Optimal musical engagement:
The individual experience of participation within a musical community of practice

A thesis submitted in fulfilment of the requirements for the degree of Master of Education (Research), RMIT University.

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Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis/project is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Louise Frances Godwin

27 October 2015
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This glossary includes definitions of some less common terms used in this thesis:

**Ceilidh**: a traditional social gathering involving dancing (generally lead by a dance caller) to the playing of folk music of the Scottish or Irish Diasporas.

**Fiddle**: a term commonly used to describe the style of violin playing used in traditional music found in Africa, Asia, Australia, Britain, Europe, North America, including the United States of America, Canada and Mexico, and South America. Also used as a colloquial term for the violin.

**Genre**: cultural musical practices embedded in social contexts and conventions through which ideologies are manifest and musical identities formulated, as distinct from the conventional view of genre as concept for organising and categorising musical repertoire.

**Musical agency**: the essential musical experience which is most frequently associated with the physical act of playing a musical instrument, however may also be conceived of as music as a vehicle through which individuals negotiate their individual agency.

**Musical self**: a subjective construct built upon the matching of individual psychological needs and motivational values satisfied through the individual experience of participating in music.

**Possible selves**: visions of self in the future built upon our experiences in the world and our self-concept.

**Scottish Diaspora**: a term commonly used to describe the migration of Scottish people throughout the world. In the context of the fiddle tradition, it refers to cultural practices and communities within Britain, North and South America, Australia and New Zealand.
**Session**: an informal, social, community-based music-making and music-sharing experience based on principles of inclusion, tolerance and equity, sustained by a protocol of democratic, shared leadership. A typical Scottish session will generally take place in a relaxed social setting such as a pub or home. People will come together to play and sing traditional songs and tunes generally from the Scottish, Irish or broader Celtic tradition.

**Traditional music**: music of an essentially aural character, passed between players, across generations and cultures through informal practices based in performance.
### Table of acronyms and abbreviations

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Full Form</th>
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<tbody>
<tr>
<td>AMEB</td>
<td>Australian Music Examination Board</td>
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<tr>
<td>BFG</td>
<td>Blackford Fiddle Group</td>
</tr>
<tr>
<td>CAQDAS</td>
<td>Computer Assisted Qualitative Data Analysis Systems</td>
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<tr>
<td>IPA</td>
<td>Interpretative Phenomenological Analysis</td>
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Abstract

This study explores the research problem of how to increase ongoing, life-long participation in playing a musical instrument. The research aim is to understand the nature and character of musical engagement within the case study group, and seek findings that may provide insights into how to foster ongoing participation in playing and learning a musical instrument.

The case study adopts a qualitative research approach to examine the relationship between the participation characteristics of an all-ages community-based fiddle group in central Scotland, and each participant’s perception of the quality of individual musical experience. Qualitative data is gathered through one-to-one interviews with eleven participants ranging from eight to sixteen years. This data set is triangulated with quantitative data collected through the online survey and documentary evidence.

Employing a phenomenological research approach, the researcher utilises a series of filters and lenses in order to analyse the data from the perspective of individual enjoyment, musical agency, self-affirmation and social affirmation. This process establishes various themes pertaining to the experience of participation in the musical community of practice arranged in four chapters: the collective dimension (belonging); the individual dimension (becoming); the cultural context and genre; and the pedagogical approach.

The research reveals that enjoyment is both an outcome of the experience of group participation, and a necessary factor if musical engagement is to be achieved. The findings demonstrate that lifelong participation in playing music can be fostered by participation in a musical community of practice grounded within an inclusive philosophy, embedded in an agreed cultural context and musical genre, and adopting a pedagogical approach which prioritises equally the individual and collective dimensions of musical agency.
Preface

Notes to reader

Eisner (1998) suggests that research contains an essential human mediated struggle between objectivity and subjectivity. This study is no exception. As a professional, conservatoire-trained cellist and teacher, arts administrator and researcher, I have a personal perception of what participation in music means. From age 8-24, participation in music primarily meant music lessons supported by attendance at music camps, youth orchestras and playing chamber music with my siblings. These generative skills development and enculturation activities supported and encouraged my goal of becoming a more skilled and expert cellist and musician. I was climbing the ‘virtuosic mountain’ (West, 2007) in the hope of finding a rare spot somewhere near the peak. I participated in music because that is what I did. I was considered to have sufficient musical talent by teachers. My parents could afford good instruments and fine teachers, our family attended classical music concerts, and we were members of the local music society. Our afternoons were spent sitting in the back of a car travelling to music lessons and orchestra rehearsals. Importantly, we practiced. Every morning from 6am, our house was full of the sounds of three children practicing in separate rooms.

After completing my Bachelor of Music and working as an instrumental teacher and freelance cellist, in 1989 I undertook postgraduate study to enable my transition into arts administration. The doorway through which I entered the world of traditional music appeared on an afternoon in 2008 at a performance by the Melbourne Scottish Fiddlers at the Brunswick Music Festival. I am not of Scottish heritage, however a series of coincidences had led me to attend this concert and I sat enthralled by both the music and the group’s great joy and vitality. I returned home and immediately sent an email to the group’s director asking, “May I join?” From this afternoon on, I have found myself engaged in a joyful and generous world of music-making and have had access to experiences of musical engagement I would never have previously
envisaged. In this musical community of practice I have experienced the complex and subjective nature of participation in music, the intrinsically and essentially social nature of the activity, and the benefits relating to social connection and personal identity. I have also discovered the personal enjoyment gained from such experiences, and the importance of respecting and acknowledging the right of the individual to determine the terms of their participation.

When I hunt for a key to understanding the power and significance of these personal experiences, I find the concepts of musical agency and enjoyment in my hand. As Karlsen (2011) writes, ‘what is at stake is individuals’ room for action, and the extent to which we are either subdued by the larger mechanisms of society or can freely decide our ways of being and acting within them’ (p. 110).

**Organisation of the thesis and outline of chapters**

The thesis explores participation in a community-based all-ages fiddle group and its impacts upon participant sense of musical engagement, with a particular focus on enjoyment. An alternative thesis structure has evolved alongside the research narrative and the unfolding of themes through the analysis of data using key research lenses and theoretical frameworks. This decision has been inspired by other academic theses in the field (Hield, 2010; Nethsinghe, 2012; West, 2007). The thesis does not include a separate chapter dedicated to a review of literature. Instead, relevant literature and theories are addressed in the introduction to each chapter as a means of supporting both the reading of the thesis and the presentation of data and findings.

Following the introductory chapter, an outline of the methodology used for the research is provided in Chapter 2. The overarching methodological approach is qualitative, incorporating a quantitative method in the first stage of data collection (online survey). The fiddle group history, drawn from a review of existing literature and evidence, is reported in Chapter 3, together with
the results of the first stage of data collection (online survey) and results relating to the research significance of the group, with a particular focus on the value of community and enjoyment.

The organisation of Chapters 4-7 reflects the themes arising through the analysis of qualitative data gathered in the second stage of data collection (one-to-one interviews). These data are viewed through the research lenses and frameworks used and presented under the recurring title ‘Individual stories’. Given the semi-structured nature of these interviews, interview participants were not required to answer every question contained within the interview schedule. As a consequence, themes reported have not necessarily arisen in response to questions contained within the interview schedule, and may instead have arisen through researcher enquiry in response to information offered by the individual participant. Thus, in line with the epistemological foundation of this study discussed in Chapter 2, readers are discouraged from using the number of participants (‘sources’) supporting each theme to indicate agreement or disagreement by other participants.

Chapters 4 and 5 address two dimensions of music participation, the collective and the individual. The collective dimension is investigated in Chapter 4 through the notion of ‘belonging’ and the ways in which the group’s inclusive and welcoming approach is reflected in practices fostering participation and a sense of belonging are considered. Chapter 5 then investigates the individual dimension and the notion of ‘becoming’ through an exploration of the development of self-identity, both as an individual and as a developing traditional musician.

Chapters 6 and 7 examine factors positively influencing the two dimensions of participation (Chapters 4 and 5). Chapter 6 delves into theories relating to tradition and culture, and investigates the nature and role of cultural context and musical genre. Chapter 7 then describes the group pedagogical approach, drawing on current knowledge about democracy and autonomy within learning environments. Finally, Chapter 8 offers a discussion and summary of findings, conclusions and implications for future research.
Chapter 1: Introduction: Music as inheritance

The ability to music must be part of the evolutionary inheritance of every single human being. (Small, 1999, p. 19)

The motivation to undertake this study is the desire to explore whether the music-making occurring within informal community-based music groups working within the fiddle tradition of Scotland and the Scottish Diaspora may have potential application to formal learning within the Western classical violin tradition. It examines the practices of a community-based all ages fiddle group based in central Scotland founded on constitutional aims to promote the playing of traditional music, foster inclusion, overcome barriers to participation and provide a social context to both promote playing music and encourage peer support.

The study seeks insights into musical engagement, viewed through lenses aimed at capturing information about musical agency (individual and collective) and individual enjoyment. The overarching goal is to increase ongoing participation in playing a musical instrument by people of all ages. Importantly, the study seeks to celebrate the essential role of community in the musical experience, regardless of whether the experience occurs within formal or informal learning settings.

1.1 Research purpose and aims

The purpose of this research is twofold: to document and analyse the relationship between the participatory approach used by an all-ages, community-based fiddle group and individual perceptions of the participatory experience, and to theorise about the relationship between the group pedagogy, cultural context and genre, enjoyment and engagement. The principal aim is to explore the individual experience of participation in a musical community of practice in order to understand engagement and enjoyment in playing the fiddle. The secondary aim is to consider the implications of my findings within the context of current debates on
instrumental music education in Australia. The research purpose and aims are summarised in Figure 1.

| Research purpose | To document and analyse the relationship between the participatory approach used by an all-ages, community-based fiddle group and individual perceptions of the participatory experience |
| Research aims | To theorise about the relationship between the group pedagogy, cultural context and genre, enjoyment and engagement. |
| Principal aim: To explore the individual experience of participation in a musical community of practice in order to understand engagement and enjoyment in playing the fiddle. | Secondary aim: To consider the implications of findings within the context of current debates on instrumental music education in Australia. |

Figure 1: Research purpose and aims

1.2 Theoretical perspective

In justifying why this research is important, it is necessary to ask ‘What is the value of music?’ Regelski (2002) argues that our concept of the value of music is a social reality, culturally constructed through the assignment of functions to music that are conditional upon the social context and setting in which the music occurs, with the resulting imposition of a status to which the function is attached. These are varied, socially and culturally constructed and idiosyncratic to traditions within communities of individuals. Put even more simply by Bowman in answering the above question, ‘It all depends’ (2005, p. 126). Music can never be considered to have an intrinsic value, or even inherent value, in its own right. In a pluralistic country such as Australia, the attribution of universal values to music and music education risks disregarding and even minimising our evolving, complex, vibrant and varied cultural society. Thus, this research looks at music through a broad social lens, in which music is conceived of in terms of
'social communities of practice', or 'musical-social communities…embedded in larger, continuously changing societies, cultures, personal interactions, and political patterns' (Elliott, 2007, p. 85). This study starts with community of practice theory (Lave & Wenger, 1991), and moves forward into concepts of democracy (Allsup, 2003; Väkevää & Westerlund, 2007).

This study is located within the world of traditional music, defined as music of an aural character, passed between players, across generations and cultures through informal practices based in performance (Cope, 1999, 2002; Hield, 2010; O’Flynn, 2006). Traditional music has long been incorporated within instrumental music education through folk songs and tunes. It is not unusual to find a work based on a folk song represented in an Australian Music Examination Board (AMEB) grade book or performed in an arrangement for junior string ensemble. However, as O’Flynn (2006) asserts, the incorporation of folk music into instrumental music education has focused on repertoire rather than cultural practices embedded in social contexts and conventions. He further suggests that ‘folk’ music has become associated with a ‘revivalist’ approach reminiscent of naïve educational periods of earlier decades, with the incorporation of ‘folk’ music into educational repertoire being viewed as inauthentic and culturally insensitive.

From my perspective as a community musician, traditional music is a vibrant, developing and socially arising language founded on an acknowledgement of the past and a respect for the culture of oneself and others, embraced by the essential human urge to grow and evolve. Thus, my research concern is with traditional music as cultural practice rather than repertoire. I follow scholars such as Welch et al. (2004) and O’Flynn (2006) who advocate for a shift from a preoccupation with styles and genres, to a preoccupation with making sense of socially arising music-making communities within our communities through relinquishing the bounded views of ‘genre’ and ‘practice’ and inspiring people to move in and out of more than one musical pathway.

As researcher, I am concerned with drawing the individual back into the experience of playing and creating music through elevating the essentially aural character of music. The
words of Walter Benjamin describing the importance of storytelling might also state an eloquent case for reclaiming the aural nature of playing music.

It [storytelling] is lost because there is no more weaving and spinning to go on while they are being listened to. The more self-forgetful the listener is, the more deeply is what he listens to impressed upon his memory. When the rhythm of work has seized him, he listens to the tales in such a way that the gift of retelling them comes to him all by itself. This then is the nature of the web in which the gift of storytelling is cradled. This is how today it is becoming unravelled at all its ends after being woven thousands of years ago in the ambience of the oldest forms of craftsmanship. (Benjamin, 2009, p. 367)

A central key to drawing the individual back into the experience of playing and creating music is the concept of musical agency. At its most narrow definition, musical agency is the essential musical experience, associated with the physical act of playing a musical instrument. At its broadest definition, it is defined by Karlsen as ‘individuals’ capacity for action in relation to music or in a music-related setting’ (p. 110).

I believe musical agency is best conceived of as the use of music as a ‘means through and against which people regulate and modify their behaviour and actions, and thereby negotiate their agency’ (Karlsen, 2011, p. 110). Thus music becomes the vehicle by which ‘individuals navigate subjectively- and socially-experienced realities’ (p. 109), and through which individual and cultural identities are developed (Elliott, 2007). As a research lens it permits a view of the perspective of the individual learner experience, and a means to address the traditional focus on musical outcomes and assessment driven learning goals (Clements, 2008; Folkestad, 2006; Karlsen, 2010).

I am by no means alone in my enquiries, and I draw on key research undertaken in the field of participation in playing music, in particular the work of Karlsen, Creech and Pitts which has provided guidance in the construction of the necessary theoretical framework to focus the data analysis and interpretation phase (Figure 2). Importantly, the work of these academics offers authoritative and reliable findings based on substantial research that has assisted me to understand the individual experience of participation in music.
1.3 Research questions

This study seeks to examine whether practices used by traditional music communities of practice may contribute to the overarching research concern with maximizing life-long participation in playing a musical instrument by people of all ages. In order to examine these issues, the following two research questions were developed:

1. What is the individual's experience of participation within the musical community of practice?
2. How do individual's perceptions of participation influence the quality of the individual musical experience?

1.4 Study context and literature

Presenting a view of the research field, this chapter offers a review of literature relating to four questions regarding music participation:

1. How do people learn a musical instrument?
2. What role does motivation and self-identity play in learning a musical instrument?
3. Why do people give up playing a musical instrument?

4. What role does enjoyment play in the experience of learning a musical instrument?

At times, this research has proved extremely difficult to contain, and my pursuit of guidance and inspiration has lead me down a number of rich veins of knowledge in order to find answers to the four questions introduced above. Six concepts found within research about music participation (Figure 3) have helped inform and guide this study. These include: musical agency, self-identity, possible futures, wellbeing, sense of community and enjoyment.

![Figure 3: Concepts relating to musical participation](image)

1.4.1 How do people learn a musical instrument?

Underlying much literature and theory about music education are two different approaches to music learning, generative learning and enculturation (Welch et al., 2004). Generative learning is closely aligned with the Western classical tradition of instrumental music learning, with a goal of the attainment of musical expertise through the development of technical performance skills including: notation reading, technical accuracy, musical memorisation, planning, decision-making, interpreting and communication. Methodologies focus on the skills
required to achieve expertise, with a particular focus on solitary practice strategies to develop high-level performance skills (Creech et al., 2008; Sloboda, Davidson, Howe, & Moore, 1996), including the management of performance anxiety. Teaching pedagogy is based on the use of standardised repertoire, graded assessment systems and the involvement of parents, teachers and peers (Murphy, Rickard, Gill, & Grimmett, 2011; Ryan & Deci, 2000). Importantly, enjoyment or, more specifically, fun does not tend to feature as a required factor for musical development (Partti, 2014).

Literature about learning through enculturation focuses on developing intuitive musical understanding rather than technical music performance skills (Cope & Smith, 1997; Welch et al., 2004). The methodologies focus on fostering generic music appreciation and participation skills through activities such as singing or improvisation, and often avoid using complex musical notation instead using learning by ear as a principal tool. Importantly, music-making for fun is generally viewed as a required factor for musical development (Creech et al., 2008).

Enculturation represents a learning approach which is a participatory social activity, most closely aligned with community-based music activities, music learning offered by generalist teachers in a classroom setting (StGeorge, 2010) or vernacular music-making encompassing traditional, popular, community music-making. Thus, the goal of enculturation as a learning approach tends towards the attainment of musical competence.

Over the past decade, the informal learning paradigm (Green, 2005a, 2008; Folkestad, 2006; Karlsen, 2010) has been applied to a range of different ensemble programs, including bands (brass and popular) and choirs, however its application to string programs (Green, 2010; Baker & Green, 2013) is limited. Similarly, research into garage bands (Campbell, 1995; Campbell & Green, 2009) and democratic learning communities (Allsup, 2002, 2003; Karlsen & Westerlund, 2012, Väkevä & Westerlund, 2007) has had a significant influence on classroom music programs, which has yet to extend into string programs.

Enculturation and generative learning approaches tend to be considered separately, and,
despite the forecasting of the need to better integrate the two approaches (Welch et al., 2004), there appears to be little research examining the interrelationship between both, particularly in the area of instrumental music. While research findings point towards the need for different learning approaches better able to respond to the varying needs of individual learners (StGeorge, 2010), there appears to be little research into alternative methodology or the place of enculturation in the Western classical model of learning. More specifically, there is little research into the role and importance of enjoyment in Western classical tradition instrumental music learning.

Creech et al.’s 2008 comparative study of two groups of tertiary trained musicians, a group of 'non-classical' (Scottish traditional, popular and jazz) musicians who had completed innovative music degrees and a group of 'classical' musicians who had completed well-established classical music degree programs, reveals a division in attitude between each group in their views regarding ‘the relevance of specific musical skills and activities, or indeed their definitions of what might comprise excellence in musical performance’ (2008, p. 216).

My interest rests clearly with learning through enculturation, which is not to discard generative learning approaches. My experience and research affirms the need for a range of different approaches in music education, however, I am primarily concerned with ways in which we might better incorporate enculturative-learning practices into teaching musical instruments, specifically bowed stringed instruments.

This research is not a comparative examination of different pedagogical approaches. The following key pedagogical characteristics have been identified as common, to varying degrees, in both enculturative and generative learning approaches and will be examined in the study:

1. Playing by ear
2. Approach to technical development
3. Choice and autonomy
4. Enjoyment
1.4.2 What role does motivation and self-identify play in learning a musical instrument?

The area of motivation represents a substantial field of research, assisting educators to create a framework to support and guide students towards a particular achievement goal. A starting point for a brief exploration is research suggesting that motivation is highly individual (Schatt, 2011) and that any individual has the potential to develop the necessary competency and self-efficacy in playing a musical instrument to achieve their personal goals. In most motivation literature, this is a success-oriented achievement goal with success tending to be measured by technical music performance skills and competitive assessments. Intrinsic-oriented achievement goals tend to be treated as secondary to, acting in support of, or a direct consequence of success-oriented goals.

Four motivation theories feature in research: Metacognition Theory, Self-determination Theory, Goal Oriented Theory and Expectancy Value Theory. Scholars exploring the application of these theories to music education generally agree that motivation has a direct impact on student achievement and competency (Driscoll, 2009), perceptions of ‘success’ or ‘failure’ (McPherson, 1997), or what are generally referred to as success-oriented achievement goals. Research also highlights the key relationship between personal goals and motivation (Cope, 1999; Renwick, 2008), or what are thought of as intrinsic-oriented achievement goals.

Research also acknowledges the links between an individual’s personal desire to learn the instrument and their perceptions of the value and cost of the experience (Barry, 2007; McPherson, 2007). This research reveals that children and young people tend to have a clear perception of their own musical abilities and associated decisions regarding the values and
effort they may or may not be willing to put into learning an instrument (Barry, 2007). They bring to the music learning experience a set of personal expectations and values which shape and influence their development (McPherson, 2007) and can often enunciate their personal measures of the values and costs associated with learning an instrument.

In believing that children and young people have a sophisticated ability to determine their own achievement goals, I adopt a stance alongside research arguing that motivation to play a musical instrument is inextricably bound to the development of a self-concept which supports development of a positive sense of musical identity or musical self (Green, 2005b; StGeorge, 2010; West, 2007). The development of a positive musical identity, or what is now more often referred to as the musical self (Creech et al., 2014; Green, 2005a; Pitts, 2013; StGeorge, 2010), is a subjective construct built upon the matching of individual psychological needs and motivational values satisfied through the individual experience of participating in music.

Our understandings of musical self grew from the concept of ‘possible selves’ (Markus & Nurius, 1986) which was introduced within self-concept research as a complement to self-knowledge. Possible selves are visions of self in the future built upon our experiences in the world and our self-concept. These future-focused visions of self ‘are not just any set of imagined roles or states of being. Instead they represent specific, individual significant hopes, fears, and fantasies’ (1986, p. 954). Possible selves are dynamic and evolving (Schnare, Maclntyre, & Doucette, 2012), can be reframed during the navigation of life transitions, and link with subjective wellbeing and positive self-concept (Creech et al., 2014). They are the ‘elements of the self-concept that represent what individuals could become, would like to become, and are afraid of becoming’ (Ruvolo & Markus, 1992, p. 95).

Stephanie Pitts’ research (2013) identifies four key factors influencing the perceived value of musical participation which support the development of positive musical self. These are: enjoyment, social connection, belonging, and broadening of musical awareness and skills. Pitts’ research focuses on group membership and the ways in which participation contributes to the
development of participant identities. Through shared values, the group ‘gives a unity to the activities of its individual members’ (p. 42).

Research by Creech, Varvarigou, Guant, McQueen and Pincas (2014) examines the links between music participation and wellbeing in later life. This research finds three factors of wellbeing associated with the development of a positive musical self-concept through playing music. Firstly, autonomy and control through experiencing the physical, emotional and developmental benefits associated with playing music and developing new skills. Secondly, social affirmation and validation associated with social interaction, giving and receiving peer support and giving back to the community through performances, and finally the experience of a sense of purpose. Put simply, subjective wellbeing is underpinned by a sense of purpose, feeling in control and autonomous, and receiving affirmation through positive social relationships that accord individuals with respect and status.

