his musicianship has encouraged Leri to continue his musical study. Their approval and acknowledgement of his musical participation and success, as well as their some of their decisions during the learning process, have motivated Leri. His teachers have given him the opportunity to reveal his musical achievement and strengthen his self esteem. Leri has become certain that he has special musical capacities.

The influence of friends

His friends consider Leri to be a 'star' who is talented in music. One of them said during the focus group interview, "He is going to make a career outside Cyprus, maybe representing Cyprus in music competitions! Something very important!" (Student Focus Group Interview). Another friend expressed his certainty that Leri will become a musician. When I asked them to guess about what Leri will be doing in the future, he answered, "I can not see anything different from music...He is going to be a musician hundred per cent!" (Student Focus Group Interview).

Leri's friends at school also give him positive feedback by listening to and enjoying his performing during school breaks or during music class. They speak about him with enthusiasm and feel lucky to have him in their choir and orchestra as well as in their class. During the focus group interview I did with some of the members of the school choir and orchestra, I received consistent positive and enthusiastic answers from the students when I asked them to tell me what they thought about Leri and music. Some of their answers were the following: "He has great rhythm," "He dances beautifully," "He sings accurately," His voice has a broad range," "Did you know Ms that he composes his one songs?" "As soon as he listens to a song, he can figure out how to play it on the keyboard" (Student Focus Group Interview). These spontaneous answers from his classmates show how consistently and strongly they admire his musical achievement. This admiration may be one of the factors that fuels Leri's drive to excel musically.

Leri likes to socialize and have friends around him when making music. He explains how his friends have encouraged him to attend the choir. "Many friends of mine attend this choir, they encouraged me to attend and I like it very much" (Leri's

Interview), In the choir setting, he enjoys socializing with friends in addition to music making. However, choir and sometimes his drum exploration are the only learning settings in which he has good friends with whom to share. He says, "Only in the choir I talk with my friends, sending text messages with my mobile phone..." (Leri's Interview). However he enjoys having friends around him while he performs and sings especially his one arrangement's or compositions. He said, "I play the piano and make my one staff with the songs, and I give performances to my friends and I sing as well and play the piano" (Leri's Interview).

Summary

Family, friends, and teachers have played a significant role in Leri's persistence and have reinforced his desire for musical involvement. His family and relatives have been supportive and caring concerning his early childhood attempts to get involved in music making. They have never discouraged him; on the contrary they valued what he did and show him their appreciation and admiration. His teachers also provided him with positive feedback for his achieving in the learning settings and gave him the opportunity to undertake difficult and important roles in which he showed his musical strength. Leri's friends are enthusiastic about his musical achievement, and they express their appreciation for him. They like listening to his compositions and arrangements, and he likes to share these with them. They provide a safe, friendly environment in which he can try things out and get a friendly opinion; therefore his friends have supported him to a great extent in his music making.

The Ingredients of Meaningful Music Involvement

In this section of the paper, I hope to identify the components of the teaching/learning environments that meet Leri's needs and satisfy him musically across his music learning settings. I also will try to explore what he enjoys and values most and identify the types of learning opportunities that allow him self expression.

A Voice in Learning Process

A common component concerning Leri's participation in the different learning settings is that he tends to establish an active role and want a voice in the teaching/learning process. He is continuously alert and makes sure that his presence is obvious in the learning setting. During my observations in choir, he made a point of being in the room a few minutes before the beginning of the rehearsal so that he could play the piano and create a musical atmosphere that immediately would engage the rest of the students entering the room. He wants to 'donate' his own talents and strengths to the setting. His choir teacher says that Leri has a strong musical opinion on everything that takes place in the setting and that he always wants to play a vital role and be a part of decisions. She said, "Well he is a boy who has very strong opinions about music. He knows what he likes and what he prefers to sing. When I demonstrate songs, he is the one to express his thoughts and he always wants to select songs he will perform in the piano, or sing solo" (Choir Teacher Interview).

He wants to be included in helping to decide what repertoire will be performed or how an activity will unfold in all of his learning settings. He likes the freedom to express his thoughts. Talking about the choir and his leadership in rehearsals, he said, "Our

teacher demonstrates the new songs to us by playing the guitar, and afterwards in other rehearsals I sometimes play the piano and sing or just sing" (Leri's Interview). And later on in his interview he expanded on that by saying, "Ms, is very fun there. I have the chance to play my arrangements on the piano, before the teacher comes, and all my friends enjoy that. Sometimes my teacher asks me to perform things I can do with the songs she gives us. She can't play the piano and I am very useful member in the choir. But I like singing as well." Although he says that his teacher asks him to perform his arrangements, I observed that he asks to perform rather than is asked. The following extract from a choir observation is an example.

> "The teacher is begging for silence and children slowly are heading close to the piano. Leri is still performing the songs and saying hello to all the children who come close to the piano.
>
> Teacher: That is a very interesting arrangement of that song Leri. How did you come up with that?
>
> Leri: You like it hah? But we could not perform it like that right?
>
> Teacher: Maybe we could...
>
> Leri raises both arms up, showing excitement pronouncing 'yea...' with the movement of his body without any voice." (Video Transcription, Choir Observation # 2)

In that choir observation, he later repeated his intention to perform a specific song on the keyboard so that the rest of the class can sing. He said, "Let's sing that one again. I can play the piano." The rest of the children automatically applauded his idea and his

suggestion is put into practice on the spot (Researcher Field Notes, Choir Observation # 2).

His choir teacher admits that Leri is her partner in the teaching procedure. She said, "Yea... Isn't that great! He is part of my decisions for the way we perform the songs and the way we perform the introduction and the closure" (Choir Teacher Interview).

Being his music teacher, I have experienced similar challenges with Leri. He wants to have control of his learning process and to be constantly challenged. Leri has expressed his enthusiasm with me as his present school teacher in his interview and autobiography because I was not like his previous school music teachers. He wrote in his biography, "It is the first time in the music class at school that I don't get bored. She always has something challenging for us, and the repertoire she is using is so cool" (Leri's Autobiography). I keep his interest by giving him the challenge he needs; I specifically design activities that push his musical limits and make him active. He wrote:

> "She (school music teacher) gives the class music challenges to confront and she gave me the chance to play different instruments as well and this is helpful because I can see different ways to express my musicianship. Before her, I always played the keyboard in music classes because I believe I am really good at that. With her as my teacher I learned how to play the Orff instruments, doing different rhythms on the chords. I like that it is creative. One time she told me just to improvise in the Xylophone while the rest of the school orchestra was performing a piece. This was one of the best music moments I experienced. I find so helpful her making me break my boundaries, because for the last 6 years I remember my self just playing the piano." (Leri's Autobiography)

Connected to the fact that he wants to have control in directing the teaching process is his feeling that he views his teacher both as teachers and partners in rather that in charge of the learning process. "At school, you know how it is! But I think there is a difference from previous years because you are teaching us in a different way. You are not just giving us information...I don't know if you understand. We make music together, you and the students. I feel like we are colleagues" (Leri's Interview). The teacher as guide and partner supported Allsup's (2003) findings about the benefits of a democratic classroom. Leri finds music class to be less boring and more engaging when he is active and not a silent observer. This supports Dewey's (1972) theory on child-centered approaches.

Another example of these principles occurred during a school music class observation when I asked the students to sing a song and Leri, with enthusiasm, suggested that he play the keyboard instead of me. He also had the courage to tell me that I should accompany him by playing the chime bars. However, he wanted to make sure that he copied that song correctly from the last time I played it in class. Following is a transcript of that conversation.

> "Teacher asks students to get out the music for a song that they are going to sing. Teacher performs the beginning and Leri raises hand with excitement! He says: 'Sorry to stop you Ms. Can I play this song on the keyboard? You can accompany the song in the chime bars if you like! Good idea, yes?' Teacher asks, "Do you know that song?" and Leri answers, "I heard you performing that and I want to make sure that I copied it correctly!" (Researcher Video Notes, School Music Class Observation)

In the school choir and orchestra observation Leri also made proposals concerning the end of a song, and he started a conversation in order to explain his thoughts and find ways to put them in practice. Following is an example from the field notes.

> "Students sing the song, until the end. After this rehearsal Leri raises his hand and asks the teacher: 'Is it OK how I closed the end of the song?' Teacher answers: 'It's fine, why are you asking?' Leri asks: 'I was thinking of doing that in the end...' Leri is experimenting with some arpeggios going up in the right hand side keys of the keyboard looking at teacher. When he finished he stares at the teacher wondering if what he performed was OK. The teacher gives him positive feedback but asks for just a four macrobeats phrase Leri tries the arpeggio again, in 4 beats with success." (Researcher Video Notes, School Music Class Observation)

He was satisfied that I respected his opinion and even changed the ending of the song to what he proposed.

The control that Leri has in choir and in music classes at school stand in sharp contrast to what he experiences during piano lessons. He states that the way his teacher controls his performance by correcting him all the time, by having him count all the time, and by interrupting his personal expression while playing the piano, makes him nervous and frustrated. While observing him, I found that there were times that he felt uncomfortable, giving the teacher ironical grimaces and ticking his nails on the piano while she was giving instruction. "Leri is ticking his nails at the edge of the keyboard with a rhythmical ostinato, while his teacher is setting up the metronome. Leri glances at the clock in the wall..." (Researcher Field Notes, Piano Observation #1). He explains in

his interview that he wished that his teacher did not stop him all of the time to make corrections and that he could play both hands of the piece together more often, as discussed earlier in the description of the piano lesson setting.

There were other times in piano lessons, though, when Leri just took control of the lesson without asking, probably because he did not want to argue with his teacher, but he really needed to gain control of the learning setting. "Leri glances at the wall clock, and he starts performing a piece with a nice melody. Teacher turns to me and says, "He always does his own stuff when he has the chance to do so" (Research Field Notes, Piano Observation #1). His teacher understands his need to do this, but her goals for the exams and her desire for Leri to learn solid instrument technique get in the way of her relinquishing control regularly. She said in her interview, "Our repertoire is mostly classical from all musical periods, he likes jazz pieces very much and sometimes he asks to perform Greek contemporary pieces and if we have the time I am flexible to let him perform whatever he enjoys most. Of course we have the exam syllable as well, and he takes piano exams every single school year, so we have the scales, and the aural tests and the sight reading. You know how piano exams are, you are a pianist right?" (Piano Teacher Interview).

The above extract gives us information about the selection of repertoire as well. Leri chooses the repertoire he is performing, to some extent, in his piano lessons. Leri is satisfied when he is able to perform repertoire that results in his personal enjoyment and supports his musical identity. Leri said, "I have the chance to work with many different styles of repertoire that I like a lot. I enjoy the classical pieces I perform in the piano, especially Beethoven. In the choir we sing mostly Greek songs, nowadays hits, and in the

dance rehearsal I have the chance to dance to different musics from all over the world, the traditional Greek dances everything! No comments on the repertoire, no!" (Leri's Interview).

Working together with the son of his piano teacher on music pieces they create was something about which Leri was enthusiastic. He said, "In the piano lesson it is me and my teacher. Sometimes her son comes to my lesson and we work together in pieces we want to perform in concerts. It is our pieces, modern. I like it when he comes but that is only before the annual concert" (Leri's Interview). Leri's calling the music "our pieces" is important in this context. Because he has control over the repertoire, he seems to take ownership and enjoy his work more than he enjoys what typically happens in piano lessons. He likes to play music that he identifies as 'theirs' (his music and his partner music) and perform that music in 'their' way. His piano teacher talks about that same incident in her interview. "They were communicating in an excellent way musically and they came up with a fantastic creation which they performed at the concert. The audience liked it very much. From that time this is a tradition in every concert" (Piano Teacher Interview). She recognizes the importance of this work and, partly because the audience was impressed, chose to make this opportunity available to Leri in the future.

Leri's need to be active and have a voice carried across all of his music learning settings, and working in small group seemed to facilitate his ability to express himself and take control of his learning. He looked excited about getting in the group and working with his classmates. During group work in the school music observation and in dance rehearsal, he was active and freely shared his ideas with the others in the group.

He tried to find interesting solutions to the problems posed by the teachers, and he offered unique and challenging suggestions for the final product that his group had to present. The following extract from the school music class observation serves as an example.

> "Leri is making jokes with his group and talks with a loud voice. His group has a glockenspiel, a tambourine and cymbals to use in creating the orchestration that was assigned by the teacher. Leri takes the tambourine and then the cymbals, exploring ways of performing on them while the rest of the students in his group talk with one another. Leri says, 'Come on lets think of something' and then turns to a friend and says, 'Can you do what I did before with the tambourine?' and then he continues, 'Who can play the cymbals?' (Researcher Video Notes, School Music Class Observation)

He is engaged in the activity and then, when his group presented their work to the rest of the class, he tried to be as creative as possible and make good impression.