1.4.3 Why do people give up learning a musical instrument?

Teaching pedagogy

The area of retention-attrition research is an expansive field within music education. Key issues have been identified as relevant to this study, commencing with teaching pedagogy. Not only has the experience of instrumental music learning been de-contextualised through the focus on a repertoire and musical genre of decreasing social and cultural relevance, teaching pedagogy is also failing to engage and encourage wide participation (Cope, 1999). Approaches which encourage competition may limit the attainment of achievement and success to a ‘select few’ (Cope, 1999) thereby justify high attrition rates and inequity of access (Sloboda, 1999).

The focus on the development of key skills, such as notation reading, use of correct technique and demanding requirements around quality of sound production, accuracy of pitch and rhythm all reinforce a learning culture which demands a high focus on solitary practice and parental commitment (McPherson, 2008). Importantly, this culture demands a high level of
perseverance, resilience, confidence of self-concept and sense of musical competency founded on the development of sophisticated metacognition skills (McPherson, 2005), all of which in combination are beyond the interest and capacity of many learners. External rewards, such as testing, deadlines and competition, undermine intrinsic motivation with far-reaching implications affecting an individual’s participation in playing music in adulthood (Ryan & Deci, 2000; Sloboda, 2001). Research has found that students who cease to learn an instrument often perceive themselves as ‘individualist’ or ‘maverick’, and cease formal learning because the pedagogy does not match their identity and sense of musical self (StGeorge, 2010).

**Focus on notation-based learning**

Research into the role of ear training is a deep field of enquiry and findings consistently stress the importance of playing by ear on the development of musical skills and aural acuity (Luce, 1965; McPherson, 1993; Partti, 2014; Rosevear, 1999; Woody & Lehmann, 2010). Emerging research into the role of ear playing and aural development in instrumental music lessons is being undertaken by Baker and Green (2013) in the context of informal learning practices. Retention-attrition research has found that learners who perceive themselves in possession of a ‘good’ ear (aural learners) represent a percentage of dropouts. This flies in the face of the belief that aural learners are linked with success in music, thus indicating that aural learners might represent a cohort of learners who may benefit from an alternative approach which focus less on notation (StGeorge, 2010).

The objective of helping young musicians to achieve fluency on their instrument is a feature of retention-attrition literature which indicates that frustration with the time required to develop fluency is a factor in the decision to drop-out of learning an instrument (Rosevear, 1999; StGeorge, 2010). This research also indicates that some frustration may be caused by the divide between the individual’s ‘goal imaging’ and their ‘motor production’, which put simply, means there is a divide between the sound the child hears in their head, and the sound they produce on the instrument (Renwick, 2008). Research suggests that fostering fluency of ear-
playing may provide an experiential by-pass of the ‘bottle neck’ (Woody & Lehmann, 2010) which serves to strengthen motor memory, foster fluency of motor coordination, and ultimately speed up the process of an individual’s development of fluency on their instrument. In theory, this may assist to minimise frustration, hasten musical development, foster enjoyment and perhaps even help to reduce the number of children dropping out of instrumental programs.

**De-contextualisation of the predominant musical canon**

The de-contextualisation of the Western classical instrumental learning model founded in the Western classical music canon (Clements, 2008; West, 2007) is increasingly being viewed as a cultural art form beyond the experience of many young learners and their families (Cope & Smith, 1997). Researchers have started investigating the need to make learning musically meaningful (StGeorge, 2010) and examine the place of developing skills in musical re-contextualisation (Bartolome, 2010) or multifarious musicianship (Partti, 2014) in order to become versatile and adaptable cross-genre musicians.

1.4.4 **What role does enjoyment play in learning a musical instrument?**

While I believe it is possible to conclude that people cease to play an instrument due to insufficient enjoyment, the link between enjoyment and engagement is rarely researched within musical instrument learning, particularly in formal educational settings. A possible reason for the absence of a focus on enjoyment in literature and pedagogy might be the challenge of defining and researching enjoyment. Enjoyment is subjective and hard to measure or quantify.

The question of how to make playing an instrument enjoyable is at the heart of this research. While enjoyment as intrinsic value is viewed as a key function of music as art (Sporre, 2011), a determinant in motivation and achievement (Barry; Driscoll, 2009; Rosevear, 2008, 2010) and a key factor in learning (Green, 2008; Rosevear, 2010; Sloboda, 1999) it does not appear to demand the same status as attainment value (current achievement), utility value (future achievement) and perceived cost (commitment and resources required).
An analysis of research by Creech, Hallam, McQueen and Varvarigou (2013a), Rosevear (2008), West (2007) and Westerlund (2006) concludes that there are key features of pedagogical approaches that fosters enjoyment and, therefore, engagement including:

1. The use of aural method of learning
2. The use of democratic group principles
3. The use of music in the construction of self-identity
4. The experience of social affirmation
5. The experience of individual choice and agency
6. The experience of achievement and/or competence

Crook and Brice Heath (2008) reveal that the experience of enjoyment fosters enthusiasm (rooted in happiness), which in turn fosters engagement and the arising focus which in turn increases the likelihood of achievement (manifest in words such as ‘confident’, ‘proud’ and ‘showed other people’). Thus, a learning experience fostering enjoyment, engagement and achievement enables an individual to ‘move beyond simply seeking pleasure and wanting to have fun to sorting out what is necessary for their own learning to take place and to carry positive meaning for them as individuals’ (p. 41).

Despite the interchangeable use and understanding of enjoyment and pleasure in contemporary society, the concept of enjoyment is widely acknowledged as the more significant, though complex, component in learning and development. Elliott (1995) draws attention to the distinction between pleasure and enjoyment and, echoing Csikszentmihalyi’s theory of flow (1991), proposes that enjoyment requires effort and challenge, and results ‘not from satisfying basic biological and social needs but from moving forward in psychological growth and complexity’ (p. 115). Pitts’ influential Valuing Musical Participation (2013) highlights enjoyment as a critical factor satisfied not simply through musical outcome. Enjoyment is instead directly related to skill and knowledge, a sense of involvement and contribution to the musical process.
Thus, the role of enjoyment in music education and participation, while well acknowledged, continues to be less well understood. Cox and Pitts (2003) claim enjoyment is ‘a vital but somewhat elusive criterion in shaping effective and engaging experiences of music education’ (p. 227). It is a complex concept and the individual experience of enjoyment is difficult to access, and as proposed by Larkin, Watts and Clifton (2006), it tends to be ‘bracketed out of discursive analyses’ (p.108).

### 1.5 Research significance

A growing body of contemporary research advocates for a systemic refocusing of the goal of learning a musical instrument from collective achievement-oriented outcomes, to individual experiential outcomes. This research provides balance to the case used to justify formal music education aimed at addressing the increasingly precarious position of music education in the school curriculum. This case has seen music education trapped in a cycle in which to justify its value, pedagogical approaches based around assessment, standardised progress and measurable outcomes and benefits are prioritised. My goal is not to undermine this case. Instead, I position myself alongside others who suggest that we have allowed ourselves to lose sight of an important aspect of music education, its experiential value.

Research documenting attrition rates within formal music education supports my argument for the significance of this study, as does the increasing inequity of access for Australian children to participate in playing a musical instrument (Australian Bureau of Statistics, 2010; Australian Music Association, 2007; Parliament of Victoria, 2013). Data indicates that 20% of Australian children learn a musical instrument. These children attend non-government schools or state schools in higher socio-economic communities, with 70% commencing in primary school. Despite the considerable investment by parents and learners, around 50% of learners will give up playing the instrument by middle secondary school. These issues are reflected in the findings of Australian doctoral research studies in the last decade which find a need for more investigation into how to make the experience of learning a musical instrument
more engaging from a subjective individual, social and contextual perspective (StGeorge, 2004, 2010; West, 2007).

Within Australia, playing the violin (or any other bowed string instrument) often means taking formal one-to-one or group music lessons at school, through a private music school or with a private teacher. Informed by literature and the researcher’s own knowledge of instrumental music education as learner and teacher, this experience generally involves systematic progression through a series of methods books based on one or more of the dominant pedagogies (e.g. AMEB syllabus or Suzuki) and founded in the Western classical genre, with some incorporation of contemporary, popular and folk music. Supporting the learning program will be an expectation of daily practice, with or without the involvement of a parent, together with a range of other activities, which may include participation in school ensembles and performances, attendance at music camps, participation in youth music programs and competitive programs. These generative skills development and enculturation activities are designed to support and encourage the individual towards reaching a high level of skill and expertise. The process might be viewed as the achievement of musical expertise.

While the goal of becoming a professional musician is implicit in the experience of learning for some individuals, not all individuals learn an instrument in the hope of achieving this goal. Other motivations include the opportunity to participate in school or community ensembles or programs, or the simple desire to play a musical instrument. Regardless of the individual’s motivation to play the violin, the predominant learning paradigm remains the same. In support of achievement-oriented goals, regular testing and assessment will be involved, controlling the individual’s progress through the program. A prescribed canon of repertoire drawn predominantly from the Western classical genre will be taught, alongside an extensive program of technical exercises, scales and studies supported by theory, general knowledge and ear-training. In combination with the commitment (financial and time) required of the parent, the overall commitment required of the learner will be substantial.
For other people, learning the violin represents a different experience. These individuals may be found in a range of different community-based settings around Australia and will be of a range of ages, not just school aged. They may learn through different avenues, most of which will be informal. These individuals may have a teacher or attend music camps where they learn from tutors. Alternatively, they may learn from a family member or friend. Some will belong to a community-based program or online learning community and learn from a range of tutors offered. Others will avoid any formal teaching, and simply source the wealth of guidance offered online. The implicit goal is not to achieve a high level of expertise or skill, or to become a professional musician. The goal, instead, is to achieve sufficient musical competence to participate in playing music with other people in whatever social setting is available and accessible.

Based on my personal experience, some of these individuals will learn traditional fiddle repertoire, incorporating Scotland, Ireland, France, Spain, Canada, the United States, England, Scandinavia and Australia. The learning approach will be predominantly founded on aural transmission (learning by ear). Progress by each individual will not be measured by assessments or testing and the development of high-level technical skills and theoretical knowledge will not be required, with the focus instead on the development of intuitive musical skills and knowledge. Importantly, barriers to participation, such as cost and commitment, will be minimal, with the principal barrier to participation being possession of an instrument and access to social settings in which this form of musical participation occurs. Learning will be informal through participation in playing music with other people.

Efforts to build a bridge between these two broad approaches have been undertaken in other areas of music education. Similar efforts, however, in formal instrumental music learning are rare which is perhaps due to the fact that, to date, the adoption of traditional music in instrumental music programs has focused on the repertoire rather than the practice. In other words, educators have tended to conceive of traditional music as repertoire, rather than cultural musical practices founded on a process of social transmission. This paradox is at the heart of
While the educational benefits of learning a musical instrument are well documented, the benefits of life-long participation in playing music are increasingly acknowledged. There is sufficient research available indicating that it is possible to create environments in which individuals can achieve positive experiential and learning outcomes, whilst also sustaining engagement and leading to life-long participation in playing music (Cope, 1999, 2002, 2005; Creech, 2013a, 2013b, 2014).
Chapter 2: Methodology: The leap of trust

This chapter reports the methodology used to explore the individual’s perspective of the experience of participation in a musical community of practice. The aim is to identify group participation characteristics and to understand how these participation characteristics influence the individual's perception of the quality of the musical experience, with a particular focus on musical engagement and enjoyment.

The following methods are reported in this chapter:

1. Quantitative stage: Online survey completed by 19 (47%) of the case study group’s active members (Section 2.2).
2. Qualitative stage: One-to-one semi-structured interviews with eleven group members under the age of 18 (Section 2.3).

As indicated in the Preface, this research is essentially qualitative in approach, adopting a quantitative method as a means to provide context and validation of the qualitative results. Thus, the quantitative results are reported in Chapter 3 as part of the story of the case study group, and the qualitative results are reported in Chapters 4-7.

Emphasis is placed on my role as researcher, the ethical dilemmas arising from my role as participant observer during the data collection in the field, and my intuitive stance regarding the privilege of collecting data from young people and the arising responsibilities. This manifests in an exploration of my personal efforts to understand the role and importance of researcher subjectivity, and may be read as over-reporting or a lack of confidence, however I believe it provides an honest reporting of my own development as a researcher and is an essential part of this research narrative.
Some material contained in this chapter is drawn from the researcher’s article published in the *Victorian Journal of Music Education* in 2014 under the title ‘A Leap Of Trust: Qualitative Research In A Musical Community Of Practice’.

2.1 Overview of methodology

2.1.1 Epistemological stance

My research experience to date has been of a process driven by the dynamic interaction of rational intention, creative instinct and causality. I set out motivated by my personal experience of playing music within a community-based group founded in the aural-based fiddle tradition of the Scotland and the Scottish Diaspora. In this musical community of practice, I have found people of all ages and abilities engaged in music-making with creativity and generosity, or what I think of as the capacity to make a ‘leap of trust’ (Godwin, 2014). I have also experienced a heightened sense of enjoyment in playing music, and have found myself wondering what my path in music might have been like had I experienced this form of music-making earlier in my career. I have also developed an intimacy with my instrument that many years of purposeful, not to mention expensive, education within the classical paradigm failed to foster.

The leap of trust is defined as a reciprocal understanding or agreement to operate according to the ethical and social codes and values that characterise musicians and music-making in the broad Celtic tradition and which mirror, to an extent, the informal shared music-making tradition or session culture.

This research is founded upon an epistemological stance which embraces an experiential, existential philosophy taking account of the unique, subjective and changing interpretations of the individual and their interaction with the changing and evolving social context in which they exist (Burgess & Bryman, 1999). The research design is influenced by theory of social practice which views the whole person as intrinsically bound to operate within their lived-in world (Lave & Wenger, 1991). The goal is to approximate an understanding of the motivations, actions and
lived experience of the individuals involved (Creswell, Hanson, Plano Clark, & Morales, 2007). In acknowledging that there are many different accounts of social realities, it becomes the challenge of the researcher to find an account that is both plausible and sufficiently responsive and responsible to the varied accounts of the individuals (Burgess & Bryman, 1999). This might also be viewed as the need to find a compromise position in which the interests of the individual can be balanced against the interests of the many.

A recurring concern in the early stages of this work has been my position as an active participant in the traditional fiddle community within Australia. The early stage of research was a highly subjective and intuitive process, during which I was acutely aware of my own particular research lens or perspective and the risks this might present were I not to adopt a rigorous, honest and disciplined approach to case study research. In awareness of my own subjectivity, I strived to disclose and control it in order to present a sense of objectivity. Yet, my subjectivity was the very thing that provided the starting point for this research. In recognising this essential human mediated struggle between objectivity and subjectivity (Eisner, 1998) an ontological approach is required to navigate the interaction between multiple perspectives and views. Thus, I have adopted an approach founded on a congruent researcher voice in which I seek not to conceal my subjectivity, but to acknowledge and develop it as an essential tool. As a consequence, the subjectivity of both researcher and participant is heard as a pedal note in this paper which sounds as a reminder of my philosophical stance proclaiming that, as individuals, we are all entitled to be the author of our own story.

Despite my knowledge base, the decision to ground this study on subjective individual experience has enabled me to approach the stories offered by each participant anew. Instead of searching for absolute answers, I instead attempt to present a range of different perspectives on experience that collectively offer a snapshot of a spectrum of experiences of membership of a musical community of practice.
I have endeavoured to adopt an honest and transparent approach to reporting founded on ‘sensitivity inherent in all research interactions and reporting, and personal qualities with regard to fairness and thoroughness’ (Moore, 2014, p. 120). This approach utilises deep documentation and reporting as a means of protecting the integrity of the voices and stories of all participants, including the researcher. The notion of the leap of trust occurring between the researcher and consenting participants is considered as an ethical thread entrusted to the researcher to weave through the study.

### 2.1.2 Research design framework

The research aims to understand the lived experience of the research participants within the context of the social world (Blaikie, 2000). It examines the effect the group’s participation characteristics have on engagement, and the extent to which these participation characteristics influence individual perceptions of the quality of musical experience. Active research and ethnographic approaches were considered in the planning stage, however the data collection timeline was conducive to neither. Nor did I wish to take advantage of the trust and generosity of the case study group.

A qualitative mixed methods ‘rapprochement’ (Burgess & Bryman, 1999) framework (Figure 4) focuses principally on the qualitative data collection phase, with a quantitative data collection phase for the purpose of validation and to support the researcher’s understanding of the case study group context. The qualitative phase involves semi-structured one-to-one interviews with eleven participants ranging in age from eight to sixteen years aimed at gathering information to understand the link between quality of individual subjective experience and the group’s participation characteristics. The quantitative phase employs an online survey to collect contextual data from case study group members of all ages describing individual understandings of the group participation characteristics (i.e., rules, values, agreed terms). This reflects my philosophical stance balanced by the need to ensure that the research achieves findings that are authentic and credible and have potential for transferability. This mixed
approach demanded researcher rigour, reflexivity and adaptability in order to develop personal strategies to acknowledge and address the ever-shifting context of the research process.

Interpretative Phenomenological Analysis (IPA) has been selected for data analysis as it provides an approach to inquiry concerned with the detailed examination of participants' experience and how participants make sense of that experience. Sections 2.2 and 2.3 of this chapter will report on the two stages of the research, examining each separately.

<table>
<thead>
<tr>
<th>Method</th>
<th>Tool</th>
<th>Purpose</th>
<th>Data Analysis</th>
<th>Data Interpretation &amp; Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage 1: Quantitative</td>
<td>Online survey</td>
<td>To understand the group context and validate qualitative data</td>
<td>Statistical and interpretative analysis through multiple lenses</td>
<td>Development and application of a quantitative data filter (Figure 6)</td>
</tr>
<tr>
<td>Stage 2: Qualitative</td>
<td>Semi-structured one-to-one interviews</td>
<td>To explore the study aim and research questions</td>
<td>Individual case analysis utilising Interpretative Phenomenological Analysis (IPA) methodology</td>
<td>Development and application lens of musical agency (Figure 8)</td>
</tr>
</tbody>
</table>

Figure 4: Qualitative mixed-methods design framework

2.1.3 Ethics

Musical domains are fundamentally and profoundly ethical spaces, in that the musical field is only sustained through our complicity with the music “as other,” and with other people. It is a ritual enactment—or better yet, achievement—of identity. Clearly these claims require that we dissolve the boundary between music and the people who make and use it. I hope it is equally clear that the dissolution of that boundary is nothing short of a moral imperative. (Bowman, 2002, p. 59)

In addition to the ethical considerations common to research in the area of human research and detailed in the National Statement on Ethical Conduct in Human Research (Commonwealth of Australia, 2013) there are specific considerations relating to conducting research with children and undertaking research overseas which were addressed as part of the planning of the project and the ethics approval process. These considerations include
requirements when researching with children, such as working with children checks, parent consent forms, and issues relating to dependence, informed consent and the potential impact of power in the relationship between researcher and child.

The study is categorised as a low risk research design. It involves both adults and children under the age of 18, so ethics approval was required from the RMIT University’s Design and Social Context College Human Ethics Advisory Network (CHEAN) a sub-committee of the RMIT Human Research Ethics Committee (HREC). The case study group was provided with a copy of the ethics approval (Appendix A) as part of the process of securing the group’s consent to participate, and a Participant Information and Consent Form (PICF) was distributed to all members via email (Appendix E).

The first stage of data collection (Stage 1) involved an online anonymous survey distributed to individuals both under and over 18 years of age. The survey design incorporated a compulsory consent protocol requiring participants to read and accept participant information and then complete a consent form. For individual’s over the age of 18, competence to give consent to participate in this stage of the research was determined by their successful completion of this compulsory consent protocol. Survey completion by participants under the age of 18 required their parents to complete a compulsory consent protocol on their behalf. Thus two separate online consent protocols were required (Appendix C). This feature was designed to ensure informed consent for individuals over the age of 18, and assent for participants under the age of 18 for whom parental consent was also required.

The second stage of data collection involved one-to-one interviews with participants under the age of 18. Competence to give consent was determined by the completion of the consent form (included in the PICF) by the participant’s parent (Appendix E). In line with CHEAN requirements, an additional assent protocol was included in the research design in the form of a verbal consent script added to the Interview Schedule. Prior to the commencement of each interview, verbal consent to participate was secured from each individual. The consent script
involved the researcher providing information about the research study and inviting the individual to ask any questions or seek clarification. The individual’s verbal consent to proceed was then sought and recorded on a voice recorder, with the interview only proceeding in the event that the individual provided verbal consent.

Participants were also advised that information they provided as part of both stages of the data collection would be confidential and personal details would not be identified in any resulting papers or reports. An ethical framework based on relational ethics was adopted for the purpose of this study, to ensure that the researcher prioritised the best interests of participants.

The effectiveness of the consent process is demonstrated through the following fieldwork example. A mother consented to her son’s participation in an interview. The child had expressed interest in participating, however changed his mind just prior to the interview. While the mother was keen for him to be interviewed, and felt that he really did want to do it but was shy, the researcher’s awareness of the high need to ensure that the child did not feel that he was in any way being coerced to participate resulted in the sensitive navigation of the situation which heard and respected the child’s wishes, and offered him reassurance regarding his decision not to participate. This example of gentle and well-intended parental coercion describes the risk in working with children, and demonstrates why it is so important to set out on the research journey with a strong ethical framework. This ethical awareness of the complexities and concerns associated with interviewing children has also influenced decisions regarding the method and approach used for the analysis of the data to be discussed later in this paper.

2.1.4 Case study group selection

In undertaking a preliminary literature review to refine and focus my topic and research questions, I read Peter Cope’s paper titled ‘Community-based traditional fiddling as a basis for increasing participation in instrument playing’ (1999) reporting on an action research project undertaken in a small Scottish town. Further research revealed that the group arising from this
research project was still active and presented an opportunity to explore the research questions
within a unique musical community of practice. Further examination revealed a collection of
documentary evidence on the group’s website (Fiddle Group website, 2014), and additional
research papers relating to the group written during the period 1997-2004.

My personal plans to attend Fiddle Frenzy, a traditional music festival held in Lerwick,
Shetland Isles, presented the opportunity to consider locating this study within a case study
group based in Scotland. I contacted the group arising from Cope’s work and extended an
invitation to consider participating in the study. This invitation was met with a welcome and
enthusiasm characterising all my interaction with the group. I consulted with the group, provided
information and advised of university ethics requirements and processes. In return, the group
agreed to provide me with consent to participate in the study (Appendix B) access to members
and the opportunity to undertake fieldwork during my brief visit in August 2014.

2.2 The quantitative stage: The group narrative

2.2.1 Method: Researcher as auditor

The first phase of research involved a quantitative methodological approach for the
collection of data about the participation characteristics of the musical community of practice.
This phase involved the development of the online survey tool for the collection of data for the
purpose of explaining the contextual dimension in which the participants are operating
(Appendix C). The phase aimed to create a deeper understanding of the contextual setting in
order to increase the value of the second stage of research. The tool was devised for the
purpose of generating concepts that are measurable and reliable, and was used to elicit
responses to the research question: How does the individual understand the participation
parameters as they apply to the community of musical practice?