This was true in other settings as well. In the dance observation, when the teacher split the class into groups and told them to come up with alternative steps for the choreography of the dance, Leri again was happy to get involved and work in his group and offer his thoughts.

He is a good group member and is cooperative, even though sometimes his high achievement does not align with the rest of the students in his group. In the dance group work mentioned above, when the teacher asked the groups to explore variations of the dance, Leri created such difficult steps that the rest of the group could not perform them.

Eventually his group chose another movement that was easier and was proposed by someone else in the group.

> "Leri proposes a step in which one foot cross over all the time until the end of the phrase. It is complicated for the rest of the children in the group, so they are get made at him and they complain. Leri is laughing and continues to move in his inspired choreography. A different boy from the group shows something different that is accessible to the rest of the students, so they applied it immediately." (Researcher Field Notes, Dance Observation # 1)

Leri enjoys his music learning more when he has a voice in the music learning process. This voice can take the form of his making decisions about the style of a piece, his deciding how something should be arranged musically, or his having a voice in the choice of repertoire.

Fundamental Love of Music and Music-making

Leri spends much of his day in music making. He said, "I like to participate in as many music activities as I can. I need my life to be full of music" (Leri's Interview). He has a deep, abiding love for making music to the extent that music is at the very center of his life. He makes time in his schedule to compose on a daily basis. He does not mind that choir practice does not let out until after dark during the winter or that he spends nearly his entire Saturday taking two continuous dance classes. When his piano teacher considers Leri's devotion to music making, she is concerned that he might not be aware that life can not be just music and that he pursue other areas as well. She said, "Music is the first and most important component of his life. Sometimes I feel I need to show him

that life is not just music, and he should enjoy other things as well. I am telling you that to show how addicted he is to music making" (Piano Teacher Interview). One of his friends also said, "He is obsessed with music," and another said, "I think music is a major component in his brain" (Student Focus Group Interview). The boy who sits next to him in the math class said, "It is hard to have Leri next to you especially in math class. While our teacher demonstrates math, he is making rhythms behind the desk or imitating piano performance or murmuring melodies. He never stops thinking music" (Student Focus Group Interview).

Leri always looks excited at the start of musical activities. He is always seems "alive" when music is going on. His classmates admit that he is a different Leri in music classes than in other subjects. A boy said, "He is so alive in music class. On the contrary when we have other subjects he is like absent minded" (Student Focus Group Interview).

His parents also attest to his devotion in terms of time spent in music making. His mother said, "He is living with music always. He walks at home and suddenly he starts dancing or singing. Music is his life" (Parents' Interview). She says that he wakes up really early in the morning and starts playing the piano, listens to music all the time, sings all day long, and that almost all his out of school activities are related to music-making. Leri says that his friends think that he is crazy to spend so many hours in music activities and to keep such a busy schedule. He, on the other hand believes that he will always find time to make music and would be eager to attend other music learning settings as well if they were available or interesting. He said, "Why not! If it is about music and they are interesting activities, I could attend, yes" (Leri's Interview).

His desire for continuous, non-stop music making was obvious in the music learning settings that I observed. He did not seem to want to take a break, and whenever he found an opportunity for music making during a break, he took it. He plays piano before the teacher enters room or before rehearsal begins, when other students are finding their handouts, or even after a class or rehearsal has ended. "Everyone leaves the room except for Leri who is still performing on his instrument. When he looks around and finds out that he is almost the last one there, he runs away singing the song that we performed at the end of the class" (Researcher Field Notes, School Music Class Observation).

The joy with which Leri's engages in most of the different learning settings can be seen in the following excerpts from the data.

- "At the end he creates a different finale for the song; the rest of the group seem nervous about his decision, but he enjoys the whole situation." (School Music Class Observation)
- "Dance is more like fun for me. I meet friends in dance rehearsals; we give concerts and take trips." (Leri's Interview)
- "Music is playing from the CD player and Leri is performing at the same time on the drums. He is so free, with no worries at all, just performing and enjoying." (Researcher Field Notes, Drum observation)
- "It is a line dance; children in groups of four or five dance holding arms in a line stepping to the right, left, frond or back. Leri looks very enthusiastic about performing the dance." (Researcher Field Notes, Dance observation # 1)

- "The teacher names the second song for the rehearsal. It is a song in an unusual meter, Leri's eyes are shining with excitement." (Researcher Field Notes, Choir observation #1)
- "Leri looks very excited to play the piano and sing." (Researcher Field Notes, Choir observation #1)
- "Leri is raising both arms up, showing excitement pronouncing 'yea…' with the movement of his leaps without any voice." (Researcher Field Notes , Choir observation #2)

When I asked Leri to put the musical learning settings he attends in order based how much he enjoys them, he ranked his compositions and arrangements as first the rest followed. He said, "First come the compositions I do at home, then the drums, the choir, music classes at school, piano, and dance" (Leri's Interview). The least formal settings are the settings that Leri tends to enjoy the most. However, this order changed somewhat when I asked him to put the settings in order based on their importance for his musical development. In that case he again prioritized his compositions and arrangements. However, he considered his piano lessons to be much more important in that light. He said, "First come the composition again, then the piano, dance, choir, drums and music classes at school. Sorry Ms, I did not want to offend you!" (laughing) (Leri's Interview).

"I am always enthusiastic about participating in music learning settings" (Leri's Interview). This statement encapsulates the joy Leri gets from making music. This joy underlies the depth of his music participation and is one of the primary reasons that he has made music such a central component of his life.

Means of self expression

Leri is involved in music making because music making is enjoyable and entertaining, but also it gives him the opportunity to express himself. In his autobiography he wrote, "Music is similar to my existence!" (Leri's Autobiography).

Leri's teachers discuss his expressiveness in his music performance. His dance teacher was impressed with his expression and maturity from a very early, and this was on the reasons that he invited Leri to attend the 'adult' group and he gave him the chance to perform an important solo part in a concert. His piano teacher recognizes the musicianship in his musical performances as well. She was amazed at how he performed 'Fur Elise' when he was very young, not only correctly realizing the notation but also playing in a stylistically appropriate way. She said, "He is an artist! He performs in a mature way like an adult. I remember when he performed Fur Elise when he was eight years old and it was the true essence of Beethoven that he performed" (Piano Teacher Interview). His choir teacher describes his expression similarly when talking about Leri's attitude toward performances and concerts. She said, "He has very nice voice in a big range, and what makes him different from other students is that he performs with expression even though he is young. He has the maturity; I mean musical maturity, to sing with feeling" (Choir Teacher Interview).