This phase collected data describing the individual’s understanding of the participation
parameters (i.e., rules, values, agreed terms) that set the boundaries for participation in the
group, how these participation parameters are established and by whom, and the scope for individual influence and autonomy in the application and adherence to these participation parameters. The goal was to understand the implied and overt participation characteristics and participation parameters of the community of practice. To ensure the tool's stability, internal reliability and inter-observer consistency providing valid and reliable data for the purpose of analysis, it was tested for validity by researcher intuition (face validity) and concurrent validity by the adoption of a criteria based around what is already known about the group.

2.2.2 Participant recruitment and data gathering

All members of the group, under 18 and over 18 years of age, were eligible to participate in this data collection stage. The invitation was extended via an email issued by the group leader (Appendix D). This email outlined the research, included a participant information and consent form (Appendix E) and included a link to the online survey (Appendix C). Participation in the second stage of data collection was not contingent on participation in the first stage. Nineteen group members elected to participate, representing 47% of the active group membership of 40 individuals of all ages. A demographic summary of research participants is included in Appendix F.

RMIT University recommends the use of Qualtrics Survey Software for online surveys, and this tool proved ideal, particularly with regards to the complexities involved in securing consent from participants under 18 years of age. Qualtrics enabled me to embed the two separate consent forms for participants aged under and over 18 years of age as part of the consent process at the commencement of the survey.

2.2.3 Data analysis and presentation

These data were collected for the purpose of compiling contextual information about the case study group to guide and validate the qualitative data collection stage. These data, presented at the end of Chapter 3, should be used for two purposes: firstly as a reflection of the
information drawn from documentary evidence and scholarly research, and secondly to provide the background and context to the reporting and reading of the individual stories of the participants in the qualitative data collection phase.

The following steps were involved in the data analysis:

1. The survey data was processed question by question, with data exported into a spreadsheet.
2. Various ways of interpreting the information were then tested, utilising specific lenses based on gender, age demographic or question specific values.
3. Conclusions based on statistical analysis were recorded.
4. Interpretations specific to a particular lens were recorded.
5. Results were written up for future reference.
6. A table of findings (Figure 5) was created to guide the preliminary analysis of the qualitative data collected (Appendix I).

<table>
<thead>
<tr>
<th>MOTIVATION</th>
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<tbody>
<tr>
<td>Self</td>
<td></td>
</tr>
<tr>
<td>Self &amp; others</td>
<td></td>
</tr>
<tr>
<td>Others</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>INDIVIDUAL GOALS</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Enjoyment: Experiencing positive values associated with playing music</td>
<td></td>
</tr>
<tr>
<td>Belonging: Playing with others, being part of a democratic, community of practice</td>
<td></td>
</tr>
<tr>
<td>Social Affirmation: Performing for others, sharing enjoyment, contributing to community</td>
<td></td>
</tr>
<tr>
<td>Personal development: Becoming the musician you want to be, a competent musical self</td>
<td></td>
</tr>
<tr>
<td>Music: Enjoyment in playing traditional music</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>GROUP GOALS</th>
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<tbody>
<tr>
<td>Enjoyment: To encourage enjoyment through a focus on enjoyment and fun in playing music</td>
<td></td>
</tr>
<tr>
<td>Welcome: To encourage a sense of belonging through providing a welcoming, friendly and inclusive environment, all ages, open, choice, reduction of barriers</td>
<td></td>
</tr>
<tr>
<td>Social Affirmation: To share music through playing for others</td>
<td></td>
</tr>
<tr>
<td>Personal Development: To support people to become competent players</td>
<td></td>
</tr>
<tr>
<td>Music: To foster the Scottish fiddle tradition</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>GROUP APPROACH</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers: Lots of different teachers</td>
<td></td>
</tr>
<tr>
<td>Performing: Ceilidhs and public performances</td>
<td></td>
</tr>
<tr>
<td>Participation: Choice, self-direction, low cost, inclusive</td>
<td></td>
</tr>
<tr>
<td>Learning: Approach to learning, teaching and skills development</td>
<td></td>
</tr>
</tbody>
</table>

Figure 5: Findings guiding preliminary qualitative data analysis
Following the data analysis, a filter (Figure 6) was constructed for the purpose of drawing together results that would assist in answering the research question. This filter drew upon relevant theories and concepts revealed through the literature review (Figures 2 & 3). It acted as a means to organise and present the quantitative results and gather insights into the influence of group participation characteristics on individual perceptions of engagement and enjoyment. Importantly, this process helped to sustain researcher focus, achieve integrity in the relationship between the quantitative and qualitative stages, and ensure that the quantitative data collection stage achieved its purpose of both validating the qualitative stage of research and generating useful contextual insights into the case study group.

Figure 6: Quantitative data filter
2.3 The qualitative stage: The leap of trust

2.3.1 Method

The qualitative phase involved semi-structured one-to-one interviews with eleven participants ranging in age from eight to sixteen years aimed at gathering information to understand the link between quality of individual subjective experience and the group’s participation characteristics. The approach to the qualitative phase of data collection might more accurately be described as qualitative with ethnographic borrowings (Wolcott, 1997) which support the ethical imperative to ensure the integrity and authenticity of the young voices of what I think of as ‘cherished’ (1997, p. 337) participants, and the philosophical responsibility to permit each voice to be heard.

All members of the group under the age of 18 were eligible to participate in the qualitative research collection phase. Participants and their parents were provided with information about the stage in the initial email issued by the group leader. Eleven participants agreed to participate in the study (Appendix F) through semi-structured one-to-one interviews. The interview schedule (Appendix G) included a series of closed and open-ended questions, with scope for spontaneous questions in response to conversations lead by the interviewee. The trustworthiness and reliability of the tool was tested through the use of respondent validation and opportunities for respondents to provide rich responses.

2.3.2 Ethical considerations

Our responsibilities as qualitative researchers cannot be undervalued, particularly when we are working with vulnerable and precious participants such as children. Evolving approaches and computer technologies support and assist us in all aspects of our work, and programs are becoming increasingly seductive in their capabilities and ease of use. In my professional life I have experienced the transformative value of new technologies and systems, however this is
not always the case. Sometimes a simple word document and highlight tool (or even paper and pen) has a place in our researcher toolbox.

The decisions I have taken regarding my approach to qualitative data analysis reflect the leap of trust I am weaving throughout this study, and echo my philosophical stance asserting the need to celebrate becoming and being human, today as much as ever. When I think of music, I think of a unique and individual felt experience starting with a leap of trust in self. There is risk in putting bow to string, in creating sound where there is silence. Yet, there is also the sense of an instrument against the body, the sound of a tune in the head, the experience of fluid communication between instinct and fingers, all of which combine to create this wonderful sound or language we call music. Most importantly, in my experience, there is the deep and moving connection that occurs between humans when playing music together. This research is about feelings as a means to understand motivation to play music, both alone and with others. It seeks to understand or make sense of the subjective experience of individuals within a particular social group and cultural context, and therefore the theoretical approach to the use and representation of the data collected must protect what is essentially and unquestionably subjective. And as we all know, this relies on what is human, the researcher and those we have the privilege to research.

2.3.3 The qualitative data collection story

The qualitative data collection phase focuses on gathering data about individual's feelings and perceptions suitable for analysis as a way of understanding each participant’s subjective experience of playing the fiddle and participating in the group to explore the research question: How does the individual perceive the quality of the musical experience?

The approach to data collection was driven by resources, which included researcher finances and time constraints. As a self-funded research project, I was in a position to spend three days in the village in central Scotland, with the dates scheduled to permit my attendance
at the group’s Friday night session and one of the group’s performances at a local community festival. The approach was also driven by my decision to allow the group, on behalf of the members, to moderate the extent of researcher intrusion. As in Australia, privacy is a concern in Scotland, so the group undertook the recruiting of interview participants. Given the time constraints, it was agreed in advance that the majority of interviews would be held during the Friday night session, and any additional interviews would be scheduled during the weekend to follow. All members of the group were advised of the research project through a project information and consent form together with a link to the online survey distributed by email three weeks prior to my visit.

**The participant observer**

While my theoretical research approach changes and evolves, and is therefore not a static or permanent state of understanding, at this point I consider myself a ‘privileged, active observer’ (Wolcott, 1997, p. 336) due to the degree of participation I experienced in the fieldwork. By invitation rather than request I found myself participating in the group’s Friday night session, performing with the group at a local community concert, attending a local session and engaged in conversations with members of the group. This position of researcher privilege brings risks. As a participant observer, I naturally found myself trying to fit within the cultural system of the community of practice. Given the reciprocal leap of trust, there was a sense that we all belonged to the same cultural system—as members of community-based fiddle groups founded in the Scottish tradition—which gave rise to my concerns about the risk of over-identifying with the group, and displaying too much empathy and self-disclosure in the qualitative data collection phase. My approach to addressing researcher subjectivities is expanded in this chapter.

**The interviews**

Six primary students participated in individual interviews, three girls and three boys. Five secondary students participated in individual interviews, three girls and two boys. Parental
consent to participate was gained at the time of the interview, with the participant’s consent gained through an audio-recorded assent protocol prior to the commencement of the interview. Ten participants played the fiddle as their principal instrument, with one playing fiddle but indicating another instrument as his principal instrument. The participants had learnt the fiddle for periods ranging from under 12 months to 8 years. Individual interviews were conducted in the participant’s home (a parent was present in two interviews) or the venue used for the group’s Friday night session. Two interviews were conducted in Lerwick during Fiddle Frenzy.

A semi-structured interview schedule (Appendix G) was used as a guide to create some consistency of focus while permitting the participant to guide the interview. The questions were ordered and grouped, so all interviews tended to follow a similar structure, however this order was not fixed. The interview questions focussed on playing the fiddle and being a member of the group, and were constructed to elicit personal stories and accounts. The questions were designed to encourage the participant to focus on personal experiences and feelings, and were informed by a preliminary analysis of the quantitative data collection phase (online survey). Questions were formulated as a mix of closed and open-ended, with a pattern of questioning regarding activities, such as practice, followed by open-ended questioning regarding resulting feelings or understandings regarding these activities. This approach was designed to create a sense of cause and effect, reflecting the research exploration of the link between participation in the community of practice and the nature of the subjective experience. The interviews took on average 25 minutes and were audio recorded with the consent of each participant. I planned to take notes during the interviews, however found that writing undermined my relationship with the participant due to breaks in eye contact and limitations to verbal and physical feedback and cues.

My intention prior to undertaking the interviews was to endeavour to minimise the extent to which my personal way of seeing would influence the interview process, however this proved extremely difficult in the interviews. The leap of trust characterising negotiations with the group was equally present in interviews with the children and teenagers. In asking a child or young
person to share their feelings with a stranger, a relationship is needed which supports the participant to trust the researcher. The essential vulnerability and fragility of this interpersonal dynamic was present in all interviews and, as a consequence, I chose to represent myself as openly and congruently as possible within the constraints of ethical and academic guidelines. Despite efforts to minimise disclosure of my research lens, in many of the interviews there is a discernible pattern which tracks a process of relationship building, followed by participant self-disclosure, which is then acknowledged and affirmed by researcher self-disclosure. This dialogic process led to some pivotal moments in the interviews.

*Reflections on the interviews*

Two siblings who are members of the group were, by coincidence, in Shetland attending Fiddle Frenzy. At the suggestion of their mother, both interviews were held during this week as the family would not be at home in central Scotland at the time of my visit. I had some concerns about undertaking the interviews at this time. I felt that the slight familiarity and small amount of background knowledge collected through casual interaction with both the children and their mother might differentiate these interviews from the ones I expected to do in the village. I also felt concerned that my researcher stance and focus might be in some way compromised by the fact that I was in the middle of an intense week of personal music-making and learning. Of additional concern, I was in the same class as one sibling and we had sat together for a day before I became aware that she was a member of the group. Both interviews were held at the Shetland Museum. One interview was held in the class venue and the other was held on a bench outside. The first interview recording is interrupted by the return of the class tutor and the second is affected by noise and an interruption by the other sibling.

Five interviews were undertaken during the group’s Friday night session in the village hall. In order to comply with child protection requirements, the interviews were held in an adjoining room. As a result, the session in the room next door is highly audible in the recordings.
Interview participants were coordinated by a committee member and monitored as required by a group committee member or parent.

Four interviews were undertaken in family homes with parental consent. In the case of two siblings, the interviews were undertaken separately, however the other sibling and/or mother (and dog!) were variably present. These were the only interviews in which the parent was in attendance. While I experienced some concern about this differentiation with the other interviews, I felt that the most important imperative was to ensure that the children and parent were comfortable with the arrangement, and decided to be guided by their actions. I explained to the children that I would interview them one at a time, however did not ask or encourage the other to leave the room. Nor did I discuss arrangements with their mother, instead taking her lead. As a result, these two interviews might almost be viewed as a single interview. The siblings shared a couch through much of both interviews, and their mother sat in the room for periods of time. There is some interchange between all three individuals, as the children clarify details with their mother and interject in each other’s interviews.

The second interview with the younger sibling contains a pivotal moment in which the mother became a bit more vocal and there are some exchanges between three of us. This unplanned occurrence has proved essential in my acceptance of the uncontrollable variables differentiating all the interviews, and the process of determining an approach to analysing the interview data. In listening to and transcribing the interviews with this family, I recognise my personal struggle to achieve objectivity, but also realise that my subjectivity is one of the multiple perspectives which, rather than suppressing, must be acknowledged and managed in a congruent and cohesive manner. The interaction in which one of the siblings affirms that he loves his instrument, which is followed by my saying I love my cello and his mother saying she loves her fiddle represents a catalyst moment. Without my love for my cello and this music, I would not have been in this privileged position of being welcomed into the group with such trust and generosity.
Determining an approach to data analysis

The initial stage of analysis involved my preparation of verbatim transcripts of the interviews. The ethnographic borrowings within my approach to data collection lead to the decision to personally prepare the transcriptions. This enabled me to listen to the words of each interviewee in the context of the interview and observe the interactions between the participant and myself. While an examination of academic theses suggests that editing of transcripts to encourage improved flow of reading is accepted practice, I decided to work with unedited transcripts as I felt that the reading and analysis of the interviews might be compromised.

Given the relatively small amount of data generated from the interviews, and the absence of a requirement to undertake any variable analysis, I undertook a manual indexing of the data using Microsoft Excel. This process commenced with the trial coding of three interviews to establish a set of common principles and measures organised into ‘slices or bags of indexed data’ (Mason, 2002, p. 150). The primary purpose of this stage was to get an overview of the data, to devise a means to identify, locate and retrieve topics or themes, and to check that the analysis system addressed the research question. The process resulted in the development of a series of codes for the purpose of indexing the data (Froehlich, 2013).

It soon became clear that the system would serve the purpose of identifying, locating and basic data retrieval, however the potential for the retrieval of data in a format suited to comparison was unresolved. Given my professional experience working with Excel for the purpose of managing records and scheduling, I recognised that using this system for anything more than case-study analysis would prove cumbersome and unreliable, particularly retrieval mechanisms required for cross-sectional comparison. I had also become aware that Computer Assisted Qualitative Data Analysis Systems (CAQDAS) were becoming a standard in much qualitative research, so decided to undertake a trial of NVivo. Having utilised a number of database programs professionally, I was keen to test NVivo’s capabilities and quickly found myself sufficiently comfortable with the program to efficiently code a trial of six interviews, and
explore the program’s analysis and reporting features. An initial index of codes was developed as part of this process (Appendix H). While the program permits sophisticated micro indexing, retrieval and analysis (both within- and cross-case), I observed that the initial closeness and intuitive understanding I had developed through doing the interviews, listening to the audio recordings and manually transcribing the recordings was being lost in the process. Furthermore, I felt that my indexing of the data was becoming perfunctory and mechanical, I was losing sight of the research question and my ‘overuse’ of the program capabilities risked compromising the quality of my analysis of the individual interviews.

At this point, I returned to the leap of trust. As a privileged researcher, I hold in trust audio recordings of interviews with eleven young Scottish fiddlers. This precious data has been collected through a remarkable reciprocal leap of trust. A reciprocal leap of trust because, in the group’s gesture of trust in me, I, as researcher, have made a leap of trust in them. This manifests most clearly in my instincts regarding transcription, editing, indexing and analysis of the interviews. All my decisions regarding the handling of these interviews reflect the strong desire to preserve the integrity and authenticity of the voices of these young participants and recognises human subjectivity and individuality. Reimer (1989) proposes that the purpose of art is the education of feeling, and so too the purpose of this study is feeling. My early efforts to index the data served to remove the subjectivity and individuality from the words of the young participants and contravened the essential nature of my agreement with both the participants and the group. In saying the words “I’m only interested in what you think. There are no right or wrong answers.” in the assent protocol, and inviting participants to share their individual feelings, I said to each child and young person “You are unique and it is your very uniqueness which interests me.”

In every way, this research project demands an alternative approach. In focusing on ‘playing’ rather than ‘learning’, in situating the research within the world of traditional music in an informal, community-based fiddle group, and in selecting this particular group, I have placed the research assertively outside the bounds of formal learning with its standardised testing and
formalised curricula. At this point, the writings of Jennifer Mason (2002) about the benefits and risks of CAQDAS resonated strongly with my experience and lead me to realise that my approach would have to be more organic, creative, intuitive and respectful of the need to maintain the integrity of each individual interview participant’s story.

On reflection, I recognise that my instinctive research approach is a dynamic interactive one in which I both lead and am lead, in a manner perhaps similar to Smith’s notion of phenomenology as ‘peering and appearing’ (2011, p. 10) with the mutual illumination that occurs in the process. As a result, I have borrowed an Interpretative Phenomenological Analysis (IPA) methodology for the data analysis. This study is phenomenological in its concern with the lived experience and it is interpretative in recognising the analysis of experience as a hermeneutic activity. It has a commitment to the in-depth analysis of individual cases. Thus, IPA has permitted me to immerse myself in the qualitative data as individual ‘cases’ and as if ‘diving for pearls’, extract ‘gems’ (p. 6).

2.3.4 Data analysis

I have adopted IPA as the data analysis methodology as it enables the seeking out of gems or insights into individual experience that have potential to catch a glimpse at individual experience and also hint at the nature of others’ experience. IPA sits within hermeneutic phenomenology. Smith refers to the ‘hermeneutic circle’ (2011, p. 14) as the dynamic and circular nature of the interpretative process. The constant moving between part and whole, with the ‘mutual illumination’ that goes on between the two. This approach sits well within my epistemological stance, and echoes the work of scholars who have influenced this study. Eisner (1998) speaks of the movement between the background (context) and foreground. Something previously hidden, which appears and comes forth on its terms. IPA permits the exploration of data creatively and intuitively, and allows me to continue to tread the delicate line between leading the research and being led by those I am researching. Importantly, it offers the best way
to narrate the story of this research and the stories of the individuals involved, and to allow each individual participant to tell their own story as the author of his or her own world.

A central problem in the analysis process was my stated concern with enjoyment. The original title of the study was ‘Enjoyment and Motivation to Play’. As detailed in Chapter 1, this concept is elusive and difficult to grasp within a research context. To provide a solution to this problem when manifest in the analysis process, I have found myself not being concerned with ‘enjoyment’ per se but with the individual person and their experience and understanding of enjoyment (Larkin et al., 2006).

Thus the findings of the interview analysis are discursive, without potential for generalisation. My decision to set the analysis of the interviews within the context of the other data, including the online survey and archival documents, permits generalisations and conclusions. However, it is important to acknowledge that discursive accounts only disclose the individual’s ‘current positioning’ (Larkin et al., 2006, p. 109) permitting us ‘only a glimpse’ at a person’s current subjective mode-of-engagement with enjoyment and playing music in the group. In other words, ‘as analysts, we focus in upon the person-in-context, and that person’s relatedness to ‘the phenomena at hand’ (p. 109).

**IPA data analysis**

The IPA data analysis utilised the following approach:

1. Reading of each interview (recorded in a word document) with themes notated in the left margin.
2. Recording of each theme in a separate master document.
3. On completion of all interview readings, clustering of collected themes and creation of IPA codes each theme.
4. Export of each interview into a spreadsheet for further analysis, with themes, page numbers and key words/quotes noted.
5. Further analysis of each case to generate a preliminary overview of themes (Appendix I).

6. Review of preliminary themes, including the removal of those not sufficiently relevant to the research question, to refine the themes and assist with further analysis.

7. Final refinement of IPA themes alongside related individual interview excerpts (Appendix J) and interpretation of individual responses within the context of the other responses and in isolation in order to assist identify commonalities, subtle idiosyncrasies and differences.

Additional analysis

Faced with the rich material gathered in the qualitative phase of data collection and the complex challenges and issues associated with analysing and interpreting this valuable and precious data, the findings by Creech et al. (2013a, 2013b, 2014) and Pitts (2013) have offered crucial guidance. These findings assisted in the creation of four different search categories through which the data has been filtered (Figure 7). Each of these search categories represents an aspect of participation in music connecting directly to the central theme of the study.

Music participation as:

1. **Self-affirmation**: A source of purpose, confirmation, confidence, empowerment and development of a sense of musical self.

2. **Social affirmation**: An opportunity to perform with others and experience social affirmation derived from opportunities to give back to one’s community through performance and contributing as an individual to a group achievement.

3. **Social connection**: A means to enhance everyday life through experiencing a sense of belonging and shared cultural identity.

4. **Musical skills development**: An opportunity to demonstrate/acquire skills and experience cognitive benefits relating to meeting new challenges and engaging in activities that required concentration and memory.

Figure 7: Four search categories
2.3.5 Data interpretation and presentation

Following the data analysis, two lenses were applied to assist with the goal of answering the two research questions. The lens of musical agency to answer the question: What is the individual’s experience of participation within the musical community of practice? The lens of enjoyment to answer the question: How do individual perceptions of participation influence the quality of the individual musical experience? These lenses also guided the interpretation of data and informed the design used to present the findings in the thesis.

Lens of musical agency

Karlsen (2011) proposes the use of musical agency as a lens for ethnographically inspired music education research through which individual experience can be examined from the individual and collective dimension. Through an analysis of literature, Karlsen identifies six types of ‘musical use’ or ‘musical action’ within the individual dimension of musical agency, four of which I drew on in my study. These are:

1. Music for self-regulation encompassing the use of music for regulation of the psychological and physical self, enhancing work on emotion, mood and memory, regulating the body, and letting the music ‘into the body’ (p. 112).
2. Music for shaping of self-identity, encompassing the use of music in the construction of identity and life narrative, as a means to reconnect with self and as a device for the ‘generation of future identity and action’ (p. 113).
3. Music for ‘matters of being’, which include increased awareness and imagination, self-care and attendance to the existential dimensions of life (p. 114).
4. Music to develop music-related skills which, in addition to being the common area of musical action, is ‘also an act in itself, through which individuals negotiate and enhance their opportunities for participating in the world as well as in further musical interaction’ (p. 114).
Within the collective dimension of musical agency, Karlsen identifies five types of ‘musical use’ or ‘musical action’, all of which I have drawn on in the study:

1. Regulating and structuring social encounters, to clarify social orders, structure social events and set the tone of interrelationships, and, by implication, the requirements for a ‘framework for the organisation of social agency’ (p. 115).

2. Coordinating bodily action through music as a means to create social ordering, governing ‘specific, music-related cultures of embodiment’ (p.115).

3. Affirming and exploring collective identity on a collective level and affirming the values of a specific social group.

4. For the purpose of ‘knowing the world’, a platform for exploring what it means to interact socially in the world and to engage in meaningful relationships. ‘It can also be drawn on in order to engage in joint, social explorations, and to attend to and expand what it means ‘to be’ on the collective level’ (p. 116).

5. Establishing a basis for collaborative musical action through playing in a group or another form of collaborative activity with actions coordinated in accordance with collectively agreed music goals, all of which ultimately involve the generation of a collective identity.

Karlsen’s lens offers a sociologically informed guide to reading, interpreting and presenting the qualitative data. For the purpose of this study, a lens focused on musical agency (Figure 8) provided the ideal means to approach the challenge of creating a two-way dialogue between the collective and individual dimensions of the participatory experience while still preserving the agency within the voice of each individual study participant.
In creating a tailored lens focused on musical agency, I was able to interpret and present the series of themes arising through the Interpretative Phenomenology Analysis of the qualitative data. Each of these themes was viewed from the individual or collective dimension, and lead to the gathering of themes relating to the collective dimension and individual dimension of musical engagement under notions of ‘belonging’ and ‘becoming’ (Figure 9).
**Lens of enjoyment**

The lens of enjoyment was developed as a means to tool for data demonstrating a link between enjoyment and group participation. It has also acted as a research tool to validate the results of the IPA analysis. The application of the lens involved undertaking a secondary sweep of qualitative data analysis, with my focus directed exclusively towards descriptive representations of enjoyment. Adopting Reimer’s notion of enjoyment as a category of feeling (1989), I identified within the data a collection of words used to describe feelings associated with enjoyment. These included words such as like, enjoy, fun, happy, feel better, cool, good, useful, fulfilment, love, nice and pride. The data was then analysed to identify these markers of enjoyment and the frequency of occurrence in each individual interview as they related to group participation characteristics.

This stage of analysis proved essential in my understanding and presentation of the data and findings. This simple form of data analysis offered a remarkably direct approach to achieve an alternative view of data from a less subjective and interpretative perspective, and enabled a clear overview of the relationship between key features of the case study group and individual musical engagement from the perspective of enjoyment. The findings of this process are reported in the next chapter, and have guided the presentation of data and findings in Chapters 6 and 7.
Chapter 3: The fiddle group

The fiddle group was established in 1996 and has been the subject of research and examination during the period 1997-2008. In 2014, the group is in its nineteenth year and this research provides an opportunity to revisit the group, the literature that arose during its first decade of existence, and the material available today as the group moves towards the end of its second decade.

This chapter presents the findings of the quantitative data collection phase, and draws on the work of Cope (1998, 1999, 2002, 2005, 2008), Cope and Smith (1997), and Allan and Cope (2004) and material sourced from the Blackford Fiddle Group website (Fiddle Group website, 2014) to present an overview of the group, its history and pedagogy. The chapter also includes a section representing the research significance of the group from the perspective of two values: community and enjoyment.

3.1 The fiddle group: Literature

3.1.1 History of the fiddle group

The fiddle group was established in 1996 as an action research project lead by Peter Cope. The project grew out of Cope’s personal experience of encouraging his primary-school aged children to play music. Faced with an absence of instrumental tuition at their school and lack of access to a private tutor, he started teaching his children violin, moving quickly from classical repertoire to traditional tunes. He soon found the family ensemble playing at school and other community ceilidhs and events, and, importantly, his children enjoyed playing their instruments. The learning model was a simple one. Learning through informal tuition, the children played together (as distinct from practicing alone) each morning before school, using a repertoire based exclusively on traditional Scottish tunes learnt principally by ear. Importantly, they played for others (as distinct from performing) at every opportunity.
In 1996, with a grant from the local Council, a fiddle group was started with about ten children. Cope and his children provided the informal tuition utilising a colour-coded notation reading system. Initially, parents were involved simply to support their children, however they soon became involved in playing instruments. Before long, ‘authentic’ playing of traditional music became a central group value, and therefore learning by ear and attending local sessions became a focus of the group.

Alongside the group, Cope (2008) began to evolve a philosophy of music education. This philosophy is founded in the traditional music paradigm and viewed in contrast to the classical paradigm. The philosophical aim is to support individuals to achieve the goal of being a competent amateur musician, as opposed to a skilled professional musician. Instead of aiming to produce a player with high level skills and technical expertise founded on expert theoretical knowledge, the philosophy aims to produce musicians with context specific skills founded principally on an intuitive understanding of music. The philosophy acknowledges that musical skills may be constrained by technical limitations resulting from the lack of formal tuition, however this drawback is balanced by the benefits of ongoing continuance in playing music, in contrast to alternative approaches which require high levels of commitment which are beyond most people and contribute to discontinuance.

Cope’s philosophy remains reflected in the group’s pedagogy in 2014. The key features of the pedagogy are outlined in the next section of this chapter.

3.1.2 The fiddle group

The largely self-funded community-based fiddle group is operated by a committee and is run on charitable ideals and open to people of all ages and abilities. It aims to enable people to learn to play the fiddle in a traditional style competently and confidently so that they can enjoy themselves and entertain other people at social events. The group meets on a weekly basis, excluding holidays, and has an extended membership of 60-70 people, with an active
membership of approximately 40 people. It runs three performance groups and presents between 30-60 gigs (concerts or ceilidhs) per year.

The constitutional aims of the group are:

a. To promote the playing of traditional music on fiddles and other musical instruments in the local community.

b. To promote inclusion by removing barriers to participation for all (especially those under 18) by loaning fiddles, providing opportunities to learn by ear and from music, to avoid any selection, to give a social context for playing and to promote peer support (Fiddle Group, 2014).

The group operates on an informal basis with limited rules and participation requirements, and actively works to overcome barriers to participation. There are no tests and assessments, and fees and associated costs are kept to a minimum. New members are offered the opportunity to borrow a fiddle and bow until they are in a position to purchase their own instrument, with the group covering all associated maintenance and repair costs. Members under 18 years of age pay 50p per week, with adults charged £1. This fee covers the cost of the hall hire. All other costs, including purchase of new fiddles, strings and instrument repairs, purchase of equipment and production of books and CDs, are met from donations and fees charged for concerts and ceilidhs. The group’s principal activity is a Friday night session open to all members. In addition, the group has recently reintroduced a program of group tutoring at the local primary school during school term.

The activities of the group fall under two categories: playing with others and playing for others, which in combination fosters and secures the group’s cultural context. Cope defines this simply: as the group’s recognition of the essential importance of encouraging members to have fun playing together and to value the importance of playing for others. This notion creates the group’s cultural context founded on a reciprocal relationship between the group and the wider
community, whereby through playing publicly, the group provides something of value to the community, and in return the community provides the group with opportunities to play: a mutual relationship of benefit.

3.1.3 The fiddle group pedagogy

As referenced in the history of the group, the pedagogy reflects Cope’s philosophy and inclusive participatory ethos (Allan & Cope, 2004), with inclusion defined as ‘a process involving active engagement and control over decisions by the learner’ (p. 34). This inclusive participatory ethos is founded on the establishment of a strong social context that encourages relaxed learning in a group in which mistakes are not viewed as problematic. Thus, the group creates a subversive ‘performance’ culture in which participation is emphasised over ‘performing well’, and the experience of playing for others is perceived as fun and associated with an absence of pressure. The ethos further advocates inclusion and excellence are not incompatible (p. 35).

Cope (2008) provides an overview of the key features of the pedagogy:

1. Inclusive approach founded on the removal of barriers to participation and the belief that anyone can play a musical instrument regardless of age or ability.
2. Informal tuition provided informally by group members, with minimal formal tuition from qualified tutors. The individual is encouraged to ‘Be your own good teacher’ and take responsibility for one’s own learning.
3. Focus on the individual self-direction and autonomy in participation.
4. Learning and practice as authentic musical experiences carried out in a group and socially in playing music with friends and peers.
5. Learning by ear as principal mode of musical transmission, supported by notation depending on individual needs.
6. Playing for others rooted in informal concept of friends gathering together to play music as a social activity founded on fun and enjoyment.
7. Access to performance groups and opportunities open to anyone who wants to take part.
8. Absence of formal assessment, with individuals encouraged to self-assess using peers and other musicians as benchmarks.
9. An accessible and authentic curriculum founded within traditional music creating a vernacular shared by the members of the group and wider local community.
10. Development of musical technique is secondary to participation.
11. Emphasis on practice as an authentic experience most often carried out in groups by playing music with friends and peers.
12. Parents’ role is to participate on an equal footing to their children

The group utilises the following additional learning tools:

- Blackford Fiddle Group website (Fiddle Group website, 2014)
- *Big Ceilidh Book* (Bachell, 2012)
- *Wee Music Book* (Bachell, 2013)

*Playing with others*

The group’s principal learning avenue is the Friday night session, during which members practice tunes, learn new tunes, work on new arrangements and play for fun. Occasionally a workshop or more formal class lead by a guest tutor will be held. The Friday night session is not compulsory, however regular attendance is advocated.

The Friday night session is divided into four parts. The evening commences with everyone together playing easier tunes, with the group then divided, according to individual’s stage of progress through the group repertoire, into three smaller groups to learn new tunes. After a break, beginners pack up but are welcome to remain to listen, and the group then works on ceilidh band repertoire, including learning new tunes and developing arrangements. The evening then includes an open session to which everyone is welcome to attend.
Playing for others

The group runs three different performing groups. The first is known as the ‘Everyone’ group, and performs at ‘Everyone Gigs’. These tend to be performances at community events, libraries, elderly citizens clubs and nursing homes. The group repertoire consists of 16 tunes, starting with *Twinkle, Twinkle Little Star* and *Old McDonald*, and all members of the group are welcome to perform with this group, regardless of whether they know the complete repertoire.

The Ceilidh Band is the principal group fundraising mechanism, with fees supporting all aspects of the group’s operation. The group performs extensively at a variety of events, community and private. The repertoire consists of dance tunes or a mix of dance tunes, tunes and songs drawn from Scotland and the Scottish Diaspora. Ceilidh Band membership is by self-selection, and is open to anyone who believes they have the repertoire and competence, with self-selection benchmarked according to a standard of excellence which comes from within the group rather than imposed externally. A small ensemble, consisting of a couple of fiddlers and rhythm instruments, also performs for cultural events and functions. Access to this group is by invitation only.

3.2 The fiddle group: Summary of online survey data

From an ontological perspective, this is a qualitative research study, and academic feedback throughout the evolution of this thesis has consistently questioned my decision to include this quantitative data collection stage. In each instance I have argued that the data will provide validation of all other data collected and offer a momentary contextual perspective, a snapshot of August 2014, forming the background against which the stories of the young people interviewed in the qualitative stage can be heard.

The case study group reported that it has 40 active members, 19 (47%) of whom elected to participate in the online survey (Appendix F) with one incomplete survey (completion of 22 of 35 questions). Eleven participants were over the age of 18 and eight under the age of 18. Due
to a flaw in the survey design, 16 participants identify as playing violin, with the other four playing another instrument (guitar, mandolin, whistle, concertina or piano). Eleven respondents had played their instrument for five or less years, eight for 5-40 years. The data presented in this section represents an analysis of quantitative and qualitative questions contained in the online survey. Quantitative results are presented in formats indicating the number of respondents and percentage of overall responses to the question. Qualitative results are presented in percentages only.

Operational issues with these data extended into decisions regarding the positioning of the results within the thesis. My original intention was to present the results alongside the thematic accounts and interpretations of the individual stories. The nature of quantitative data made this difficult and I felt that there was a loss of data integrity when presented in this manner. The final solution has been to present it within this chapter as a means of contributing to the review of research and documentary evidence about the group. The data continues to serve the purpose intended in offering a contemporary validation of the story of the group from the experience of current group members of all ages.

3.2.1 Beliefs about goals (group and individual)

In order to gain an understanding of the group and context, participants in the online survey were asked to respond to questions regarding group and individual goals. These data reveal that the 100% of respondents believe the group goals to be:

1. To encourage people to have fun and enjoy playing music in a welcoming and inclusive environment.
2. To foster the Scottish fiddle tradition through the creation of social opportunities for people to play music together.
3. To help people to become competent fiddle players, perform Scottish music for others and to make friends.
These data further reveals that fifteen individuals (79%) cite enjoyment (fun, pleasure, reward) as a goal of playing an instrument. Nine individuals (47%) state a goal of playing with other people and eight (42%) indicate a goal of playing for others. Three (16%) indicate a goal of becoming a better musician. These results indicate a strong level of synchronicity between the group and individual goals, including a particular focus on enjoyment.

The importance of enjoyment is further echoed in data relating to beliefs regarding musical ability revealing that 17 participants (89%) agreed with the statement that having fun and enjoying playing music helps you to become a better player. These data enable us to start to understand enjoyment in the context of this community of practice. It is possible to interpret these data as indicating that the principal individual goal for group participation is to experience enjoyment through playing music with other people, performing for other people and becoming a better musician.

3.2.2 Perceptions of pedagogy

While the group strongly encourages the development of the skill of playing by ear as the principal learning approach, in practice it adopts a mixed aural-notation learning approach reflecting contemporary learning theory. While notation reading is regarded as a valuable skill, and one to be developed in young musicians, the group also avers the practice of learning from notation as the principal method, preferring group members to use music as a tool to support learning by ear, rather than the reverse as is the practice in most instrumental learning.

The results of the online survey indicate the group’s sensitivity towards differences in learning styles and its inclusive approach. An exploration of individual learning preferences uncovers that ten respondents (56%) prefer to learn by ear, three (17%) need the music as a reminder for practice, and six (33%) prefer to learn with music notation. Despite this figure, seventeen (94%) of respondents do not believe it is necessary to read music to be a member of the group, with only one indicating that reading music is necessary. In practice, however, six
participants (33%) believe the group pedagogy is based around learning by ear, with 12 (67%) believing that the group pedagogy is based around a combination of ear and music notation.

These results strongly echo the contemporary aural-based traditional fiddling musical culture in which this group is situated and reflect each individual's identification with this tradition, despite their own personal learning preferences. This may reflect the role that sessions play within the group culture. While data about individual’s objectives relating to the goal of playing in sessions was not undertaken in the survey, the results of the interviews and my experience both in the data collection field and within the extended international fiddling community permits us to assume that playing in sessions is a goal for group participants.

3.2.3 Feelings about group membership

The online survey included a number of qualitative questions relating to group membership. I have chosen to use this data set to build a first impression of what might be regarded as a ‘representative’ group member and their feelings about group membership. The percentages have been generated by an interpretative analysis of the qualitative data, so should not be viewed as quantifiable results.

The principal factor influencing the individual’s decision to join the group is the fact that a family member also chose to join (78%), however the group’s informal approach to teaching is also a motivating factor (72%). The absence of tests (50%) and a particular time commitment (39%), together with having a friend in the group (50%) all contribute to the individual’s decision to join the group. The ability to borrow a fiddle through the loan program is also a factor (22%) as is the social aspect of the group (33%) and the friendly welcoming feel (26%).

The principal reason the individual now enjoys participating in the group is the fostering of existing and new friendships, and the music the group plays (82%). The group’s focus on having fun through playing music is also very attractive (76%), and the approach to teaching and learning, which includes group learning from lots of different people, is also strongly
associated with enjoyment (71%), as is the experience of being in a group with people of all ages (59%). Mirroring their motivation to play music, the individual also associates enjoyment with being able to choose the extent of involvement in group activities and being with family members who are part of the group (47%), playing in sessions and the absence of tests and assessments (41%) and performing for audiences (38%).

The individual is concerned with musical skills development and improvement in their playing, however they also see enjoyment and social connection as equally as important. Playing in sessions and performing for audiences has a positive effect on enjoyment (41%, 38%) and is associated with a desire to improve their playing. He/she values a sense of autonomy and control over their participation (47%), likes the fact that the group does not use tests or assessments (50%), and also likes the absence of a definite time commitment (39%). This does not mean, however, that they do not demonstrate a high level of commitment.

Individuals over 12 years of age indicate that the principal motivation to learn arises from self. If the individual is 12 years and under, the influence of school or their parent is a strong motivating factor. If the individual is aged 30-49 years, they are particularly aware of the link between playing and well-being, and rate musical skill development as the lowest factor in enjoyment.

When asked what the individual likes best about playing their instrument, playing in a group is rated at the top of the list (32%), next to positive emotions and feelings associated with well-being (26%). The individual also likes seeing improvement on their instrument (21%) and making music and learning new tunes in a social setting with friends (11%).
3.3 The fiddle group: Research significance

3.3.1 The value of community

In order to undertake an audit of my researcher subjectivity as an alternative validation of the data gathering, interpretation and analysis, I have applied Schippers and Bartleet’s ‘Nine domains of community music’ (2013) to the knowledge gathered (Figure 10) as part of this chapter. This is a framework for ‘developing, realising, understanding, evaluating and advocating community music’ (p. 470). It identifies the key components of successful community music practice. Through utilising this framework an overview of the group is presented which serves to contextualise and situate it within contemporary knowledge about community music.

![Diagram of Nine domains of community music]

Organisation (Domain 2) is a central strength of this group. Over the course of its 19 year history, the group has benefited from two inspired leaders, Peter Cope and Andrew Bachell. Cope was the visionary leader who conceived of the group, its philosophy and pedagogy, and
Bachell has preserved this inheritance whilst also ensuring the group’s ongoing survival through change and progress. The leaders have been supported by a small committee, and together create the organisational engine of the group.

The principal infrastructure (Domain 1) supporting the group activity is the village hall used for the Friday night session. Payment of the hire charge for the use of this hall is the only financial contribution required of members, which perhaps indicates the value that the group places on this venue. The village hall has a number of different spaces sufficiently flexible in use that permit storage of the group’s equipment (sound equipment and loan instruments). In addition to the small fee charged for the hire of the venue, all other income is raised from performances within the wider community and grants from national cultural bodies. Thus, networking (Domain 6) is essential to the group operations. The group actively fosters a range of relationships within the local community, including schools, local council and other community groups, including music and dance.

Relationship to place (Domain 3) is an extremely strong component of the group. The group is located in a small village in a region with strong cultural and historic cultural connections with traditional fiddling. Due to the location of the hall close to the centre of the village, and the group’s long history of performing at community events, the group has a degree of visibility (Domain 3) within the local community.

The group has a strong sense of social engagement (Domain 5) firmly established in the group's approach towards inclusiveness. This is reflected in the group philosophy towards welcoming anyone who wishes to play music and the provision of the required organisational supports to achieve this, such as the instrument loan scheme. The group approach towards self-directed participation and the concept of ‘Be your own best teacher’ is a key to empowerment and individual agency, and links to well-being reflect the group approach founded on prioritising enjoyment and fun in playing music. The group commitment to performing within the local community results in a very strong relationship to audience.
The group philosophy supports dynamic music-making (Domain 7). The inclusive group philosophy encourages active involvement open to all, and the group pedagogy enhances this active involvement through fostering a range of activities, ranging from teaching to performing. The group navigates the balance between process and product, primarily through the group philosophy that reframes playing with others and playing for others as both process and product. This enables individuals to navigate their engagement in the group directed by their own goals and wishes.

The group’s inclusive and engaging pedagogy (Domain 8) is characterised by sensitivity to different learning styles, abilities and ages, and nurtures a strong sense of group and individual identity. Through avoiding measures of achievement, such as tests, the group fosters a collective sense of musical standards, which allows for individuals to determine their own standards within the context of the group.

Links to school (Domain 9) was a key driver in the establishment of the group. Through the course of its history, links to school has played a varying role, however a program in the local primary school has been reintroduced, and new group members are being attracted through this program. This domain has been a factor in the group’s pedagogical approach to incorporate a component of formal learning. The school program engages a qualified teacher to deliver the program in school, and utilises the Wee Book, based on the colour notation system developed by Peter Cope.

In conclusion, the application of Schippers and Bartleet's framework demonstrates that all nine domains play a role in the practice of the group. While the framework is not designed to measure success or quality, the process confirms the characteristics of the group that may have influenced its longevity and success. Importantly, this brief investigation speaks to the progressive, contemporary vision and philosophy of the group founder, Cope, and provides affirmation of the value and significance of this research.
3.3.2 The value of enjoyment

The principal aim of this study is to explore the individual experience of participation in the fiddle group in order to understand engagement and enjoyment in playing the fiddle. As discussed in Chapter One, researching enjoyment presents many challenges. Reimer (1989) proposes that enjoyment is one of a broad collection of interrelated named categories of feelings that he describes as ‘guideposts, which are little more than occasional buoys in an ocean of subjective responses’ (p. 46). He also suggests that the collection of feelings it represents is ‘so large and complex, so subtle and varied, that the word used as a category for it can only indicate its most general character’ (p. 46). Thus, I have often found myself focusing on the ‘problem of enjoyment’.

The results of the analysis of the data presented in this third chapter argue for the research value of enjoyment as a means to understanding individual experience, represented in the researcher’s interpretation of the results of the online survey speaking to the value of enjoyment (Figure 11). This is one interpretation of the results utilising the lens of enjoyment. The application of alternative research lenses may generate different results.

Figure 11: Value of enjoyment

- **Group pedagogy**: To foster the experience of playing for others rooted in informal concept of friends gathering together to play music as a social activity founded on fun and enjoyment.
- **Principal group goal**: To encourage people to have fun and enjoy playing music in a welcoming and inclusive environment.
- **Principal individual goal**: To experience enjoyment through playing music with other people, performing for other people and becoming a better musician.
The researcher’s interpretation of the survey data also suggests a very strong parallel between individual participation values and group participation characteristics (Figure 12).

As outlined in Chapter Two, this study utilised a lens of enjoyment as a tool to mine the qualitative data collected through the one-to-one interviews for findings demonstrating a link between enjoyment and group participation. This process revealed that 36% of instances of markers of enjoyment were linked to the group pedagogy, with 64% of instances of markers were linked to cultural context and genre. Thus, two features of the fiddle group can be seen as directly linked to individual perceptions of enjoyment.

The first feature, sense of community, is founded on the group approach to genre and cultural context and is associated with 64% of markers of enjoyment. The second feature, group pedagogy, is associated with 36% of markers of enjoyment, with the key pedagogical features being: individual agency and choice, the role of teacher and peer learning, the relaxed approach to technique, and learning by ear. These findings will be further expanded in the following four chapters.
3.4 Summary of results

Cope’s philosophy has resulted in an example of a sustainable community music group founded on two simple aims: to promote the playing of traditional music and to promote inclusion. The group’s recognition of the essential importance of encouraging members to have fun playing together and to value the importance of playing for others is central to its sustainability. The group is also affirmed as an example of successful community music practice as demonstrated through the application of Schippers and Bartleet's framework (2013).