He explains his self -expression through music in the following excerpts:

- "Again when I compose, or arrange melodies and pieces, it is what I feel what I want to express from the very deep of my self. Of course when I dance too, I express my music with my body and when I move my mind keeps the rhythms and melodies very easily. I can express myself when I am in the choir and during

the break when I play the piano and make my one staff with the songs and I give performances to my friends and I sing as well and play the piano..." (Leri's Interview)

- "Drums fill me up with energy." (Leri's Interview)

Concerning his drum exploration as it relates to self-expression, he elaborates more specifically in his autobiography. He wrote, "When I found out that I could have access to drums because of one of my friends, I took the opportunity to go and try. It is amazing! It is so easy for me. I just feel the beat and play. It takes a few moments to get the rhythm and then you can do anything in that rhythm. I like very quick light beats. When playing the drums, I forget all the negative day experiences and just focus on the beat. Isn't that marvellous?" (Leri's Autobiography).

Leri connects at a deep emotional level with the music in which he is engaging. He finds that music is a powerful medium through which to express his feeling and elicit emotions. He has discovered this power, and he also acknowledges it.

Being the leader of a group

Leri likes to act as a leader in musical settings. This is similar to his need for a voice in the learning process, but being a leader represents more of a desire to have authority. It is a step further, in that he likes to lead the learning process sometimes, rather than sharing in it. Because this characteristic of Leri's learning style emerged as powerful in the data, it deserved its own discussion. He expresses his leadership through his ability to persuade others to follow his musical decisions and through his ability to teach his friends. This is relates to findings of Campbell's (1995) ethnographic study on

garage bands in which one of the members was viewed by others as the musical leader (the teaching figure of the group), and he was responsible for transmitting his knowledge and giving musical guidance to the other members while the group was rehearsing and performing. Leri's leadership is clearly acknowledged by his peers and by the teachers.

During the drum observation, Leri's leadership was revealed through multiple means. The way he behaved and acted made it clear that he controlled the activities and was the "driver." He came to the drum session with a plan in mind, carrying a text handout and a CD, and knowing the objectives he wanted to accomplish with his friends. The other two children followed his steps and his suggestions. He corrected their mistakes and gave them guidance to make the musical 'product' better according to his musical tastes. Transcripts that contain interactions between Leri and his friends that illustrate these principles can be found in the description of the drum exploration setting in the previous chapter.

His involvement as a leader was also clear during the group work in the school music class setting. When I gave some instruments to each group of students and asked them to create a simple instrumentation using the instruments that they were given, Leri was the first who explored all of the instruments and chose what he wanted to perform. Then he gave musical roles to the rest of the children and demonstrated ideas for their performance. "They start practicing, Leri is giving instructions..." He said to a boy in his group, "Can you do what I did before in the tambourine?" and later Leri said to the boy, "What you play is not correct!" and when the boy gets upset for not managing to perform it Leri said, "Look at me! I will show you by moving my head, look! OK? Try it now." (Researcher Video Notes, School Music Class Observation)

Leri uses multiple techniques to teach his peers. He uses his body to conduct and show the meter or he uses syllables. Following in an excerpt from the Student Focus Group Interview.

> Anthony: "He is showing me the rhythm of my ostinati by shaking his head or with his eyes...Sometimes he is whispering the chords and the changes.
>
> Cathy: "He also showed me once different way, easier one to learn my part in the glockenspiel. He told me some silly syllables to remember when playing my ostinati, I really don't remember them now!" (Student Focus Group Interview)

His friends and classmates recognize and appreciate his leadership and the way he helps them to accomplish various musical tasks. A boy who attends the school choir and performs the xylophone said, "I feel safe when Leri plays the keyboard and I am next to him playing the xylophone. He is helping me. He is showing the rhythm of my ostinato by shaking his head or with his eyes...Sometimes he is whispering the chord changes as well." And a girl said, "He is helpful in giving us the feeling, the mood of each piece. Just watch Leri's expression while he performs and you can get the idea" (Student Focus Group Interview). One of his friends explained, "He could be an excellent music teacher as well! He has the necessary characteristics to become a good teacher, and a good way to transmit music to others" (Student Focus Group Interview).

In dance class, the other children watch Leri's feet to help them remember the dance choreography. His dance teacher explained that Leri takes a leadership role in helping the other students with their choreography. He said, "Leri is my assistant. He is always the chief of the boys group..." (Dance Teacher Interview). He later also states that the rest of the children depending on Leri when performing.

Leri seems to enjoy leading the group and is respected and appreciated for that by his friends. He has the 'talent' to transmit musical knowledge in a sophisticated way, as his classmates discuss, without alienating his peers. His being a leader seems to be a factor in his enjoyment of the music-making venue.

Reasons for Persisting

In this part of the paper I will discuss Leri's perception of the value and importance of his musical involvement in each learning setting, whether he hopes to continue, and why. This may shed some light on his fundamental beliefs about music learning.

Value of venues

Leri got involved in music learning at a very young age. He began piano lessons because he was interested in the sound and timbre of the instrument; he became involved in dancing because his parents were dancers and he watched them dance; later, he discovered his ability to compose melodies and arrange music and passionately works on that every day; he began drum exploration because he liked rhythm and movement, and those two are combined in drum performance; he attended the community choir because he liked singing and was interested in both singing and performing the piano and also because, in the choir, he had the freedom to apply his own musical sensibilities; he attended school music classes because music is a curricular subject in the Cyprus public schools. However does he value his involvement? What does he think is important about each setting?

Leri is able to articulate what he believes he gains from each of his music-making venues. In his autobiography he wrote, "Piano helps me a lot in composing my music. I always sit in the piano to compose or arrange, it is easy for me" (Leri's Autobiograpy). Piano gives him an essential tool to use in composing and arranging music, which he has identified as his most enjoyable and his more valuable musical activity. "Dance is more like fun for me. I meet friends in the dance rehearsals, we give concerts and take trips." "... when I dance I also understand the meters better when I move or dance several dances" (Leri's Autobiography). Leri enjoys dance for its social nature and for the opportunities that it gives him to perform. However, he also recognizes that it helps him musically to move to music in different meters. "The same with the choir, I like singing. I remember my grandmother singing to me... I have the opportunity to make concerts in front of people and sing solo parts it gives me confidence that I am a good musician" (Leri's Autobiography). Leri enjoys singing, and, as was also true with dance, he enjoys the opportunity to perform that choir provides, particularly as a soloist. "My participation in the choir gives me the opportunity to become known easily. "I don't know if this (his attendance in the choir) helps me with my musicianship, maybe it is more helpful to get some more piano practice, by accompanying the choir, but I don't care much. I like singing" (Leri's Interview). He talks about school music classes as well. "At school I like it when I have to change roles from playing the keyboard, or the Xylophone, or the recorder, it makes me flexible" (Leri's interview). He likes the challenges that he is experiencing musically in his school music classes. "And when I compose I always sing the music inside me and then perform in the piano. Drums are a separate music world for me. It gives me power I don't know how to explain. It fills me up with energy" (Leri's

Autobiography). Composition is a way for him to express himself musically, without any intervention from others, and drums also are a means of musical expression.

However, overall, the main and most important musical venue for Leri's is his personal compositions and arrangements. In his interview, he explains with excitement how valuable he considers his musical compositions to be because, through them, he develops a deeper musical understanding. He said, "What I do myself at home is the most important. I understand music better when I try to compose myself. It helps me a lot to try a chord and change it with another, or to put a melody in different rhythms. (pause) I try a melody, I change it or...or... I put a chord progression; I can change it if I don't like it. And all the important musicians have composed something! And I take things from what I learned and put them in my compositions" (Leri's Interview).

He also understands that his participation in a variety of music learning settings gives him the chance to experience different kinds of music. He said, "I have the chance to work with many different styles of repertoire and I like all of them. I enjoy the classical pieces I perform in the piano, especially Beethoven. In the choir we sing mostly Greek songs, nowadays hits, and in the dance rehearsal I have the chance to dance in different music from all over the world, the traditional Greek dances everything" (Leri's Interview).

Leri has intrinsic motivation for his participation in the different learning settings. He values the settings he is attending for very specific reasons, many of which he can articulate. He has a mature approach toward learning that is more common in adults than children. His valuing of the learning settings is part of what makes him a more reflective and effective learner.

A Career as a Musician

Leri is devoted to music making. He is hard worker and is confident that music is going to be his career. In the very beginning of his autobiography he wrote, "My name is Leri, I am eleven and I have many friends. They all know me as the boy who is really good at music. I am in the 6th grade and my dream is to become a successful musician when I grow up" (Leri's Autobiography). In those three sentences, Leri addresses many of the most important things in his life. His dream is to become a musician and that this is something that his friends recognize because they know how good he is in music making.

Leri's musical confidence has been reinforced by feedback from others. He believes that he is a good pianist, which has been reinforced by positive comments from the examiners. He writes, "I believe I am a good pianist" (Leri's Autobiography). He also believes that his friends admire him for who he is as a musician and that all the activities he is participating now concerning music is the basis for his future career as a musician. He said, "But I believe they admire me. (smiles) My parents and relatives like my involvement in music, they hope that all these music classes will help me become well-known and very strong musician" (Leri's Interview).

Leri's dedication goes beyond traditional boundaries. Following is a description of an incident that is an example of his devotion and persistence. His mother explained,

> "The other experience was last year when he prepared himself for the grade 6 piano exam... The night before the exam while taking a shower, he cut his left hand on the glass of the door, which broke accidentally. We went to the doctor and he stitched him. He persisted that he should go the next day and take the

exam. His teacher told him that he could do that exam later, but said to her that he can manage! When he entered the examination room, the examiner proposed that he could take the exam later in the following semester. Leri said he wanted to try and he finished the exam, even though his hand was bound. Finally he passed his exam with distinction." (Parents' Interview)

Leri is confident that he will become a musician when he grows up. At the end of his interview, in response to my question his future, he said, "I believe I will be a musician when I grow up. I want to study music, maybe combining all that I know about music. For example participating in music productions, singing, dancing, and playing instruments. Like a music actor" (Leri's Interview).

His parents, friends and teachers also believe that Leri is going to make a career in music. His father said, "I think Leri is going to become a great musician" (Parents' Interview). And his mother said, "If he told me he wanted to be a mathematician I would be disappointed I would discourage him, I hope he continues music making and become an important musician" (Parents Interview). His piano teacher said, "Leri will become a great musician, I am certain about that! He has the capabilities and the characteristics! He is so talented!" (Piano Teacher Interview). Leri's dance teacher said, "He is a musical child, he is a miracle to me! I never met a child like him during my teaching career" (Dance Teacher Interview). Clearly, Leri is receiving reinforcement for his desire to be a professional musician and his beliefs that he will succeed in that career.

Summary

Leri is experiencing the expanded definition of music education (Cox, 2002) encompassing both formal and informal settings. School is not the only place he acquires music knowledge. As Campbell (2000) discusses, music learning can take place in a variety of settings. Music can be learned in any place where there is music, in children's participation in all varieties of musical experiences, through interactions with teachers, families, and friends, in social and religious communities, and through radio, TV, recordings, videotapes, films, and CD-ROMs. Finnegan (1989), Campbell (1995), Green (2002), Waldron (2006), Louth (2006), and Jaffurs (2006) all conducted studies that are similar to this one because they discussed the ways humans learn music in structured (formal) ways, which include teachers, specific goals, and sequential activities, and in informal ways, which are mostly in groups with friends, by experimenting with their instruments, by observing and discussing with each other, by imitating, and by listening and copying music from composers and performers that they admire.

Leri's ranking of his enjoyment of each of the music settings in which he participates partly expresses his need for active and meaningful participation and participation through which he can express his musical ideas. This is why he enjoys his participation in settings that are more structured and sequential, like his piano lessons, less than his participation in other venues. When he has the opportunity to work in groups with friends, interact with them, express ideas, and gain authority and control of his learning process, he is excited about and enjoys his music making. In contrast to the didactic model of learning, a more child-centered, democratic model that puts a premium upon collaborative learning and upon team work, inter-personal skills and self expression

creates a more positive, powerful learning environment that challenges and motivates Leri to become involved in music making. This relates to the finding of Byrne and Sheridan (2000) who discuss how students, in such teaching models, develop a sense of ownership and control in their music making, and that they experience "flow," which occurs only when there is an appropriate match between skill and challenge. This is also related to Green's (2002) findings that the values that accompany informal practices emphasize the development of passion for music, a broad knowledge, understanding and appreciation of variety of musics and commitment to gaining enjoyment and satisfaction from playing music. This occurs even to a higher degree when Leri composes and improvises music and when he explores the drums. In those settings he applies his musical knowledge using many of the techniques associated with Green's (2002) findings concerning popular musicians, which are the learning of music aurally (with no dependence in notation), experimentation with instrument, imitation of recordings, improvisation, and peer direction. These techniques were also used by the musicians in garage bands in Campbell's (1995) and Jaffur's (2006) studies.