The group pedagogy, founded on an inclusive approach to learning and practice as authentic social musical experiences, encouraging individual self-direction and autonomy, aligns with contemporary research in the informal learning field. Similarly, the group’s approach to peer learning and informal tuition echoes contemporary garage band research. Collectively, the pedagogy strongly speaks to principles found within democratic learning communities.

The voices of participants, as captured through the online survey, demonstrate the close alignment between Cope’s philosophy, the group practices and a positive experience of participation. The synchronicity between the group and individual goals is of particular significance and suggests a cohesive association between the group’s approach to genre (as cultural musical practice) and identity.

The group pedagogy is both transparent and sufficiently flexible to enable participants to determine the terms of their participation. Importantly, the inclusive approach, which includes the absence of tests or assessments, has a significant positive participatory impact. The group approach to peer learning and informal tuition is also critical to the participatory experience.

Finally, enjoyment is revealed as a foundation of the group pedagogical approach, a principal individual and group participatory goal, and strongly aligned with group participation values and features. Enjoyment tells us that the group pedagogy and participatory practices and
a sense of community are keys to understanding the experience of musical engagement for members of the group.

The following four chapters (Chapters 4-7) report on the results of the data collected in the qualitative data collection phase (stage 2). Summaries are included at the conclusion of each chapter.
Chapter 4: The collective dimension: Belonging

Group music-making affirms a sense of belonging and like-minded endeavours and offering shared experience that fostered memories and friendships among a diverse group of people. (Pitts, 2013, p. 53)

This chapter reports on the results of the data gathered in the qualitative data collection phase (stage 2) relating to themes associated with the collection dimension of musical agency and the notion of belonging.

4.1 Definitions and literature

Musical participation is explored in this chapter from a social perspective through an analysis of data viewed through a lens focused on the collective dimension of the experience of participants. While the aim of this study is to examine the individual experience, specific decisions regarding the situating of the research in a musical community of practice, informed by personal experience and existing research in the area, reflect my belief in the influence of the collective experience on the individual experience. As Small (1999) poses, ‘As a part of the ancient language of gesture it [music] enables human beings to articulate their relationships with themselves and with the rest of the world’ (p. 20).

There is substantial scholarly research affirming the value of music participation as a collective experience. Pitts’ influential work on music participation (2013) identifies four key factors influencing the perceived value of musical participation: enjoyment; social connection; belonging; and broadening of musical awareness and skills. Connecting all these factors is individual musical identity, which Pitts defines as variously signifying self-concept and social belonging, this definition reflecting the ‘transitory and socially constructed’ (p. 29) nature of self-identity ‘reconnected through musical participation’ (p. 69). Findings by Creech, Hallam, Varvarigou, McQueen and Gaunt (2013b) affirm the social benefits associated with group
playing and performing, including a sense of belonging, contributing to community, having fun, participating in intergenerational interaction and the receipt of positive affirmation from others.

My social perspective is informed by theories relating to communities of practice (Lave & Wenger, 1991; Wenger, 1998), democratic learning communities (Allsup, 2002, 2003), and diversity affirming communities (Karlsen, 2013) and draws on the work of Maxine Greene (1995). This perspective favours a concept of community as a social process characterised by the fostering of a unified and cohesive collective identity founded on the celebration of diversity and pluralism achieved through offering spaces in which individuals, having concern for themselves and the wellbeing of others, can collaboratively and cooperatively explore freely, work democratically, discover and create a hybrid common context which is relevant, authentic, and socially meaningful.

This study views the concept of community as an authentic, dynamic, socially arising experience. The transmission of music (repertoire, musical skills and cultural knowledge) is built upon community. It can be found within communities, whether these are educationally constructed and located within music classrooms or socially arising and located within communities. The benefits of adopting pedagogical approaches founded on educationally constructed learning communities are well documented and a common feature of contemporary teaching pedagogy within formal education. Meanwhile, the growing interest in informal learning is resulting in increasing efforts to capture characteristics of socially arising learning communities, such as democratic mutual learning communities and garage bands, in order to deepen student participation and achievement.

The case study group is such a socially arising learning community. As has been outlined in Chapter 3, it arose in response to a series of social impulses, commencing with Cope’s simple desire to give his children the chance to play a musical instrument. In a unique situation, this desire coincided with his philosophical stance and position as an academic in the field of
education, and gave rise to a remarkable community of practice firmly founded on a belief in the importance of musical agency.

This chapter probes the data arising from the interviews with the eleven young participants relating to the central organisational group concepts of playing with others (social connection) and playing for others (social affirmation), which together foster and secure the group’s social and cultural context. Through these concepts, the group creates social order and coordinates the actions of group members in accordance with collectively-agreed music goals. This permits the group’s collaborative musical activities to occur, all of which combine to affirm the group’s collective identity and values. Importantly, this experience creates a space in which the individuals can interact socially and engage in meaningful relationships, which increase their understanding of the wider world. Ultimately, this is the material of the group’s ‘framework for the organisation of social agency’ (Karlsen, 2011, p. 115).

The chapter is presented as a pause in the narrative on the journey towards becoming, and explores the notion of belonging. This structure arose as a reflection on the narrative pattern of the interview process. As an approach designed to make the child feel comfortable, the semi-structured interviews opened with the invitation to the child to ‘tell me a bit about your fiddle’. Through this invitation, I hoped to communicate my interest in each child’s experience of participation, which starts with the fiddle. It also offered an opportunity to gather information about the group’s instrument lending program. The next question was always ‘What are your first memories of the group?’ which elicited a strong theme around the ‘group welcome’. Higgins’ (2012) concept of community music as an act of ‘hospitality’ or ‘welcome’ has influenced this theme, in particular his proposition that the strength of ‘community’ in community music rests in the unconditional hospitality it extends to participants (p. 114).

Notions of friendship are viewed from the perspective of enquiries relating to feelings about being part of a fiddling community. Data relating to becoming will be covered in the next chapter, The Individual Dimension.
4.2 Individual stories: Playing with others

This section presents an analysis of data arising from the qualitative stage of the study. Given the nature of these semi-structured one-to-one interviews with eleven group members aged 8-16, many of the themes reported have not arisen in response to a question contained within the interview schedule, but have instead arisen through researcher enquiry in response to information offered by the individual participant. Readers are discouraged from using the number of sources associated with each theme as a means to indicate any absence of agreement by other respondents.

4.2.1 The unconditional group welcome

First memories of the group provide a rich field of experiential data, much of which argues for the significance and influence of an individual’s first impressions and experiences of music participation and, in particular, the importance of the unconditional welcome. The response of one of the participants, which is categorised under the theme ‘You are just free to do everything’, provides an insight into the group approach echoing experiential and participatory approaches such as Kodály and Orff-Schulwerk, and affirms the role of musical agency.

During my fieldwork, this particular individual stepped into my view as an informal key informant. As one of the older interview subjects, this individual’s personal story was told with eloquence and honesty, and their long and deep experience with the group offered a unique research perspective. Importantly, the story represents an example of the group practice of harnessing the adolescents in the group and, through a pedagogical approach unusual in music education, transforming them into a motivational force as teachers and performers. As researcher, I found the experience of listening to this story and witnessing the individual’s gentle acceptance of their current role within the group—both of which were manifest in a way of being which echoed the values of the group—evocative and spoke to my personal research objectives.
P6: Well. I was quite shy when I was littler and I didn’t want to join in with anybody. I only practiced at home. Just *Twinkle, Twinkle Little Star.* I just practiced. I didn’t play in front of people. I wasn’t comfortable with it. But listening to the music was still really nice and I was looking at the music while they were playing it and mum was there pointing out the notes and just listening to it and watching how everybody interacted and chatted in between. It’s one of these things. It’s not uptight. It’s all quite relaxed and fun. That’s probably what you need if you are little, and you’re a bit shy. I can remember not doing anything here but just listening and watching. And they were fine with it. I remember this one time I just picked it up [the fiddle] and started playing with them. I don’t know what I was feeling, but my mum was happy that I managed to do it, and I just started playing from there. I can remember that. That was nice. That’s my earliest memories of [the group].

Four key factors of the group approach support this positive experience of ‘welcome’:

1. *Everyone was friendly* (6 sources)

   The group’s friendly welcome is recalled by six children, and reported through statements such as ‘Everyone was friendly’. It is notable that in two of these instances, the individuals indicate that they ‘don’t really remember much’, however both clearly recall the friendliness of the group.

   P10: Well everyone was a lot friendlier, and stuff. And…not sure really. I don’t really remember very much.

   P8: Friendly, really friendly. But I don’t really remember much, I must say.

2. *I knew some of the kids from school or the neighbourhood* (2 sources)

   The group’s existing connections with the local community is an important factor in the group welcome, with two children recalling the presence of other kids from their school or neighbourhood

   P2: Some of the people that would be teaching would be living in [the village] so I’d know them from school. Because one of the people across the road …the big sister went to the fiddle group and the younger one was in P7 at school when I was in P3 and I knew them through that.

   This memory includes the recollection of a positive perception of the benefit of being taught by ‘a teenager than it is to have an adult coming to taught (sic.) that you’ve never really
met before’ (P2). This comment speaks to the group pedagogy and the approach to encouraging teenagers to take on the role of teacher, and represents a thematic thread winding its way throughout the group organisational framework.

3. It was fun and we learnt a tune (2 sources)

The group approach which supports individuals to feel a sense of achievement through learning a tune as quickly as possible—and therefore feeling like they are welcomed into the group—is represented by two children who recall enjoying learning a tune at the first session. One of these children reports

P1: Well it was actually quite fun. We learnt the first line of Maree’s Wedding.

This early positive experience of active participation is essential to both the group welcome and the broader participatory experience. For many members, it is represented by Twinkle, Twinkle Little Star. The group has a practice of starting each session with everyone playing this childhood song. This tune is significant as it is the first tune that all new fiddlers learn when first joining the group, and it is the only requirement for participation in the group. As soon as an individual is able to play Twinkle, Twinkle Little Star they are welcome to start participating in the group. Thus, the group is overcoming a principal barrier for many interested participants, this being the self-belief of insufficient musical ability and skill. Additionally, in encouraging all members of the group to play the tune together, a strong message of inclusivity and collective belief in the individual’s musical competence and ability is being communicated within the group.

This early experience of learning a tune is echoed in participant’s observations about the speed and ease of learning within the group, which will be considered further in Chapter 7.
4. You are just free to do everything (4 sources)

This final factor foreshadows the group pedagogical approach to choice and the fostering of agency to be discussed in Chapter 7. Four participants speak to the group’s relaxed, democratic and free approach founded on individual autonomy in determining the terms of their participation. Two of the participants, both primary school-aged children, recall

P5: Everyone was friendly and we just continued playing the fiddle for quite a few hours and then you just go when you feel like it and everything. You are just free to do everything.

P10: When you are there it kind of feels like anyone can join in and stuff, which is good.

Two of these individuals self-identified as ‘shy’ or ‘nervous’ and tell of the nerves related to joining a group. Echoing the experience of one of these individuals which is recounted at the start of this section, the other individual recalls

P9: I remember walking in and just not really doing much. I just remember sitting there and listening, with my dad, nervous, and then that was it, and I went home.

4.2.2 Friendship

The group is friendly (6 sources)

The friendly nature of the group is reported by five of the participants as a feature of the group that has encouraged their ongoing participation and enjoyment. Children use words such as ‘friendly’, ‘nice’, ‘inviting’, with two making a connection with aspects of the group pedagogy to be discussed in Chapter 7

P11: The people are really nice. I like everybody there. They are really good at the fiddle, and a lot of them can teach everybody else who is younger to play tunes better and to revise them and learn more.

P2: But when you just go along, it’s not intimidating at all and you just feel like you are part of the group as soon as you go.
Playing music with other people in a friendly setting (6 sources)

Participants associate playing music with other people in a friendly setting with a positive experience of engagement

P9: Just getting to play the tunes, play them in a group which is quite nice.

P10: I enjoy it. It’s good fun, and you get to play with other people.

P8: Just playing with everybody and learning new tunes.

Making friends (4 sources)

Friendship is an important part of group membership for the young participants, in particular the presence of existing friends and the development of new friendships

P3: I’ve got friends that when I went or that have come and then I’ve made friends with them.

P6: You meet so many amazing people, and you make so many amazing friends. I’ve made so many good friends that I’ll have for the rest of my life for sure.

Having fun with friends (2 sources)

By extension, the opportunity to have fun with friends is a feature of the group, particularly for the primary school aged members. The group approach that permits the children to determine their participation clearly enhances the individual’s association of fun (or enjoyment) with group participation

P7: I guess kind of playing about with everyone, and then after, if they’ve gone off to play tunes that you can’t play, you can go up in the top hall with people your own age and just play tunes that you can play, or just play about. So, you don’t have to stay down there just listening. Because then you are just kind of sitting there, and everyone else is doing stuff, and it gets a bit annoying.

P3: When they go onto the harder tunes I can’t play, I can play with my friends while my dad’s still playing.
4.2.3  Group membership

Belonging (6 sources)

Responses to questions aimed at eliciting feelings associated with belonging to the group include those that focus solely on reward in the form of feeling good about oneself.

P3: It makes me feel quite good.

P8: Really good. It’s made me so much more confident in myself playing with other people and to play by myself as well so much more confident in myself.

Other responses represent feelings of pride associated with being a member of the group. These responses indicate a strong attachment and identification with the group and the strength of links between individual identity and group identity.

P11: It makes you feel proud. Cos I’m proud to be part of the fiddle group.

More profound and complex feelings associated with belonging are reported by a 9 year old who has been a member for two years, and a 16 year old who has been a member for eight years. Both young people speak of the sense of pride in their group membership experienced in their interaction with the wider community. The individual stories tell not just of personal pride but also an awareness of the association between the impact the group has in fostering a sense of community connection and identity within the local villages.

P5: Well, I’m just really proud of being in the group, and I’m really happy because it’s basically lovely to have local groups here, because some places don’t have much fun things, and barely anyone knows everyone. But on [local] Street because of loads of different things my mum does like the school council and things, she gets to know most people around there, and because of school and fiddle group, I know quite a few people.
P6: Yeah. Well. I’m glad I’m part of this group. It makes me feel proud to be part of a group that’s grown a lot over the years. And there is that sense of pride when I see other people from here outside in [name of village] where I live, yeah, I kind of say “Oh, I know you. You go to my fiddle group” and it’s like “Yes, yes”, and “It’s good to see you”. And I do feel happy when I see our name somewhere, in a news article or somewhere on a poster or whatever if that happens, then I feel proud. Or on a program, I feel I’ve been part of that and it makes me feel good. It does. It makes me feel good.

4.3 Individual stories: Playing for others

I enjoy playing music for other people (7 sources)

Questions aimed at eliciting responses about the personal rewards associated with playing in public gathered a number of positive responses revealing different personal motivations, ranging from the simple experience of enjoyment associated with playing for others, to a sense of pride and the benefit associated with receiving applause from an audience. Comments reflect the individual nature of engagement and enjoyment, and shed light on a spectrum of differing attitudes towards performing, including a personal expectation to play ‘perfectly’ and an awareness of the link between lack of confidence and individual perceptions of the quality of the experience and extent of enjoyment.

P11: I just like playing, playing in front of people.

P3: Yeah. It makes me feel quite good. And I play sometimes at coffee mornings and stuff. I just feel proud and happy that I’m in the group and that I can actually go to performances to play.

P1: Well just stand up to crowds and play a tune hopefully perfectly and then get that big applause afterwards.

P2: I really like going to ceilidhs because they are really fun and everyone dances and it’s really good, but I’m not really that confident in my playing so I do enjoy it but it’s not my favourite thing to do.
Playing for other people makes me feel good (8 sources)

A number of the participants of all ages make clear connections between playing for other people and social affirmation reflected in descriptors such as ‘pride’ or ‘enjoyment’. The pride associated with playing within the local community, within known places with which the individual feels a connection, is represented in the following comment:

P5: Sometimes we go and play at other places. I’ve been to Auchterarder to play once, in the library. And that’s really good because I’m in that library and I normally go there, and I know those people too.

The experience of the social affirmation and reward gained through sharing music through playing for other people is represented in a number of comments communicating an acknowledgement of the importance of shared enjoyment:

P11: They really like hearing people play. Oh yeah, yeah, yeah. Just about everybody at ceilidhs is always laughing at some time.

P10: Well, it’s generally a good night and it’s always nice to make people happy, you know. When you see them and they’re dancing and having fun and stuff, that’s always nice. And obviously, you are doing it with people that you like and know and stuff. So, it’s just a really good time, I suppose.

P8: We did a gig at an old folks home - Bridge of Erin - and there was a lady who said “Oh. That was braw!” [fine, good] every time after every tune. It was so much fun.

If you enjoy yourself, then the audience will too (8 sources)

The predominant experience of playing for others as a shared enjoyable experience is associated with the group’s performance approach. To explore this link, in a number of interviews I pursued a line of enquiry aimed at investigating what the individual might perceive as the most important thing to think about when performing. Some of the participants reveal wisdom and maturity, particularly some of the younger members of the group who demonstrate an understanding of the complex relationship between the goals of playing the ‘right notes’ and
having fun. The following four comments capture the group’s ethos and attitude towards playing and performing music

P1: Probably just smiling to be honest. That’s probably my problem, I’m a bit too focused on the notes.

P11: Play the right notes, and enjoy yourself. Because if you are not enjoying yourself, you are more likely to play the wrong notes.

P10: Making sure you enjoy yourself and have fun. They see you enjoying yourself and then they start to enjoy themselves, and then they say, “Oh you’re having a good time, let’s have a good time”.

P8: Probably interacting on stage and with the audience. It makes it so much better, and nicer to watch as well. If the people on stage are reacting together then it makes it nicer to watch and then they see the audience are enjoying it more, so then everyone’s happy.

This final quote speaks to the individual’s mature and deep understanding of the performer’s responsibility to an audience fostered by the group and implies the potential benefits that might be experienced by ‘classical’ musicians at all stages of their career if offered the opportunity to appreciate the nature of music-making in a traditional setting

P6: Well, it’s important that the audience knows you’re there with them. You listen to them, you watch how they dance, because if people are struggling, you go and help them. It’s important to have connection with an audience because it just makes the whole ceilidh better. If you are stuck looking at music, you’re not really paying attention to what they are doing, and it just kind of makes a divide between the audience and the people on stage. If you’re joking around, having a good time and smiling, just to people in your group, and they [the audience] can see that, they’ll say “Oh. This looks really relaxed, but it’s still good, and they are having fun as much as we are.” And it’s important that the fun is equal, and that they have a great time as well. Of course, that’s the reason we do it - to give them a good time. So, connection with an audience, and listening to your audience and watching your audience is definitely important. It’s great when there is that connection, because they are not scared to come up to you and make a request if they know a dance. They are not scared to come to you to say “Help me please”. When we are calling a dance, they are not scared to say “Can we do that again, please”. And you don’t shout at them or anything. You just say “OK. That’s fine. Yeah, great” until they get it. And we have a great time as well, because watching the audience have fun just kind of makes you feel good as well. You know you are doing something right when they are having a good time, and it’s not a bomb of a ceilidh.
4.4 Summary of results

Utilising the lens of musical agency, an examination of the collective dimension of participation permitted four themes to arise in the data interpretation: playing for others, group membership, friendship and the unconditional group welcome (Figure 13). These themes relate to characteristics of the case study group’s musical cultural system associated with positive perceptions of individual musical engagement, which will be discussed further in Chapter 8 in the context of research findings.

Figure 13: Summary of results: Collective dimension: Belonging
Chapter 5: The individual dimension: Becoming

As an artefact of expertise, youth is principally about becoming: becoming an adult, becoming a citizen, becoming independent, becoming autonomous, becoming mature and becoming responsible. There is some sense in which all constructions of youth defer to this narrative of becoming, of transition. Moreover, there is a sense in which becoming automatically invokes the future. (Kelly, 2011, p. 49)

This chapter reports on the results of the data gathered in the qualitative data collection phase (stage 2) relating to themes associated with the individual dimension of musical agency and the notion of becoming.

5.1 Definitions and literature

Karlsen’s use of musical agency as a lens for exploring the individual experience of participation in music has been a significant influence on this chapter. Three of the main types of ‘musical use’ or ‘musical action’ have assisted to guide the analysis and presentation of the data. These are: self-regulation; shaping of self-identity, and matters of ‘being’.

The chapter draws together theoretical concepts bound by the concept of self-identity, including possible selves and musical self, and extending into notions of possible and preferred futures and the concept of transition. Self-identity is viewed as the journey of becoming through a process of self-discovery, driven by the individual’s existential urge to grow. As such, our sense of self is transitory and subject to social influence.

Music is thus a way to try out different ways of being in the life-long process of becoming. As Kelly (2011) suggests, envisioning the future through possible and preferred futures is an experience common to all young people, and calls into play deep and highly personal disclosed and hidden self-beliefs and self-concepts. In the absence of future certainties and guarantees, young people need experiences of normative ‘possible or preferred futures’ from which they can construct their own palette of realistic hopes, goals and ‘possible selves’ as they navigate key transition phases in their early lives.
Research findings by Creech et al. (2014) reveal that participation in group music-making offers people the chance to develop a strong musical identity, with this musical self-concept associated with three factors of wellbeing: control and autonomy; social affirmation, and sense of purpose.

Pitts (2013) speaks to theories of possible selves, and opens vistas into the significant power of meaningful participation in group music-making. She asserts that group membership provides a context in which an individual can gain the confidence required to claim their musical identity through practicing behaviours and social interactions in a safe social environment that is different from other aspects of their lives. As Creech, Hallam, Varvarigou, Gaunt, McQueen and Pincas (2014) write, ‘the more vivid the possible selves become, the more they motivate individuals to strive towards narrowing the gap between the current self and the possible self’ (p. 35).

5.2 Individual stories: The individual dimension

This section presents an analysis of data arising from the qualitative stage of the study. As discussed previously, readers are discouraged from using the number of sources cited in reference to each theme as a quantification measure.

5.2.1 Becoming a traditional musician

This chapter examines the notion of becoming as the path towards musicianship within the traditional music paradigm, as distinct from the Western classical notion of musicianship. Consequentially, musicianship in relation to the development of high level technical skills and musical knowledge are not addressed in this chapter. Adopting Karlsen’s (2011) lens of musical agency, the development of music-related skills is viewed as ‘an act in itself, through which individuals negotiate and enhance their opportunities for participating in the world as well as in further musical interaction’ (p. 114).
Findings indicate the value of group participation in the exploration of possible selves and possible futures in support of key transition phases, which I have chosen to conceive of as the process of 'becoming a traditional musician'. Within the context of the fiddle tradition, this is an empowering act of musical agency, in which the individual determines the nature of their involvement both now and into the future. The theme of becoming a musician is primarily disclosed through responses collected from the teenagers regarding their future aspirations to participate in session playing.

The incentive of being able to play in sessions in future was identified by the three of the oldest participants. This goal is inspired by the experience of older peers who have left the village to attend university and report being involved in sessions in their university towns. The goal is also closely associated with the group repertoire and musical practices. Session playing is embedded in the culture of the group, as the Friday night session is the principal vehicle through which the group operates and the principal socio-cultural vehicle for participating in music-making in the community.