The study revealed that Leri values his involvement in the different music settings, and also identifies the intersection between the settings and the kind of knowledge and experience each provides to him. This contrasts with the dichotomy between formal and informal learning settings that Finnegan (1989) found in her ethnography. Leri's perception is that his experiences in the different settings are not separated; on the contrary, he finds a 'chain' between what he learns in the settings that helps his musical growth.

Music making for Leri has become a means of self expression. Music is the way he expresses his feelings and thoughts; music relaxes him and provides him security and stability. The approval of his friends and family as well as his teachers has helped him along his musical 'journey'. As a result, he is working towards a career in music.

CHAPTER 6

SUMMARY, CONCLUSIONS, AND SUGGESTIONS FOR FUTURE RESEARCH

This was a case study of Leri's musical 'journeys' that described and explained the "ingredients" of music making and the learning settings in which the participant was involved inside and outside school. Leri was a 6th grade student in an elementary school in Cyprus, and I was his music teacher during the 2007-2008 school year. When I met Leri and discovered his multidimensional musical involvement in various music learning settings besides school, I was curious and wanted to explore the reasons for his musical involvement and his perceptions about his music learning. It was my goal to understand and describe how Leri valued the different music learning settings and for what reasons and to find how these experiences informed his musical development. I used the terms of Campbell's research (1998) to place the particular settings on the continuum of formal and informal education and describe the intersections between them.

Specifically the purpose of this research was to explore the music making and learning practices of Leri (an elementary student from Cyprus) in different settings, inside and outside school. I hoped to investigate Leri's attitudes, beliefs and feelings concerning different learning settings, his perceptions of the value of music experiences in these settings, and the intersections of music learning inside and outside school.

The specific questions of this study were as follows:

a. To describe and explain the characteristics and "ingredients" of music making and learning settings inside and outside school as experienced and described by an elementary student from Cyprus.

b. To describe and explain this student's musical involvement in different music making and learning settings and explore the reasons and personal influences (social, psychological, or others) for this involvement.

c. To describe and explain how the student values the different music making and learning settings and for what reasons.

d. To describe how each experience informs his musical development and the intersection between his music making in the different learning settings.

e. To describe his intentions concerning future participation in each music learning setting and the reasons underpinning these intentions.

The objective for conducting this study was to learn about the overall musical growth of the participant in order to highlight the "ingredients" and processes of his musical development.

The data was collected using observations in the settings as well as through interviews with the participant, his teachers, his parents, and his classmates and friends. A written autobiography from Leri was also used as a means of collecting data. Three themes emerged from the data. The themes that emerged are 'People Matter,' 'Ingredients of Meaningful Musical Involvement,' and 'Reasons for Persisting." For the first theme I found that Leri's family, teachers, and friends supported and motivated him to be involved in music. The rich early childhood environment that his family provided and the rich musical experiences to which Leri was exposed seemed to play in important role in his music development. His family, friends, and teachers all gave Leri positive feedback about his musicianship, both through words and through actions. The second theme

describing the "ingredients" of music learning settings that seem to compel Leri to learn and enjoy his learning, including his having a strong voice in determining his own learning, his fundamental love of music, his ability to use music as a means of self-expression, and his love of serving in a leadership role. The last theme describes Leri's perception of the value of the settings and his beliefs about his musical future.

Leri's multidimensional involvement in the different learning settings falls across a wide spectrum of teaching/learning structures. Leri's music education is not strictly related to his participation in music school classes (Campbell, 2000). Rather, it is a dynamic process that occurs in many settings either by means of instruction or osmosis, practice or participation, example or observation (Jorgensen, 2003).

Conclusions and Implications for practice

During my teaching career, I have had students who did not seem to be engaged in music classes. Rather, they were apathetic observers in class. I can not help but compare these students with Leri and the joy that he expresses in his music learning settings. I hope that by exploring the roots of Leri's active musical involvement I might shed some light on what we, as music educators could do to engage those students who do not seem find our music classes compelling. Even though the results of this study, because of its qualitative nature, can not be generalized, music educators might see possibilities for improving instruction or for being more sensitive to the needs of students. I hoped to capture the essence of one student's perceptions about music making and use it as a lens through which to examine my own teaching and the music education profession as a whole.

Leri could be described as bi-musical (Green 2002) due to the fact that he receives experiences and music knowledge from both formal and informal learning settings. Yet, unlike the musicians in Finnegan's (1989) study, there is interaction between the informal and formal music settings for Leri. He believes that his piano lessons give him the tools with which to compose (formal informing informal). He also believes that his dance and movement inform his piano playing (somewhat less formal informing formal).

The more 'formal' the structure of the music learning setting, the less active role Leri plays in his learning and the less he was able to express himself musically in that setting. Even though music learning settings do not fall into neat categories, such as formal and informal (Szego, 2002), using Campbell's (1998) categories I found that Leri's piano lessons were the most structured and sequential of his music learning settings. Dance lessons and school music classes were structured but with some informal activities, and the community choir was a more informal music learning setting. His drum exploration and composing-arranging-improvising were completely 'natural' and enculturative, at the far end of the informal spectrum (Campbell, 1998).

It is possible that a teaching model that veers away from the strict, traditional structure of teacher-centered model could motivate children to make music and reinforce them to get involved in music. Activities that tend more toward the informal end of the spectrum could make students feel responsible for their learning procedures and direct them to active participation in the learning setting. This supports the findings of Byrne and Sheridan (2000).

In the 'relaxed,' less formal venue of the community choir, one in which the teacher's goals were enjoyment and socialization rather than focused on music learning,

Leri had some of the best opportunities to behave as a musician in a group setting. He shared his musical ideas and had opportunities to try out his musical thoughts because the teacher valued his opinions and gave him a voice in the musical decision-making process. The democratic and engaging environment of the rehearsal expanded his musicality, so he found that setting challenging and fulfilling. He was able to express himself as a musician because his ideas were valued. However, the formal learning environment of the piano lessons worked against his musical enjoyment and expression, although the class was based on serious musical goals and sequential teaching procedures. Leri passed his exams with distinction and has become a fluent pianist, but his musical imagination and creativity are more a result of the other musical settings in which he engaged.