Scottish fiddling is built upon tradition and cultural identity manifest in community. The repertoire is founded in two cultural practices: firstly, the dance tradition (the ‘ceilidh’) and secondly the informal social tradition of playing music together (the ‘session’). A session is defined as an informal, social, community-based music-making and music-sharing experience based on principles of inclusion, tolerance and equity, sustained by a protocol of democratic, shared leadership (Cope, 2002). A typical Scottish session, not unlike an Irish session, will generally take place in a relaxed social setting such as a pub or home. People will come together to play and sing traditional songs and tunes generally from the Scottish, Irish or broader Celtic tradition. Instruments are likely to be fiddle, accordion, banjo, bodhran, concertina, flute, guitar, mandolin, small pipes and whistle. A ceilidh is defined as a traditional social gathering involving dancing (generally lead by a dance caller) to the playing of folk music of the Scottish or Irish Diasporas.
Echoing the themes relating to belonging and addressed in the previous chapter, comments from the three eldest members interviewed speak to self-identity through notions of possible selves and possible futures. In each instance, their journey started in primary school with the group welcome and the experience of finding inspiration and motivation through learning from and playing with the teenagers in the group. From their current stance as teenagers in the group, these individuals look towards the next stage of their journey as they follow past group members into university life. This modelling of pathways and transitions is a key aspect of the group, as reflected in the comments:

P8: Because some of the older ones that have just left and gone to Uni, they’re talking about going to sessions and things.

P6: I’m with them [another traditional music group], so that’s good. And then of course, because of them, I can go out with friends or to a session in a pub and play there, and I’ve been to a couple of them. They’re good. They are a new experience. The first time I’d been to a session was this year, so that was a good experience. It was one of my friends from there that introduced me.

The following comment reflects the social and cultural importance of playing by ear, as a key to a possible future in music:

P2: I find that really useful [playing by ear] as a way to learn because it means that if I am older and I do go to sessions and stuff it means that I can pick up tunes if I haven’t played them before.

5.2.2 Development of self-identity

Self-regulation and ‘matters of being’

Utilising Karlsen’s lens of musical agency, self-regulation is understood as the use of music for the regulation of the psychological and physical self, enhancing emotion, mood and memory work, and regulating the body. Karlsen refers to this as the process of letting the music ‘into the body’. ‘Matters of being’ include an increased awareness and imagination, self-care and attendance to the existential dimensions of life.
The accounts of two of the group participants speak to the transformative power of music through the theme 'music helps me'.

_music helps me_ (4 sources)

This process is represented most simply in responses relating to emotional response to the act of playing the fiddle

P5: It makes me feel really happy.

Representations of the use of music for self-regulation and ‘matters of being’ are most powerfully present in the accounts of two young participants who report their use of playing the fiddle to work through less positive feelings (boredom, stress, for example) and ‘feel better’ through the process

P2: Well. I don’t know. It feels just really good just to play because, like, you can kind of go to it when you are like bored or when you’ve got feelings that you just want to put out on the instrument that you can just play and it makes you feel better.

P2: If I’ve had a stressful day or something, you can just play it and it, like, makes it easier.

P6: And this has helped me. Like this [gesturing next door where Friday night session is taking place] this is probably one of the, first reasons why I want to do something with music

**Shaping of self-identity**

The concept of the shaping of self-identity encompasses the use of music in the construction of identity and life narrative, as a means to reconnect with self and as a device for the ‘generation of future identity and action’ (Karlsen, 2011, p. 113).

This participant’s story provides an insight into the way in which participation in the group feeds into the development of self-identity
P6: Well. I love music and it has been part of my life. Well, for most of my life, it’s been a massive part. So I thought, or I’ve been thinking, well if I’ve been doing it for all these years, it’s a great experience, and it helped me a lot and it’s just something I want to carry on doing, because… I don’t know, it’s just such a nice thing to do. Whether I go into teaching or something else to do with music, I don’t know yet. But something to do with music is what I’ve been wanting to do for a couple of years now.

5.3 Summary of results

Utilising the lens of musical agency, an examination of the individual dimension of participation revealed two themes associated with positive perceptions of musical engagement to arise in the data interpretation: becoming a traditional musician (personal development) and development of self-identity (Figure 14).

Figure 14: Summary of results: Individual dimension: Becoming
Chapter 6: Cultural context and genre

In thinking of community, we need to emphasize the process words: making, creating, weaving, saying, and the like. Community cannot be produced simply through rational formulation nor through edict. Like freedom, it has to be achieved by persons offered the space in which to discover what they recognize together and appreciate in common: they have to find ways to make inter-subjective sense. Again, it ought to be a space infused by the kind of imaginative awareness that enables those involved to imagine alternative possibilities for their own becoming and their group’s becoming. Community...is a question of what might contribute to the pursuit of shared goods: what ways of being together, of attaining mutuality, of reaching towards some common world. (Greene, 1995, p. 39)

This chapter reports on the results of the data gathered in the qualitative data collection phase (stage 2) relating to themes associated with the music played by the group in order to understand the role of cultural context and genre in individual experiences of engagement and enjoyment. My theoretical position regarding genre and style categorisation leans towards scholars who are working to dismantle these boundaries that have long worked as barriers to participation. Within a multicultural society such as Australia the breaking down of these boundaries is essential. Yet, the discourse contained within this chapter confirms that genre is important, not just as social practice, but also as repertoire.

6.1 Definitions and literature

6.1.1 Cultural context: Tradition and culture

Concepts of tradition and culture evoke associated concepts of authenticity, cultural entitlement, authority and ownership, all of which are complex and fraught, politically and personally. Within a diverse, multifarious society, how do educators responsibly and respectfully answer professional questions about what repertoire or music is relevant and authentic to each individual child with whom they work? I find myself thinking of the story of the young student of Chinese heritage (Karlsen, 2013, p. 170) when asked to bring music of his own cultural heritage to school, brings Scottish music. An empowering act stating that he alone is responsible for any
attribution of cultural identity. In a nation such as ours, perhaps this is the most empowering stance an individual can be supported to adopt.

This study views tradition and culture as entwined and arising from human actions as we navigate our lives within and across the plurality of the communities, cultures and traditions within which we exist. Glassie discusses tradition in his 1995 paper of the same name. He defines it as a ‘temporal concept, inherently tangled with the past, the future, with history’ and asks us to accept that ‘it is the creation of the future out of the past. A continuous process situated in the nothingness of the present, linking the vanished with the unknown’ (Glassie, 1995, p. 395 & 399).

Hield (2010) takes this concept one step further and poses ‘a view of tradition as a feeling of connection, perhaps described as a sense of community’ (p. 60). From Heidegger’s existential perspective, sense of community anchors and supports us as we navigate our lives. ‘Without a “rootedness” (being there) in the world and without belonging in a cultural community we are unable to make sense of the world, and are thus unable to transcend ourselves to become more’ (Pio & Varkøy, 2012, p. 110).

6.1.2 Place of genre

The question “What is the place of genre in playing a musical instrument?” recurs throughout this study. From a research perspective, my philosophical leaning is towards scholars who are exploring the potential for breaking down the boundaries within and between genres. This tendency, perhaps informed by my personal experience of participation in a Scottish traditional music community of practice despite my absence of Scottish heritage, raises a central dilemma. Why should a study of a group of Scottish young people playing Scottish traditional fiddle have relevance or significance within Australia? In an effort to address this dilemma, I have relied on the notion that repertoire (traditional fiddle tunes) is simply the vehicle
through which the group achieves its goals and objectives, and thus the question is not ‘What repertoire do we play?’ but ‘How do we play?’

While this research is firmly grounded in the folk music tradition of Scotland and the Scottish Diaspora, I have tried to adopt a different stance on tradition, culture and genre. A stance strongly informed by a new perspective on fiddling around the world, in which different fiddle traditions are making the transition from monocultural to intercultural practices, as operationalised in Schippers’ (2010) cultural diversity continuum (see Figure 15). These practices have seen the development of a contemporary trend within fiddling in which musicians of one nationality will draw upon the traditions of others to seek musical and creative inspiration and facilitate intercultural collaboration and understanding.

![Cultural diversity continuum](image)

Figure 15: Cultural diversity continuum (Schippers, 2010)

This intercultural approach to fiddling is informed by new attitudes towards tradition which mirrors Schippers’ (2010) case for the deconstruction of the static canons which underpin musical traditions, in order to open up the way for performance-oriented traditions. His case represents tradition as a continuum. At one end tradition is static. At the other, tradition is in a constant state of flux.

Genre as an ‘organising concept’ is increasingly viewed as an obstacle in research into inclusive and participatory music education (Hield, 2010). Alongside the concept of ‘style categorisation’, genre is often seen as contributing to barriers to participation and engagement. Within instrumental learning (in particular string instruments) the ascribing of prescribed
practices to classical music, for example, is seen as contributing to the de-contextualisation of the genre and disengagement by young learners. O’Flynn (2006) argues that this ‘style categorization’ has resulted in musical styles (genre) often ascribed accidentally and arbitrarily, and ‘bounded views of genre and practice’ (p. 145), and has contributed to the marginalisation of popular and traditional music within the formal music education paradigm. He presents the case for the adoption of ‘vernacular music-making’ as a means to represent the way of the future, the co-existence of diverse genres and education practices.

From a similar perspective, Karlsen (2013, p. 173) suggests the powerful notion of the ‘co-creation of unity within plurality’. Karlsen and Westerlund (2012) theorise about the need to develop new musical ‘hybrids’, and pose the question: Does style or genre matter? Is the genre or cultural origin of music more or less important than the social interactive practices around the teaching and playing? Creech frames genre as a social convention through which ideologies are manifest and musical identities formulated. Thus genre might be defined less by the music played and more by the particular ‘cultural musical practices’ (Creech et al., 2008) embedded in social contexts. Creech takes the view that these cultural musical practices represent an underdeveloped area of research.

This case is supported by research identifying the capacity for children to exist within a large, multifarious and pluralistic culture. In the words of Campbell (1998) children ‘live at the intersection’ of multiple cultural units and may belong or participate in ‘many-splendored’ musical realities’ (pp. 184, 187). Thus, the goal of music participation may be to help children develop a ‘flexible mastering of a fluid, multilayered self’ based on the freedom to experience and develop ‘multiple, parallel and even contradictory identities’ held together by each individual’s right to keep the narrative of their lives going (Giddens, 1991, p. 189). Or in the words of Clements (2008) ‘the real beauty in the process is the ways in which individuals engage in musical practices within the time, space, and location in which they find and develop their groove’ (p. 8).
The case study group’s cultural musical practices are firmly rooted in traditional fiddle tunes. Tunes are the vehicle for all playing and learning within the group, and are clear factors in engagement and enjoyment. Traditional fiddle tunes are simple in their form. The majority are based around a simple two part form consisting of an ‘A’ and a ‘B’ part, generally each consisting of 8 bars of music played twice. Thus, the structure is often AABB, and consists of a total of 32 bars with recurring motives or short melodic ideas within the tune form. There are variations including three (or more) part tunes structured as AABBC. The harmonic structure of the tunes is generally relatively simple, and often based upon a very simple series of chord progressions, such as I, IV and V which will be common to a significant body of repertoire. Finally, most tunes can be played entirely in first position on the violin, thus not requiring the development of technical skills required to play in multiple positions along the neck of the instrument. Thus the tunes will tend to sit more comfortably under the player’s hand in a way that facilitates ease of playing, particularly for beginners. Typically, the tunes are relatively catchy and easy to remember. The harmonic structures, tune forms and motivic patterns create a simple musical language that suits the aural tradition and approach to transmission.

The following section investigates the role of cultural context and genre on individual perceptions of enjoyment and engagement, and presents an analysis of data arising from the qualitative stage of the study.

6.2 Individual stories: Cultural context and genre

6.2.1 Attitudes towards repertoire

The young participants in the group are aware of genre to varying degrees, however in most instances they choose not to engage with the concept. However, their stories affirm that genre plays an important part of their musical experience and is closely linked with engagement and enjoyment. Furthermore, the specific genre plays a vital role in supporting the inclusive
practices and the goal of reducing barriers to participation. Finally, the genre is tightly bound to collective and individual musical identities.

To inspect attitudes towards repertoire, I posed the question “Where does the group repertoire come from?” The young members offered a mix of responses to this and other questions regarding the importance of Scottish repertoire and cultural identity.

**I just like the music (8 sources)**

P9: I don’t know. I liked the idea of learning those types of pieces. I like listening to them too.

P2: if you don’t like the music that you are playing, then you won’t want to play it as much. But because there is so much music that we are playing, if there is a song that you don’t like, there will always be other ones that you can play.

P10: I’m not sure really. I mean it’s a really good, fun type of music, so yeah.

**It’s good to play Scottish music (2 sources)**

National pride informs feelings and perceptions about Scottish repertoire and the benefits of playing Scottish music in the development of cultural identity for some participants

P2: I think that is good because you are learning about Scotland in a way, so it’s good that you know this stuff. Because you just realise how good it is that you are from Scotland and you’ve got all this good music.

**It doesn’t matter where the music comes from as long as it’s good (4 sources)**

Viewed from the perspective of Schippers’ cultural diversity continuum, in contemporary Scotland a strong sense of national identity does not mean a monocultural approach to traditional fiddling. Nor does it mean a multicultural approach. Rather, the contemporary Scottish fiddle tradition, reflecting the nation’s history and the influence of many other cultures, including Ireland, Britain, France, and Scandinavia, adopts an intercultural approach to cultural
diversity. Schippers defines intercultural as 'loose contacts and exchange between cultures and includes simple forms of fusion' (2010, p. 31).

For the participants of all ages, the question of the cultural origins of a tune is often considered to be of limited importance, with the individual's assessment of whether the tune is 'good' being of most importance

P5: I think it doesn’t matter where the music comes from? It's good whatever it is.

P11: Just about all the songs are Scottish, but there is one that is Spanish in the Big Ceilidh Book. There is a whole page of foreign tunes and they are all in a set so it’s really good.

P10: I don't really mind where it comes from. If it is a good tune, then I'll play it. You know. It doesn’t really matter if it comes from Norway or Canada or Scotland.

P2: I'm not really sure where everything is from. I just kind of play it.

I like playing tunes from different places (5 sources)

The perceived benefits of the group practice of performing a diverse repertoire drawn from Britain, Europe, North America, including the United States of America and Canada, is reflected in the following comments

P7: I like having the different types of music, not just Scottish. Because there are different kinds of styles. Irish and Canadian.

P11: I like playing it because not all of it is Scottish. There is Scottish folk, English folk and foreign folk, so it's really good. Just about all the music is good.

It’s important to play fiddle music from everywhere (1 source)

Globally, music is increasingly being used as a vehicle to traverse cultures and worlds, with growing numbers of genre- and culture-hopping musicians. Creech et al. (2008) have found that a particular characteristic of all tertiary students (classical and traditional) is a new awareness of the importance of the possession of skills that can be transferred to other musical
genres. This trend demands a new approach to culture and authenticity, and a sophisticated balancing act is required to respect one’s own tradition while also engaging with the wider traditional culture. This position is represented in the following comment

P6: It’s important that we have some Scottish stuff, and of course the Scottish stuff fits all the dances. But there are other dances as well, and other country’s music that will fit as well. It’s important not to stick with just Scottish music because if you stick with just the one style of music you’re not going to get the knowledge of what other music sounds like around the world. And I’m not talking about African drumming music, but the stuff that relates to our instrument. And it’s important to learn the techniques, and be aware of the techniques of what they play there. And I’m glad that we don’t just [play] Scottish music because otherwise you won’t have the techniques that other people are using, and their sound. Sometimes if you mix the Scottish with Scandinavian, which we do for example, it sounds good and it’s an interesting mix. It’s just it needs something that is a bit more different than if you have a slow air, strathspey and reel that are all Scottish. They all sound the same. They have the same kind of style and idiom about them. It depends on your audience as well, what they do. If you’re playing to a strathspey society, there are things you have to do. We’ll have to do a proper [Scottish set of tunes], otherwise they’ll shout at us.

6.2.2 What makes a tune enjoyable?

If the cultural origin of a tune is less important than the individual’s assessment of whether a tune is ‘good’, it is necessary to delve into what characterises a ‘good’ tune

P9: I like it being fast. I like it when you can play it fast. It's fun and it's quite catchy.

P4: Because they are quite fast and I really like fast tunes.

P3: And that it flows right.

P5: Well all of the joyful bits. Even if it's a sad song, it's nice and smooth and gentle, and some are very happy and like [gesturing]

The most expansive response comes from one of the older members of the group. His words reflect the group’s relaxed approach, the perceived benefits of autonomy, and an understanding of the group’s focus on enjoyment. Importantly, in his identification of the contrast between the group approach and the ‘classical’ approach, he hints at a theme to be considered in chapter 7
P6: I don’t know. Especially with Scottish music there is a lot of freedom and it’s relaxing and enjoyable, and with Scottish music it’s better. You can experiment with a lot of things. You can find your own style. You can have fun. You can have fun especially with Scottish music. With the classical stuff I do as well. You’ve got to do all the notes, and everything is supposed to be all perfect. With this it’s much more relaxed. It’s fun. I enjoy it a lot.

6.3 Summary of results

The discussions contained in this chapter and summarised in Figure 16 help to situate this research within Australia’s diverse and multifarious cultural context. For case study participants, the experience of participation, engagement and enjoyment is closely bound to the group’s contemporary intercultural approach to genre founded on an essential identification with traditional fiddle repertoire. These results indicate that the cultural musical practices used by the case study group may have application and value within other music learning environments.

Figure 16: Summary of results: Culture and genre
Chapter 7: Pedagogical approach

This chapter reports on the data gathered in the qualitative data collection phase (stage 2) relating to themes associated with the group’s pedagogical approach. An overview of literature about the characteristics of pedagogical approaches that have been found to have a link to individual engagement and enjoyment will be presented, followed by an investigation of the data related to these particular characteristics and a final summary of results.

7.1 Definitions and literature

7.1.1 Individual agency and choice

Motivational research has found that students demonstrate more interest, increased persistence, higher level cognitive function and devise more advanced metacognition strategies required to play an instrument when they are free to choose whether or not they wish to participate (Renwick & McPherson, 2002; Ryan & Deci, 2000). Self-directed, free-form, informal music-making, in which the student has a level of choice in repertoire and is offered opportunities to improvise and play by ear, has been found to have a direct link with musical development (Barry, 2007; Vakeva, 2009).

7.1.2 Role of the teacher and peer learning

Central to pedagogical considerations is the role of the teacher. Allsup (2008) views the role of the teacher as a learning participant with responsibility for fostering a dialogic relationship between him/herself and the students. In Allsup’s view, students and teachers come together ‘not through the causalities of formalist or informalist ideologies, but through methods of living and learning where plausible human interests intersect with shared desires’ (p. 7). Folkestad (2006) sees the presence of a teacher as being the factor in the dynamic movement of the learning setting from formal to informal, with the key determinant in this
process being the presence of moments in which someone ‘teaches’. To understand this position, Folkestad explains that ‘a great majority of all musical learning takes place outside schools, in situations where there is no teacher, and in which the intention of the activity is not to learn about music, but to play music, listen to music, dance to music or be together with music’ (p. 24). He proposes that most music education and learning, whether it occurs within or outside institutional settings, is characterised by a ‘dialectic’ interaction between characteristics and practices of both formal and informal learning, both of which sit on the same continuum.

By situating this research in a community-based fiddle group, I am perhaps attempting to distance the research from a focus on the role of the teacher, instead focusing on peer learning. In this way, the study is aligned with research arguing that the role of the teacher need not be as prescriptive as the above views and numerous others suggest. Campbell’s (1995) research into the garage band describes an informal learning environment in which ‘the more expert player [musical leader] transmits what he knows to the less expert players’ (p. 19). Her concept of the ‘musical leader’ is quite distinct from that of ‘teacher’. ‘There is no sense among the players that the musical leader is precisely a teacher, or that a studio-style ‘face-to-face pedagogy’ is necessary in learning the song’ (p.18). According to Campbell, ‘the musical leader is the guide who appears to draw the others toward greater musical accuracy. As he performs the song, he models the chords, melodies, and rhythms, and brings shape to the music’ (p. 18). Westerlund (2006) proposes that students support one another in knowledge construction and, at the same time, develop collective expertise that can be distinguished from the expertise that individual students may have. Teacher is participator and co-learner, a more expert learner.

Peer-directed learning and opportunities for leadership are also linked with motivation (Westerlund, 2006) and wellbeing (Creech et al., 2014). Democratic groups fostering individual agency are found to result in happier, more productive, creative and engaged learners (Allsup, 2003; Väkevä & Westerlund, 2007).
7.1.3 Approach to technique

A brief survey of literature relating to the development of technical skills in playing a bowed stringed instrument uncovers surprisingly little material about the subject, with most published articles dedicated to the subject appearing during the period 1914-1970. An hiatus occurs until the turn of the 21st century when the informal learning movement in music education sees the issue resurfacing alongside informal learning’s focus on band or ensemble learning in formal music classes within schools.

The context for the discussion of technique requires an understanding of the dominant attitude towards technique in the Western classical string arena. Given the scope of this study, it is not possible to explore this in depth, however a brief examination of classical violin, traditional fiddle and informal learning approaches will help to provide a context for the analysis of data.

Traditional Fiddle

Three studies relating to the development of technique in traditional fiddling (Carlson, 1999; O’Connell, 2007; Volinsky) agree on a series of principles. These principles include that: technique varies and evolves in direct response to the construction and qualities of the instrument and bow; with standardisation of instruments comes standardisation of technique; individual choice and variation in technique has been a feature of the tradition (even post mid-late 19th century standardisation), and technique is strongly influenced by the function of the music and the purpose to which the musician chooses to put their playing. Johansson’s study (2014) looks at the relationship between technique and individual musical style and calls for a broader concept of technique and its role in creating individual performance styles. He argues that there is no single, coherent violin technique and that technique is instead highly individual to both the player and the instrument.

Thus, traditional fiddle approaches focus less on technique, and more on participation and enjoyment. The development of technique tends to be determined by the individual learner. As
the individual confronts limitations or barriers, they seek out solutions including technical ones. Hence, individual autonomy, self-determination and a process of enquiry is at the heart of the process for learner.

**Western Classical Violin**

The contemporary dominant Western classical music obsession with technique is affirmed in Zhukov’s finding that technique is given highest priority in advanced instrumental music lessons. The pedagogy focuses on the teacher anticipating problems and intervening before the problems should arise. It might be thought of as ‘preventative music learning’.

StGeorge’s (2010) research reveals the sensitive interdependence of technique development and continuance, including a clear link between absence of technical skill and the arising frustrations which influence decisions to give up. Her research suggests the dominance of technique over enjoyable repertoire, and finds that teacher emphasis on exams, scales and exercises may encourage some children to be primarily concerned with technical achievement leading to a reduced focus on listening and enjoyment. She advances the case that teaching goals should be to develop a ‘stable and effective technique’ (p. 157) to enable the individual to experience musicianship and fulfilment.