Leri was an active participant who enjoyed a democratic learning environment. He liked to be fully engaged in the process of making music in a naturalistic, situated way. Learning by doing in real life settings as well as reflective and critical thinking with students' group interaction are the fundamental to Dewey's (1972) writings and were mirrored in Leri's perceptions as to what constituted meaningful involvement. He appreciated teachers who were willing to step aside from time to time and give him the freedom to control his learning. In such learning situations, Leri felt that he cooperated with the teacher and the rest of the children and that the educational product was more a result of the participation and effort from the whole. This relates to Allsup's (2003) findings showed that, in democratic teaching environments, both the teacher and students are cooperatives; they share ideas, efforts and goals. The child-centered teaching model that he enjoyed during the community choir rehearsal and during some of the dance and school music classes created multiple teacher-student and student-student relationships

that broadened his musical involvement and engaged him in more meaningful, beneficial, enjoyable learning.

Music teachers might want to consider including smaller group activities, during which the teacher "gets out of the way" and lets the students make the musical decisions, as a regular part of music instruction. During school music classes and dance rehearsals, Leri enjoyed the group activities the most, because in the group activities, he could interact and talk with his friends. As friends, they could make musical decisions as a group and, therefore, express themselves musically. As Allsup (2003) suggests teachers should give students the opportunities to work in groups in order to explore freely in a context that is familiar to them, a world that is defined by who they are.

Until the year of this study, Leri found school music classes boring throughout his school career. The classes did not challenge him or allow him to express himself musically. This supports Finnegan (1989), who found that all fourteen musicians she studied considered traditional school music education too elementary and not exciting; they felt alienated during their class music lessons. Music teachers should consider whether they are challenging even the best students in every class so that these students will actively engage in class and serve as models for the other students. Leri served as a model and helped the other students learn. This occurred because the teacher was willing to "let go of the reigns" a bit and hand them to Leri or to the students by having them work in small groups. Either of these gave Leri an opportunity to think creatively and to challenge himself musically.

Perhaps we should consider whether we are allowing our students to express themselves musically through their having a voice in the choice of repertoire as well as

through including composition and arranging as a part of the music curricula. As Green (2002) found "popular musicians, by playing their own music choices with friends and having fun, are motivated and also unavoidably develop their musicality with different learning techniques" (p. 216) The techniques used by popular musicians in Green's (2002) study, related to Leri's music involvement during his drum exploration and during his composition and arrangements sessions. He used the copying and listening procedure, he carried on by feel, ear, and trial and error, and he interacted with his peers (during his drum exploration only) to find solutions to musical problems that appeared during the practice. The repertoire was something that he really liked, and through the repertoire he was able to express himself musically. Leri expressed passion for his composing and arranging, as well as for drum exploration, although to a lesser degree.

Another significant finding that Leri's musical involvement has revealed is the great value of composition and arrangement practice. Music educators should perhaps include more opportunities to create, arrange, and compose in their music classrooms. Leri rated composing/arranging as the activity that was the most important and vital to his musicianship. It was not only a way to gather knowledge from other music learning settings and to adopt and apply them in his creations but it also was highly-related to self-efficacy, which supports the findings of Covington (1984). Leri identified his musicianship in the practice of compositions and arrangements, and his perceptions of his own ability and achievement as a musician were centered in this musical practice. This relates to the results of Randles (2006), who found that there were significant positive relationships between music self-efficacy and composition experiences. For Leri, his composition works had a powerful impact on his musical development. Leri explained

during his interview that he understands music better as a result of composing, because he tries different musical combinations and makes decisions concerning the melody, harmony, rhythm, and other music elements he includes in his compositions. He uses composition to synthesize the knowledge that he has gained in all of his other settings. When composing/arranging, he is the only one who makes the decisions. As Kassner (1994) asserts,

> "When students compose, they must think like composers, they music decide what to do in terms of dynamics, tonality, and texture. They must decide how they want the audience to feel when they hear a certain section of their piece. When students compose, they achieve a powerful, heady feeling. Nothing else can compare to it" (p.98).

Music students might benefit from a wider variety of music activities and types of musical involvement. Leri had strong connections to the music learning settings in which he was involved and he chose to participate in all of them because he either found them important, useful, or enjoyable. He attributed his high rhythmic aptitude and achievement to the dance and drum exploration, his musical flexibility to school music classes, his feelings of being successful as a soloist to the choir and the performances connected to the choir; his compositional achievements to piano classes that give him the skills necessary to be able to compose, and his musical maturity and development to his actual experience with his grappling with musical ideas through composition.

Leri's rich early childhood environment provided him experiences that supported and reinforced his musical involvement as he grew older. His parents value music, and

they support his decision to pursue music. Leri had experienced music as a family activity from a very young age; all members of the family were involved in music making as a means of socialization and enjoyment. Music seemed to be transmitted from parents and family members to Leri in a natural way like in some non-Western societies (Blacking, 1973).

Perhaps we need to find ways to enculturate children musically from a young age, as Leri was enculturated by his family. Music educators need to consider going beyond the walls of the school buildings to support and develop opportunities for family music making so that children will have strong early childhood music environments at home on a regular basis.

Leri shows strong evidence that he will persist in his musical involvement, because he values and enjoys music but also because he understands how important his involvement in different learning settings is for his musical development. He is motivated because he can express himself through music making and find meaning and enjoyment in involvement with music. He finds the experiences from the diverse learning settings fundamental to the development of his musicianship. This is related to Campbell (1991) who states that music is a way of thinking and expressing ideas and feelings, and that it has appeared as an important symbol of people and culture through the ages. Leri has discovered this 'power' of music to elicit emotions and meanings and that is why he gets satisfaction from his involvement in music making.

Implications for further studies

My research findings cannot be generalized because this is a qualitative study and gives information about the participant, who is a single individual. However the findings of this study could serve as the impetus for further research. There is little research on the perceptions of students concerning music; the profession needs more research that explores and explains in depth students' thoughts and ideas. This study should be replicated with other children who are successfully engaged in multiple music learning settings. Similar studies should be conducted with students who are less engaged to find out whether they can articulate what needs to be changed so that their needs are being met in our music classrooms. My inquiry with Leri has given me the opportunity to get to know him in a holistic way. It revealed to me parts of his life (his family, teachers, friends, habits, achievements) of which I was totally unaware. As a result of this study, I was able to understand his reactions better while he was in the school music setting, and I was able to meet his musical needs to a much greater extent.