**Informal learning**

Informal learning literature explores the approach towards acquisition of technical skills, in particular the role of self-direction, context and peer learning. Research in this area reveals technical skill development as a result of process, with technique learned in the context of creativity through playing music. In this paradigm, the individual determines whether to adapt their playing based on the knowledge presented, and whether or not to apply the knowledge now or at a later point on their learning continuum when the new skill or knowledge becomes relevant to their individual progress (Allsup, 2002; Campbell, 1995; Campbell & Green, 2009). Allsup (2002) reports an emphasis on interpersonal relationships, peer learning and shared
responsibility for learning, with skill building or technique part of the mix, but not the key focus. The focus and key priority is sharing the music.

**Summary**

It is important to note that I am not putting forward a case for the devaluing of technique, rather calling for a more open-minded, less fearful and more individual approach to supporting developing musicians to discover what works for them. I would be betraying musicians and educators working in the traditional music arena if I were to represent them as having no concern for technique, with research into online communities finding that 73% of online content focuses on technique (Kruse & Veblen, 2012). However, research by Creech, Papageorgi, Duffy, Morton, Hadden et al. (2008) identifies a difference in attitude to the importance of technical development between tertiary trained ‘classical’ and ‘non-classical’ (Scottish traditional, popular and jazz) musicians which sheds a light on this research. Not surprisingly, the classical musicians are found to give higher priority to the drive to excel musically and technically than their non-classical peers.

It is also impossible to ignore the risk of playing-related injury, particularly in the light of anecdotal evidence of a general attitude amidst classical musicians that the fiddle technique has an increased risk of playing-related injury. There is limited research currently available however Buckley’s comparative research (Buckley & Manchester, 2006) finds the incidence of playing-related injury comparable across classical and traditional musicians, with the largest factor being situations in which the individual experiences a marked increase in playing time over their normal daily routine. Consequentially, classical musicians tend to experience a marked increase in playing related injury with the assumption being that this results from the significantly greater (100%) amount of time spent playing and the greater technical challenges of the repertoire.
7.1.5 Learning by ear

The question of whether mode of transmission—learning by ear, notation or a combination of both—has an impact on participation and enjoyment is central to this study. An exploration of music education literature about playing and/or learning by ear uncovers what appears to be a fascinating phenomenon, this being the wide acknowledgement of the importance of aural skills development contrasted with the almost as wide acknowledgement that aural skills are a neglected area in instrumental music education.

Aural skills have been found to be important in all key areas of music education. Aural skills foster sight-reading skills and musicianship (Baker & Green, 2013; Campbell, 1989; Campbell & Green, 2009; Luce, 1965; McPherson, 1997; Musco, 2009, 2010; Rosevear, 1999; Woody & Lehmann) and are one of the key factors to enhance memorisation, including aural, visual, kinaesthetic and mixed modal (Lehmann & Ericsson, 1996; McPherson, 2005). Additionally, research affirms the wide use of the teaching practice of aural modelling (modelling and imitation) as a technique to teach both expressive music performance and interpretation skills and necessary cognitive skills in mental representation (Woody, 2003). Learning by ear has also been strongly linked with individual motivation (Green, 2010; Sommervelle, 2009).

Despite the wealth of research affirming the importance of aural skills and the presence of literature highlighting the need to better address the development of aural skills in instrumental music programs (Green, 2010; Sommervelle, 2009) there would appear to be a paucity of research or writing about how to achieve this. Furthermore, it is suggested that the Western classical bias against playing by ear may even originate in research (Lilliestam, 1996; Musco, 2010; Rosevear, 1999).

Of concern, reasons given for this apparent failure to harness the benefits of aural skills in instrumental learning falls predominantly at the feet of instrumental teachers, with an apparent academic acknowledgement that the challenge is beyond pedagogy with the solution resting in
the hands of individual teachers to develop in their practice. Meanwhile, research reveals an absence of aural pedagogy (Lilliestam, 1996; Musco, 2010), and suggests that teachers lack confidence and experience in teaching aural skills (Musco, 2010; Rosevear, 1999) and are reliant on the ‘security blanket’ of notation (Rosevear, 1997).

Cultural misconceptions, stereotypes and biases also contribute to this failure to address aural skills development in instrumental music education. These include a belief in the divide between ‘those who play by ear’ and ‘those who read’ (Musco, 2010; StGeorge, 2010) perhaps aggravated by a common misconception that playing by ear is an innate ability rather than a skill to be developed (Musco, 2010). This belief views aural and sight-reading skills as opposing or polarised approaches to music-making and learning rather than ‘different musical behaviour and practices, each with its own advantages and drawbacks’ (Lilliestam, 1996, p. 197).

Under the influence of this popular paradigm, ‘aural skills’ tend to be more frequently associated in literature with ‘aural training’ in relation to music exam and assessment programs, or about skills in ‘memorisation of notation’. Another such factor is a perception or fear that fostering of aural skills threatens development of skills in music reading, and that students ‘allowed’ to play by ear will be unmotivated (Musco, 2010; Rosevear, 1997).

A further contributing factor is the dominance of the ‘paradigm of literacy’ and ‘notational centricity’ (Lilliestam, 1996) which equates ‘music’ with ‘notated music’ (Campbell, 1989; Lilliestam, 1996; Musco, 2010; Sommervelle, 2013) and assumes that notated music contains the final truth about music. This is affirmed by the formalisation of the predominant music pedagogy in writing and the absence of pedagogy about learning by ear in the folk and traditional music arena, all of which serve to aggravate the Western classical paradigm which measures and assesses young musician’s achievement and ability through the performance and reproduction of notated repertoire (McPherson, 2005).
In the face of these issues, and informed by my own experience of playing traditional music, I have found myself posing the question of why so many music educationalists fail to engage with aural-centric musical cultures to seek tools and strategies which might be adopted or simply borrowed? If we accept that aural skills are important in all key areas of music education, including sight-reading, musicianship, motivation, memorisation, expressive performance and interpretation, and general musicianship, the question remains. Why is playing by ear so little used in learning a musical instrument? Is it in part due to a failure to connect existing knowledge about pivotal theory informing our understanding of the development of cognitive skills in music education with the practice of playing by ear in instrumental learning?

7.2 Individual stories: Pedagogical approach

This section presents an analysis of data arising from the qualitative stage of the study. As discussed in previous sections, readers are discouraged from using the number of responses cited in support of each theme as a means to indicate any absence of agreement by other respondents.

7.2.1 Individual agency and choice

Choice in participation

*If you don’t like it, then you just don’t do it* (6 sources)

The participants represent choice in personal decision-making as a key feature of their experience of participating in the group. The extent of choice offered includes: when they attend, whether they teach to the group, which tunes they wish to learn, whether they practice and whether they hold their instrument correctly.
The comments affirm a sophisticated understanding of choice and consequence by young participants, informed by a strong sense of personal autonomy and responsibility for one’s own learning.

P1: If I miss or if it’s not on, I usually just pick a tune myself and start to learn that.

The absence of any group penalty or consequence to an individual’s decision not to participate represents a contrast to other music learning models.

P4: Well, usually, if I don’t really want to go, what I can do is that I can just not play along. If you don’t feel… and if you can’t play a tune you don’t have to play it.

P3: You just go whenever you want to, I guess.

P10: You can be as involved or as not involved as you want, really, you know. You could turn up once every two years or something and they wouldn’t really mind.

P6: And if you don’t like it, then you just don’t do it. It’s not a forced membership, which is one of the things that makes this place special.

*You just do it because it’s so fun you just want to* (3 sources)

Participants also identify the link between choice in participation and enjoyment, and make the connection between this experience and a resulting high level of participation.

P2: Well, I just really like going along. There is no pressure to go, but I always go anyway because it is just really fun and you are always meeting new people and learning new tunes and stuff. No one is forcing you. You just do it because it’s so fun you just want to go.

P5: I can play any song I want up at home, and do whatever I want here, so it’s really, really fun. You learn really nice songs and I really love it.

P6: It’s definitely not strict. People appear maybe once a month, and it’s fine, because you know they have jobs and family or whatever. And they just play, and it’s very relaxed. You’re not missing much, and if you do miss something, then we teach it. So there is a lot of choice in this group, and that’s what makes it special because it’s just something you can, um, you learn to love because you’re not pressured.
Choice in music

We all kind of choose what we want to learn (9 sources)

The perception of choice and democracy is strongly present in the comments of participants. Some comments, however, uncover ambiguity regarding the actual frequency of opportunities to exert this choice with regards to the music played or learnt. In the following quotes, ‘group leader’ refers to the group’s convenor

P1: Well, pretty much we get to choose sometimes. Well mostly anyway. We do usually do tunes we are playing and if there is anything that you are not certain about or anything, we will do it to be able to concentrate on that specific tune.

P7: You sometimes get to choose what you learn, and then mostly they go around the group saying “What do you want to play?” and then they play it. So everyone gets a choice over what they want to play.

P10: We all kind of choose if we want to learn something, and then [group leader] gives us an option and we all kind of decide. Or he says, well, he sometimes asks ‘Do you want to learn a fast or a slow tune? So we all kind of choose, but it’s mainly him that does the main deciding.

P2: Well we’d usually learn a tune maybe once a week or something as a group, and we choose a tune together usually but sometimes we’ll get a tune because it will be useful for a set or something. But it’s really, yeah. It’s good.

P8: I suppose if you’ve done a slow tune one week, and then you can choose to do a faster one. Or, you can just choose to do anything really.

P6: There is a lot of choice for everybody. [The group leader] will ask us “What do you want to play next?” and someone will make a suggestion. It’s very open. It’s not, like, “OK. We’re going to do this one and you are going to have to enjoy it” or “You are going to have to play with us”. And if you don’t know it, you can listen along. So it is great, there is a load of choice of what you want to learn as well. If [group leader] will ask us “Ok. What do you want to learn? What do you need to learn?” and you say, “OK. I need to play, I need to learn King of the Fairies” for example. And he’ll say “OK. Well we’ll find someone who can do that and we’ll have them teach you”. And for me, I’ll go and teach them in this room, and then they will know a new tune. So there is a lot of choice in this, for choosing your music. And then, it’s up to you to choose to practice it, to get it stuck in your head, so that you can play it next week.
7.2.2 Role of the teacher and peer learning

*It doesn't matter who does the teaching, as long as they know the tune* (6 sources)

An exploration of the data relating to the approach to teaching within the group elicits a deep vein of information, particularly in relation to the role of the teacher and peer learning. The following themes arose through the data analysis:

1. Expertise based mentoring: No matter how young/old the person is if he/she knows a particular tune well and chooses to, this person may take the on role of the teacher for that particular tune.

2. Skills based teaching: No matter how young/old the person is, if he/she has expertise in a particular technique and chooses to, this person will teach this particular technique on the instrument.

3. Rotating/shared leadership (team teaching): The responsibility of teaching is shared by the group, facilitated by the group leader, through the selection of an appropriate candidate (with knowledge of the tune or playing technique). In this approach to teaching they share the leadership responsibility among the members of the group.

This is an unusual approach within the Australian string teaching context and, based on the data collected, it would appear to be a highly effective way of structuring teaching within a group with limited resources for the employment of teachers. Importantly, it appears to be a successful strategy to encourage and engage participants of all ages, but particularly adolescents. It also offers an approach to peer modelling which inspires younger members of the group. It is interesting to consider whether this pedagogical approach might have application as a model in both formal string teaching and community music contexts in Australia. It is not a unique approach to playing music, as it aligns closely to garage band principles, particularly as described by Campbell (1995). Interestingly, it also has characteristics which accord with

Within the group, the role of teacher (or ‘musical leader’) is available to any individual who is the more ‘expert’ player in any instance, with expert determined simply by familiarity with a tune or technique and the willingness to teach it. The process to decide who will perform the role of musical leader at any time is determined by a transparent and democratic process in which the group leader calls for individuals to self-nominate for the role. Finally, the teaching only occurs when there is a need, thus the dynamic of the group swings between formal and informal

P8: Pretty much anyone can teach tunes because it’s just about you being comfortable enough playing it to teach it. So, quite a lot of people just teach, and then if there’s new wee ones that come up, some of the older ones can just go and take them and try it out and that.

P6: The teaching. It doesn’t matter who does the teaching, as long as you know it [the tune]. Teaching has been done by some of the adults here, by my age group. It’s mainly my age group and the adults as well, for the younger people.

P3: Just anybody. Like they might start with a tune that everybody knows or a few tunes and then if they played a tune that somebody doesn’t know, they’ll say “do you know that” and then they’ll get a volunteer to teach it to the person.

Lots of the teenagers teach (9 sources)

P2: They were all really friendly and then, like, the teenagers would take you away and, have, like, a teenager than it is to have an adult coming to taught that you’ve never really met before.

P10: But if they are taking people off in small groups, and then some of the adults and some of the teenagers teach small groups or individuals.

P7: Ah, well, it’s just kind of the people who have been going for longer to the fiddle club and know more tunes, because, say, some teenagers teach younger ones.
7.2.3 Relaxed approach to technique

You find what's comfortable and works for you (6 sources)

The concept of technique is influenced by the function of the music produced, and the purpose to which the musician chooses to put their playing. This is worth emphasising and retaining throughout the data analysis as I believe it is a factor too rarely considered in instrumental learning, and perhaps teachers would do well to ask their students ‘To what purpose do you wish to turn this skill, both now and in the long term?’

The data affirms that the group members have an awareness of a ‘right’ and a ‘wrong’ way of holding their instrument and bow, however the group also adopts a relaxed approach to enforcing and reinforcing technical skills. There appears to be a sense that the individual has ultimate responsibility for their technique, with the group offering supportive, gentle guidance only.

P5: If you hold the bow the wrong way they just speak gently and say, “Here. This is the way you hold the bow”. But normally you hold the bow the way you find it better, so it is easy. Well, I find the holding the violin quite easy. I’m still trying to learn how to use the bow, but I’ve found a way that most people say is good.

P10: When you come you get given a fiddle and someone teaches you how to hold it. And, then if you don’t have any lessons, your bow hold just kind of goes to what is comfortable, not always what is right.

P8: Well, if you’ve not picked it up before, they will go and teach you and just do a few exercises and things, but they don’t put lots of pressure on you to do it properly. So, it’s just up to you, and if you feel like you are not doing it properly, then they will help you. But if somebody sees you and you don’t look very comfortable, then they will say, “look why don’t you try this instead”. I think it makes it easier for you to progress as a player because you watch other people and learn from them, and stuff like that.

P6: If you are not - it’s easier to say this in relation to Scottish [music] where it’s more relaxed - if you are not comfortable with the way, you know, find a place that makes you comfortable playing in, that won’t damage you in any way, but you can still play the music to its full potential. I think that’s kind of what we say.
Fiddling is different to classical violin (7 sources)

The data analysis demonstrates that a number of the teenagers in the group who are high achievers in their outside lives (school, other musical activities) report a conscious appreciation of their participation in the group as a means of temporarily experiencing liberation from these expectations. Many of the young people in the group also take ‘classical’ lessons, and their attitudes regarding the two approaches are fascinating. Their attitudes imply the possibility that they ‘fiddle’ as a way to reclaim the autonomy and enjoyment that may be jeopardised in their ‘violin’ lessons. This might be even viewed as an act that claims their own individual musical self-identity and allows them to envisage alternative possible pathways for the future. Johnson (2002) presents a concept of the power experienced by an individual in choosing to adopt a value position that objectively contradicts that which they claim in other spheres of life.

A theme relating to an awareness of the difference in approach to technique adopted in the ‘fiddle’ versus the ‘classical’ world is identified by a number of the young members also undertaking formal violin lessons. Comments hint at the conflicts that are known to occur, anecdotally, between classical and traditional techniques and the negative teacher responses young players may experience in their classical lessons.

P7: Well they do teach you the kind of basics and they tell you how to hold it, but then some people hold their bows really oddly, or some people hold their fiddles here [gesture] but it doesn’t really matter as much in fiddle. Except the tutors sometimes get a bit annoyed. Because they’re mostly classical as well, so then…

Echoing the research by Creech et al. (2008) seven of the participants offer insights regarding their perceptions of the difference between their classical violin lessons and the experience of fiddling with the group. These participants associate practicing their classical repertoire with challenge and hard work, whereas playing their fiddle repertoire is more likely to be associated with fun or relaxation, and is often not associated with practice as the repertoire is considered to be easy.
P7: Well. I have to practice my classical stuff and my fiddle stuff, and then sometimes, even if I don’t have to practice them, I go back to tunes I’ve already played but I know just because I like them.

P9: At the end of my practice, I usually just play fiddle tunes that I’m learning. Just at my own pace, not trying to practice it.

Speed of learning and a resulting sense of achievement is associated with fiddling rather than classical learning which, by comparison, is associated with repetition and lack of variety in repertoire

P3: I also have a teacher at school. We’d been playing for a whole year and until Christmas - we started in October - we hadn’t even picked up the bow. And the first day I started [with the fiddle group] I was already putting fingers down and stuff.

P10: I think being in [the group] is better than learning in school, because you kind of learn faster. I think in school they kind of spend six months on plucking whereas with [the group] you kind of just get handed a fiddle and then you start playing.

P8: It’s just good music to play together [fiddle music], because at school when you’re doing orchestra everybody is playing the same thing. Not everybody is playing the same thing here, so you can add bits in, drop notes if you want. So it just makes it more enjoyable? And then you hear people playing harmonies and think “Oh. That’s quite nice, actually.”

Others report the lack of pressure associated with fiddling

P9: Yes. Because my teacher will tell me to learn something so you feel like you’ve got to learn it so you work a bit harder. Whereas fiddles, you can do what you want. Fiddle tunes are just not really that complicated. I’d say classical music is a lot harder than fiddle. Fiddle you just have to play it a few times. But, you have to practice it a bit, and you’ve got it. Instead of classical, there is quite a lot more to it. That’s what I think.

*If you don’t practice then you won’t get any better* (3 sources)

The data indicating the link between enjoyment in fiddling and perceptions of the repertoire being easy and not requiring much practice does not appear to have an impact on concepts of practice. Individuals report an understanding of the connection between practice and becoming a better fiddler
P1: Practice makes perfect. Like there is this wee saying my dad said to me that goes like “amateur practices until he gets it right. Professional practices until he can never get it wrong”.

P2: Because, if you don’t [practice] then you won’t get any better. You’ll just get worse, and then your intonation will go. It’s not like going to school it’s not like or classes or something, it’s just something that you want to do and just, yeah.

P11: Why I practice? Because I want to get better at the fiddle.

Participants also report an understanding of the distinction between ‘playing’ and ‘practice’

P4: Well, playing my [instrument] means that I don’t have to go over and over and over it because usually if I make a mistake I just keep on playing. To practice, if I am in a ceilidh, then I go back and work on that bit.

P11: Because it’s both learning because as you are playing you learn more about revising and learning. So it’s basically the same thing because you learn about revising while you revise.

7.2.4 Playing by ear as principal mode of transmission

I can hear the tune in my head (9 sources)

The interviews revealed a theme of ‘hearing a tune in the head’, and the results provide some valuable insights into the experience of playing and learning by ear and the perceived benefits. One of the teenagers in the group eloquently represents a range of benefits associated with playing by ear including fluency of musicianship, creativity, fostering of coordination and the ability to think in sounds, and freedom from a reliance on notation and the associated opportunities for shared music-making

P6: If the tune is in your head, it is so much easier to play. You won’t need the music and you can hear what’s going on in your head when you are playing. And then sometimes, I go ahead of the tune and I hear something that might sound nice with it, and I’ll play it and if it doesn’t sound nice, then fair enough. But having the tune in your head helps with so many other things. If you hear it when you are playing it and in another scenario you hear it [the tune] and “Oh, I know this one” and you won’t need to find it in the music. So having it in your head will help a lot. With learning other pieces as well, because you will know what that note sounds like and you’ll be able to pick it up easier.
Two participants made the link between playing by ear and developing connections with the brain

P1: When I’m playing it, it comes into my ears and into my brain to be honest.

P6: Learning by ear, you’ll be making mistakes until you get the right note and then you keep on going and your brain will make pathways.

Five participants identify benefits associated with learning by ear, including the link between the sound of the music (goal image) and memorisation, the speed of memorisation and the experience of thinking in sound (symbol to sound to action)

P2: But if you do forget what it goes like, because you learnt it by ear, you basically just have to hear the tune and then you can play it again.

P8: It does make it easier, but you don’t have to have the tune. You don’t have to know it at all. Because you go over it so much, that it just gets into your head anyway.

P2: But it is good [repetition of a tune] because it keeps it in your mind if you keep doing it, because if you just do it until you’ve learnt it, then you’ll go away and you’ll forget what it is like until you hear it.

P9: It helps the rhythm a lot when you hear it instead of playing it by the music, and I sort of remember it easier. It’s a lot easier to remember it by hearing it rather than playing it by the music. It takes ages for me to remember a tune from music.

P6: Oh yeah. If it’s in your head, you can most definitely hear it on your instrument before you even play it. Which is why we learn by ear and by looking at the music.

Eight participants were willing to talk about playing by ear, and each recognised it as a skill encouraged or fostered by the group. Echoing the results of the online survey, the importance of offering individuals the option of learning by notation was also acknowledged

P6: Some people don’t like to look at the music, some people do. Some people don’t like learning by ear, some people do. It’s just preference.

Responses reveal a variation in confidence and perceived capability in learning by ear, which reflect both individual preferred learning styles and the level of experience in the
development of the skill. There is little doubt, however, that the benefits of being able to play by ear are widely acknowledged within the group, with the skill seen as a gateway to future musical opportunities, particularly within the traditional fiddling scene.

P6: It lets you do more things.

### 7.3 Summary of results

The results of this exploration of the group pedagogy reveal four primary features associated with fostering a sense of engagement and enjoyment in the individual experience of participation. These features are summarised in Figure 17.

**Pedagogical approach**

- **Choice in participation and music**
  
  *If you don't like it, then you just don't do it* (5 sources)

- **Peer/shared teaching**
  
  *It doesn't matter who does the teaching, as long as they know the tune* (6 sources)

- **Relaxed approach to technique**
  
  *You find what's comfortable and works for you* (4 sources)

- **Playing by ear**
  
  *I can hear the tune in my head* (9 sources)

**Figure 17: Summary of results: Pedagogical approach**

The case study group’s pedagogical approach, while validated by contemporary research, is not generally accepted within formal classical instrumental learning environments, so the results suggest the value of further research into the application of the pedagogical approach within other music learning environments.
Chapter 8: Discussion of findings and conclusions

This concluding chapter seeks to address the two original research questions, and provides a discussion of findings that offer insights into the study aim: to explore the individual experience of participation in a musical community of practice in order to understand engagement and enjoyment in playing the fiddle.

8.1 Research questions: Discussion of findings

My research objective is to refocus the attention of those concerned with music education on individual experiential outcomes in order to recapture what is most important about music education. This being the goal of encouraging the greatest number of individuals to become involved in playing music, and supporting these individuals to experience musical engagement, thereby fostering life-long participation in playing music.