If we as music educators want to be effective, we should meet our students' needs and find ways to address them. It is therefore important to study and analyze the thoughts of students and their perceptions concerning music learning practices. We need to work on building a positive relationship between teachers and students so that we can reform our teaching practices to be more democratic and help our students find their musical voices.

I feel fortunate that I have had the opportunity to know Leri and have him in my school music class for a year. He will attend high school next year. His persistence and devotion surprised me and made me look at my students in a new way. The maturity with

which he approached music making has required that I learn to teach better so that I can meet his musical needs and the needs of other students like him, if I am fortunate enough to have others. Music is so important to him that he cannot see himself in the future without making music at his career. He is an adorable boy among his classmates and teachers, because although he is achieving so high in music making, he is always kind and polite. Knowing Leri has enabled me to witness one of my own students finding the unique 'power' of music to elicit emotions, serve as a vehicle for expression, and give meaning to life. He has selected music as his personal way of living; it has become a life endeavour for him. Knowing Leri has reminded me that what I do on a daily basis is noble, if I do it well. I can help develop individuals' abilities to express themselves through music and make this creative 'phenomenon' that called music an important part of their lives. "Because a day does not pass without children hearing or participating in music one way or another, it is to their advantage to understand music. It is only then they will learn to listen to, enjoy, and partake of music that they believe to be good, and it is through such awareness that their lives become more meaningful" (Gordon, E., 2002, preface)

Appendix A

Leri's autobiography guidelines

Leri's autobiography guidelines

As a part of this study, I am trying to get to know you better as a person and as a musician. In order to make this possible, I am asking you to write your music autobiography. This can be as long as or short at you like, although the more thoughtful and detailed you are, the more it will help me learn about you.

Please write and reflect on as many of the following topics as you would like or as you feel are important.

- **The beginnings of your music involvement:** Describe people who motivated or inspired you and why and how they were motivating or inspiring. Describe unique or unforgettable past experiences that were a part of your becoming a musician.
- **Important steps in your musical development**, Discuss your teachers/ friends/ family and their involvement that affects you as a musician. How does it affect you? How did you make your decisions to participate in different music making and learning settings?
- **Your musical profile today**: Describe the various settings in which you make and learn music. What do you like best about each setting and why? Why do you participate in each setting? Does each setting make you a better musician, and, if so, how?

- What kind of music do you listen to and enjoy? Which singers or performers do you admire and why?
- Describe the events that are mostly important and keep you enthusiastic about music making and/or any events that influenced you negatively and made you less enthusiastic about music participation
- Discuss you future intentions and dreams concerning your future as a musician

Appendix B

Piano/ Dance/Choir teacher interview: guideline

Piano/ Dance/Choir teacher interview: guideline

As a part of this study, I am trying to get to know Leri better as a person and as a musician. I am going to ask you some questions that will help me learn more about him and your class. You do not have to answer any of these questions. Feel free to tell me at any time that you prefer not to answer. Are you ready?

- Where, when and for how long have your worked with Leri?
- Could you please describe to me the persons that are involved in your class and the kind of their involvement?
- Discuss the activities (musical or other) that take place in each class session/lesson. Give me a brief picture of a teaching period, adding details you think are important or unique to what you do during the class.
- Which are the objectives, musical or other that you have for your class? (skills learned, attitudes, other)
- Discuss the music style and repertoire used.
- Name for me ways that you use to assess Leri and his musical achievement.
- Describe Leri's musical profile: Is he enjoying your class? Which activities does he like most? Which are his strong characteristics as a young musician? Which are his weak characteristics as a musician? Describe for me Leri's behaviour during a teaching period (any thoughts or feelings that he expresses, any negative

or positive reactions while learning, or anything else that you think is important for this study)

- Describe any events or experiences that you consider to be particularly important in the development of your working with Leri.
- Discuss things that Leri could improve in his participation in your class, and what you value in his participation.

Appendix C

Leri's interview, guideline

Leri's interview, guideline

I am going to ask you some questions that will help me learn more about you. You do not have to answer any of these questions. Feel free to tell me at any time that you prefer not to answer. Are you ready?

Describe where you learn about and make music. (Prompt as needed to be certain that he describes each of the settings of which I am already aware and to get the desired level of detail.)

- Explain to me when you have each music lesson and for how long. (School music class, community choir, private piano lesson, dance lesson, music arrangement and composing by himself, drum exploration with a friend)
- Give me details about persons that are involved in each place you learn music. What are their roles?
- Describe the activities (musical or other) that take place in each setting. What exactly do you do when participating in each different music class, or by yourself when you arrange and compose? Take each learning setting separately and talk about it
- Discuss things that you learn in each music class and tell me which of these you consider important for your musicianship or personality. Which skills or attitudes learned in each setting do you enjoy most? Name some favorite activities for each learning setting.

- Give me your thoughts about the music styles or repertoire used in each setting. Do you like them? Why or why not?
- Describe the ways of assessment that take place in each setting. Which do you prefer and why? Do you assess your self for the compositions and arrangements that you write?
- In which of these music classes do you have the best opportunities to express yourself musically.
- Discuss your suggestions for any improvement or change in these learning settings you participate.

Describe and explain your musical involvement in these different music making and learning settings. Give reasons for your involvement:

- Why did you decide to attend these music activities?
- What are your friends, parents or other persons' opinions of your participation.
- Do you even consider dropping out of any of your music-making settings? If so, why?
- For what other reasons or benefits besides your musical development do you participate in these music classes?

(To describe and explain how the individual value the different music making and learning settings and for what reasons.)

- Which music learning setting is your favourite or the most important to you and why?

- Which music learning setting helps you best to develop your musicality and why?
- Describe your feelings about and experiences in each learning setting.

6. (To describe how each experience informs his musical development and the intersection between his music making in the different learning settings.)
   - Compare the 'ingredients' of each music learning setting (differences/ similarities)
   - Put your musical activities in order ranging from the one you consider most important to the least important to you.
   - What things could be improved in each setting?
   - What changes should be made in each learning setting.
7. Describe whether you plan to stay involved in the different music learning settings. Give me reasons for your answer.

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