Discussion of findings relating to the research question: What is the individual’s experience of participation within the musical community of practice?

Findings relating to the individual experience of participation with the group have been most eloquently revealed in the construction and use of a research lens of musical agency through which the individual perspective of musical engagement can be viewed. This process has revealed the power and influence of musical agency, made possible through opportunities for choice and self-determination, as central to the experience of participation within the group. Findings indicate that the group practices foster and prioritise two dimensions of musical agency, the individual and the collective, which support musical engagement.

Findings affirm that the collective dimension is manifest in the concept of belonging, which is conceived as playing with and for others as a means to achieve a sense of community. The individual dimension is manifest in the concept of becoming, conceived as playing with and for others as a means to support the development of self-identity. Embedded in both these...
activities are all the group values and goals, and one is inextricably bound to the other. The experience of playing with others is heightened and made more meaningful by the experience of playing for others, for in these actions, the shared participatory circle is closed.

Discussion of findings relating to the research question: How do individual perceptions of participation influence the quality of the individual musical experience?

Findings, supported by the use of a lens directed exclusively towards descriptive representations of enjoyment within the interview data, confirm two features of the group linked with engagement and enjoyment, both of which foster the two dimensions of musical agency supporting musical engagement. The first feature, the group’s approach to genre and cultural context, fosters a sense of community. The second feature, the group’s pedagogical approach, fosters a sense of individual agency, choice and self-determination.

Finally, enjoyment underpins all aspects of the participation experience. Findings strongly affirm that participants choose to participate in the group because they enjoy the experience. In the absence of traditional motivational forces, such as parental influence, standardised performance measures and participation requirements, these young people play music because they want to, and because they enjoy it.

8.2 General discussion of findings

Collective dimension: Belonging

The unconditional group welcome provides the foundation upon which a positive experience of playing with others, both individually and collectively, is established, supporting the individual’s journey towards belonging. This experience forms the imprint upon which the individual’s relationship with the group is formed, and the deep connection upon which ongoing musical engagement is built. Intrinsic to this unconditional group welcome is the importance of features of group membership in support of the imprinting process. These include an
experience of music agency and a sense of achievement, supported by the presence of connections with the individual’s outside community and the opportunity to foster and develop friendships. This shared social nature of music-making is at the heart of the experience of musical engagement, however it is incomplete without the experience of playing for others.

*Playing for others* provides a means to achieve heightened personal benefits and rewards in the form of enjoyment and achievement. Importantly, the group ethos and pedagogical approach supports a balanced and holistic attitude towards performing, which can be seen to support and foster positive experiences. Through a collective understanding of the relationship of mutual benefit that exists between the player and the audience, individuals have the opportunity to fully understand the shared social nature of music. In performing for others, the individual appreciates the power of music as a vehicle to communicate values and share the experience of optimal engagement in music, and therefore in life.

*Individual dimension: Becoming*

The musical community of practice offers an ideal space in which to contemplate the theme of becoming. The all-ages group offers participants the opportunity to try out different ways of being, thus contributing to a process of self-discovery. The shared teaching approach offers teenagers the chance to be the learner and the teacher. It is a space in which the individual can be the inspiring mentor of a younger person, or the youthful guide for an older person. While the musical self is most regularly associated with benefits relating to musical achievement and success, the study draws a connection between the musical self and the development of self-identity. The group provides an arena ‘in which people develop their sense of identity’ (Pitts, 2013, p. 137). For young people, the value of this opportunity cannot be underestimated. What power and influence might the experience of playing music have on a young person as they envisage the future?
Findings suggest that the benefits of musical participation extend beyond musical achievement and success, reaching towards the notion of transition with a particular focus on the goal of becoming a traditional musician. Findings imply that teenagers are making the connection between group participation and future session playing, which hints at the group’s role in supporting adolescents to undertake a form of transition planning, a process through which they imagine possible paths, possible selves, and possible futures. This builds on findings suggesting the role teenagers play in motivating and inspiring young members to participate. Importantly, the motivational role played by teenagers is acknowledged through the practices of the group. The powerful influence of teenagers as models of pathways and possible futures warrants further investigation. Findings also allow conjecture about the role music plays in supporting the development of self-identity and self-regulation, however the data collected was insufficient to investigate this finding more extensively.

It is difficult to draw any significant conclusions from the data collected relating to the theme of becoming. This is due to the fact that the study’s research aim was not to explore self-identity. Thus, the data relevant to this chapter has arisen as part of the research process and can only be used to indicate a potential value in exploring these themes within this particular group in the future.

*Sense of community (cultural context and genre)*

While results argue that many participation motivators can be linked to both individual and group notions of tradition and culture, results also indicate that these notions are not as monocultural as might first be assumed. The case study group is shown to have an intercultural approach to tradition and culture, which is firmly founded on strong perceptions of sense of community. If I were to attempt a statement regarding the group’s tradition and culture, it might be:
A dynamic and evolving community founded on a tradition and culture in a constant state of creation and expansion through interaction with the local and international worlds of traditional fiddle music.

To answer the question posed by Karlsen and Westerlund and contained at the start of Chapter 6, genre does matter. Genre is an essential component of this sense of community. The experience of participation, engagement and enjoyment is closely bound to the genre and culture, albeit a broad contemporary culture which looks beyond the traditional boundaries of Scotland and takes an intercultural approach to cultural diversity. Provided that a tune adheres to the key characteristics of the traditional fiddle genre, its cultural origins is not identified as being significant to participants. Importantly, genre is no more or less important than the musical practice. Both are inextricable entwined and co-existent, and together perhaps encapsulate the experience of a ‘sense of community’.

A sense of community provides a framework within which the group participants can embrace the group values and negotiate individual and collective musical aims. A sense of community provides the space in which individuals can experience the values and benefits associated with social affirmation and connection. Importantly, in experiencing self-affirmation and personal development, individuals can embrace the present through an increased understanding of self, which supports them to navigate the transition to the future through envisaging and testing possible selves. Finally, a sense of community provides a guide for individuals as they navigate their lives, secure in concepts and experiences of generous welcome, belonging and friendship.

**Pedagogical approach**

Findings relating to the pedagogical approach reflect research available in the field of informal learning, including garage bands and mutual democratic communities of practice, and suggest there is further potential to apply informal learning principles to the teaching of the violin.
and other bowed stringed instruments in a range of learning settings, contexts and cultural settings.

The role that *choice in participation and repertoire* has in fostering an individual’s sense of engagement and enjoyment is clear. The additional insights into participant’s understanding and acceptance of the consequences of their decisions demonstrate the power of choice and agency in supporting the development of a well-rounded sense of musical self.

The group’s approach to *peer/shared teaching* offers some significant findings regarding the benefits an experience as teacher or musical leader might offer young musicians learning in formal settings, provided that these opportunities are managed in a democratic and supportive manner and not based on achievement tests or outcomes. Importantly, findings regarding the benefits of peer learning, in particular encouraging adolescents to lead and teach, warrant application in a range of learning settings.

The group’s *relaxed approach to technique* affirms the value of exploring a more flexible approach which places a greater degree of self-determination in the hands of the individual to decide what technical knowledge to apply and when. A notion worth exploring is whether the classical model of ‘anticipating’ technical problems by ensuring that a child uses the ‘correct’ technique in order to avoid problems in the future might be impeding the development of some children. Some children, perhaps, need to experience the frustration or challenge associated with a short-fall in their technique in order to decide to implement the knowledge previously offered to them.

Finally, but of great importance, is the pedagogical approach founded on *playing by ear*. My personal experience, the examination of literature and this research affirm that the ability to learn and play by ear is a pivotal and liberating experience with potential benefit to all musicians, regardless of age, stage of career, technical ability or musical performance interest.
If only one thing is learnt from this research, it is that the skill of learning and playing by ear is enormously overlooked in the training of musicians in formal learning settings.

8.3 Summary of findings

This research demonstrates the way in a key set of socially-directed musical practices, bounded by a sense of community and strongly linked to prioritising the individual experience of enjoyment, coalesce in the experience of optimal musical engagement, as represented in the summary of findings ‘Optimal musical engagement framework’ (Figure 18).

Figure 18: Summary of findings: Framework for optimal musical engagement
8.4 Conclusions

While enjoyment is central to fostering the individual experiential outcomes that foster increased ongoing participation in playing music, more powerful is the experience of musical agency when linked to participation in an inclusive community of practice founded on a firm philosophical approach manifest in shared values and goals. These musical practices offer a means of accessing the profound experiences expressed by Pio and Varkøy (2012) as the ‘privileged escape hatch to being’ (p. 110).

What is a profound experience of optimal musical engagement? Within the constraints of this research, it is perhaps a sense of community as conceived in this thesis. A sense of community is an essential aspect of fostering ongoing participation and engagement in playing a musical instrument. Affirming research into learning communities, a sense of community provides the framework within which the group participants can embrace values of inclusion and cohesion, acceptance of diversity, and the negotiation and achievement of individual and collective musical aims.

Finally, a sense of community as a vital space in which individuals can experience a sense of belonging and negotiate their individual paths along the journey to becoming, embracing the present moment in music-making through an increased understanding of self. This understanding of self may support the individual to navigate the transition to the future through envisaging and testing possible selves, and may help to guide them throughout their lives, secure in concepts and experiences of generous welcome, belonging and friendship.

The enacted musical artwork puts forth a shared belonging to a set of cultural practices whatever that might be (patriotism, honor, the sacred, transgression, underground-authenticity, erotic sensual pleasure, and so on). In other words, a community is directed. A certain mood is installed for all participants to share. A collective way of making sense of the world suddenly appears in and around the manifestation of this music in the event of its realization and emergence on the radar of the people in question. Music is thus a cathedral in a suitcase, within which oppositions are reconciled and a stronghold created that excludes those who do not belong in this given community. (Pio & Varkøy, 2012, p. 113)
8.5 Limitations of the study

The limitations are primarily associated with the nature of a Masters research study, and my decision to undertake a single case study approach, with the participant group situated within the traditional fiddle context in Scotland. The incorporation of an Australian case study group would have provided a solution to this limitation. In the early phases of designing the study, I planned to undertake a multiple case study including a case study group situated in Australia. However, the substantial amount of literature and material available about the Scottish case study group meant that I was unable to identify a comparable group to examine in Australia. Additionally, the incorporation of a second case study group would have extended beyond the scope of a resource and time-limited Masters research project.

The overall concept of the study presented challenges in establishing boundaries at every stage of research. The breadth of relevant concepts created limitations, and the amount of data collected through the qualitative data phase generated a breadth of themes which extend beyond the scope and capacity of the study. As a result, I have been unable to present findings relating to a number of research themes arising in the study.

8.6 Implications for future research

The findings of this study have broad implications within the Australian context, both from the perspective of both how young people engage with and learn music, and, importantly, how music is taught. The implications have particular value within the context of music teacher training and the systemic issues being faced regarding the increasing delivery of music education by generalist classroom teachers.

Taking the concept of optimal experience of flow (Csikszentmihalyi, 1991) as a starting point, the findings of this study suggest the value of developing a framework for optimal musical engagement founded on experiential values such as enjoyment. There is potential for this framework to be tested in design, application and evaluation within music education programs,
ideally within a formal learning environment, with potential findings contributing to knowledge about ways to address issues of retention and attrition faced by music educators in the Australian context. Findings also have potential application as part of strategic interventions that may assist students at risk of disengagement, particularly those students who may be attracted to an alternative to the formal classical approach to learning.

The study also confirms the value of incorporating traditional fiddle practices into formal learning environments, adopting an intercultural approach focusing on the collaborative creation of evolving canons idiosyncratic and individual to the particular learning group. Importantly, the learning process should be conceived of as a process of social transmission, focusing on music as a framework for the organisation of collective and individual agency.

Findings reveal the conflicts that may occur for young players endeavouring to straddle both traditional and classical techniques, and the negative teacher responses young players may experience in their classical lessons. These findings suggest the potential value of investigating the ways in which classical teachers respond to such conflicts, and whether there may be strategies for supporting the transition between both approaches for young players wishing to do so. Such research may have particular significance within the multicultural Australian context.

Findings relating to the role of playing by ear contribute to the gap in research regarding strategies to bridge the existing divide between research and practice. Finally, the research suggests the value of a longitudinal study of the role that participation in a musical community of practice plays in supporting children and adolescents to navigate life transitions and experiment with possible and future selves.
References


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Encompassing View of Music Education (pp. 175-181). University of Sydney, NSW, Australia: Australian Society for Music Education.


StGeorge, J. M. (2010). The subjectivity of musical learning: Understanding participation in instrumental music instruction. (Doctor of Philosophy Thesis), University of Newcastle, NSW, Australia.


Appendices

Appendix A: Ethics Approval

Notice of Approval

Date: 22 July 2014
Project number: CHEAN B 0000018750-06/14
Project title: Enjoyment and motivation to play: An exploration of the individual experience of participation within musical communities of practice
Risk classification: Low Risk
Investigator: Professor David Forrest and Louise Godwin
Approved: From: 22 July 2014 To: 25 June 2017

I am pleased to advise that your application has been granted ethics approval by the Design and Social Context College Human Ethics Advisory Network as a sub-committee of the RMIT Human Research Ethics Committee (HREC).

Terms of approval:

1. Responsibilities of investigator
   It is the responsibility of the above investigator/s to ensure that all other investigators and staff on a project are aware of the terms of approval and to ensure that the project is conducted as approved by the CHEAN. Approval is only valid whilst the investigator/s holds a position at RMIT University.

2. Amendments
   Approval must be sought from the CHEAN to amend any aspect of a project including approved documents. To apply for an amendment please use the ‘Request for Amendment Form’ that is available on the RMIT website. Amendments must not be implemented without first gaining approval from CHEAN.

3. Adverse events
   You should notify HREC immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.

4. Participant Information and Consent Form (PICF)
   The PICF and any other material used to recruit and inform participants of the project must include the RMIT university logo. The PICF must contain a complaints clause including the project number.

5. Annual reports
   Continued approval of this project is dependent on the submission of an annual report. This form can be located online on the human research ethics web page on the RMIT website.

6. Final report
   A final report must be provided at the conclusion of the project. CHEAN must be notified if the project is discontinued before the expected date of completion.

7. Monitoring
   Projects may be subject to an audit or any other form of monitoring by HREC at any time.

8. Retention and storage of data
   The investigator is responsible for the storage and retention of original data pertaining to a project for a minimum period of five years.

In any future correspondence please quote the project number and project title.

On behalf of the DSC College Human Ethics Advisory Network I wish you well in your research.

Suzana Kovacevic
Research and Ethics Officer
College of Design and Social Context
RMIT University
Ph: 03 9925 2974
Email: suzana.kovacevic@rmit.edu.au
Website: www.rmit.edu.au/dsc
Appendix B: Case study group - Consent to participate

Hi Louise,

The Blackford Fiddle Group has been invited by Louise Godwin to participate as a case study group in her Masters of Education (research) study at the RMIT University, Design and Social Context, School of Education. The study, entitled ‘Enjoyment and motivation to play: An exploration of the individual experience of participant within musical communities of practice’ focuses on issues of social interest to us. For 18 years our group has sought to involve people of all ages and of many levels of musical experience to join in and play together without formal structures of teaching or tests of ability. The results have often been remarkable and almost always enjoyable – and that is one of our main goals.

Louise has provided me with information about her research proposal, and has outlined what will be required of our group members. I understand that all members will be invited to participate in an online questionnaire and eight members under the age of 18 will be invited to participate in one-on-one, face-to-face interviews with Ms Godwin. Participation in all aspects of the project will be voluntary and subject to informed consent from all participants, including our secondary and primary school aged members.

On the basis of the material provided, I am happy to agree to the participation of the Blackford Fiddle Group in this project. This consent has been agreed by our General Committee.

Regards,

Convenor - Blackford Fiddle Group
Appendix C: Online survey

Consent

Enjoyment and motivation to play: An exploration of the individual experience of participation within musical communities of practice

Louise Frances Godwin
Bachelor of Music (Hons), University of Melbourne

Consent to participate

Are you completing this consent form for yourself or on behalf of your daughter/son who is under 18 years of age?

☐ I am completing this consent form on behalf of my daughter/son who is under 18 years of age.

☐ I am completing this consent form for myself, and am aged 18 years or over.

CONSENT TO PARTICIPATE

Introduction
Your daughter/son is invited to participate in a research project being conducted by RMIT University (Australia). Please read this information carefully and be confident that you understand it before deciding whether your son/daughter should participate. If you have any questions about the project, please ask one of the investigators listed below.

Who is involved in this research project?
Ms Louise Godwin is undertaking a Masters research study at RMIT University, Design and Social Context, School of Education, entitled Enjoyment and Motivation to Play under Senior Supervisor, Professor David Forrest and Doctor Wendy Warren. This project has been approved by the RMIT Human Research Ethics Committee.

Why have you been approached?
You have been approached with this invitation due to your daughter/son’s participation in Blackford Fiddle Group.

Why is this research being conducted?
This research study concerns the experience of participants in a community-based fiddle group. Previous research has shown that the individual’s motivation to learn a musical instrument is closely linked to the learning environment, the terms of participation, and the personal experience. The outcomes of this research study may contribute to a deeper understanding of individual motivation to learn – and continue to learn – a musical instrument, and may encourage educators to adopt their approach in order to make the learning experience more enjoyable, thereby encourage more young people to want to learn (and play) a musical instrument.

Who can participate?
Ms Godwin is seeking members of the Blackford Fiddle Group to participate in this research. All members in the group are being invited to participate. Participation in this research is entirely your son/daughter’s choice. Only those parents who sign their informed consent will be included in the project. Whether or not...
If your son/daughter agrees to participate, what will they be required to do?
If your daughter/son agree to participate, they will be asked to complete an online questionnaire in their own time at home. This should take approximately 15-20 minutes, and they will be asked to answer questions about both themselves and the Blackford Fiddle Group. There will be no right or wrong answers to any of the questions. If your child is primary school aged, they may require your assistance to complete the questionnaire. Secondary school aged children should be able to complete the questionnaire unassisted.

Your son/daughter may also be invited to participate in a one to one, face to face interview with Ms Godwin to answer a series of questions about their experience of participating in the Blackford Fiddle Group. If your daughter/son does not wish to participate in an interview, they may still participate in the online questionnaire. If your son/daughter agrees to participate in an interview, and later changes their mind, they may withdraw your consent at any time. Please note that in providing consent to participate in the online questionnaire you and your daughter/son are not providing consent to participate in an interview. Consent to participate in an interview will be sought separately.

What are the possible risks or disadvantages?
It is not anticipated that your daughter/son will experience any risks or disadvantages associated with participation in this study.

What are the benefits associated with participation?
We cannot promise any benefits from participating in this research, although it may be helpful or interesting to your son/daughter to think about their experience of being part of the Blackford Fiddle Group.

What will happen to the information you provide?
We can assure you that your daughter/son’s privacy and confidentiality will be maintained. Participation in the online questionnaire is anonymous. If your son/daughter consents to participate in an interview, their name will be replaced by a pseudonym in the transcript of the interview, and the master list will be held securely by Ms Godwin. Information that specifically identifies your daughter/son will be edited to ensure anonymity or deleted. If they wish, your son/daughter may listen to the tape or read the transcript and where possible, edit or erase their contribution.

Any information that your daughter/son provides can be disclosed only if (1) it is to protect them or others from harm, (2) if specifically required or allowed by law, or (3) their parent/guardian provides the researchers with written permission.
Information provided by the participants will be used only for the express purposes of the research and will only be seen by the three researchers nominated on this information sheet. Research data (ie questionnaires, audio tapes) will be stored securely at RMIT for 5 years after publication before being destroyed. The final research paper will remain online.

The results of the questionnaire and interviews will be analysed and quotes may be presented in papers for publication or presentation at conferences and in a thesis submitted for Ms Godwin’s degree and held in the RMIT Repository which is a publicly accessible online library of research papers. Individual participants will not be identified in any reports arising from this project.

Security of the data
This project will use an external site to create, collect and analyse data collected in a survey format. The site we are using is Qualtrics. If you agree to participate in this survey, the responses your son/daughter provide to the survey will be stored on a host server that is used by Qualtrics. No personal information will be collected in the survey so none will be stored as data. Once we have completed our data collection and analysis, we will import the data we collect to the RMIT server where it will be stored securely for five (5) years. The data on the Qualtrics host server will then be deleted and expunged.

Security of the website
Participants in the online questionnaire should be aware that the World Wide Web is an insecure public network that gives rise to the potential risk that a user’s transactions are being viewed, intercepted or modified by third parties or that data which the user downloads may contain computer viruses or other defects.
What are your son/daughter's rights as a participant?
Should you consent to participate in this research your son/daughter will have:
- The right to withdraw from the project at any time and to not have to give any explanation for withdrawing.
- The right to request that any recording cease.
- The right to have any unprocessed data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to have any questions answered at any time.

What other issues should your daughter/son be aware of before deciding whether to participate?
Your son/daughter should be aware that this study will contribute to academic research in Australia. The purpose of the study is primarily to investigate alternative models for teaching instrumental music in Australia.

What do you need to do for your son/daughter to participate?
Please read this information sheet, be sure you understand its contents and discuss the contents with your daughter/son before you provide consent to participate. If there is anything you do not understand, or you have questions, please contact the researcher, Ms Godwin: Email [removed].

It is important that your son/daughter understands the contents of this information sheet, and has given their assent to participate before they undertake the online questionnaire.

Investigators:
Professor David Forrest (Senior Supervisor)
Professor of Musc Education
T: +61 3 9925 7807
M: [removed]
E: david.forrest@rmit.edu.au

Doctor Wendy Warren (Associate Supervisor)
Liracy and Humanities Lecturer
T: +61 3 99259-459
E: wendy.warren@rmit.edu.au

Ms Louise Godwin, RHD Student
T: [removed]
M: [removed]
E: [removed]

If you have any concerns about your participation in this project, which you do not wish to discuss with the researchers, then you can contact the Ethics Officer, Research Integrity, Governance and Systems, RMIT University, GPO Box 2476V VIC 3001. Tel: (03) 9925 2251 or email human.ethics@rmit.edu.au

☐ I and my son/daughter have read and understood the information for participants under 18 years of age.
☐ My son/daughter and I do not wish to proceed with this survey.

Do you, on behalf of your daughter/son, and your son/daughter agree to participate in the survey as described?
☐ Yes. My daughter/son agrees to participate in the survey.
☐ No. My daughter/son does not wish to proceed with this survey.

In proceeding with this survey, I acknowledge that:

(a) I understand that the participation of my son/daughter is voluntary and that they are free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
(b) The project is for the purpose of research. It may not be of direct benefit to my daughter/son.
(c) The privacy of the personal information provided by my son/daughter will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
(d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published, and a report of the project outcomes will be provided to RMIT. Any information which will identify my daughter/son will not be used.

☐ I and my son/daughter agree to proceed
☐ I do not wish to proceed

CONSENT TO PARTICIPATE

Introduction
You are invited to participate in a research project being conducted by RMIT University (Australia). Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate. If you have any questions about the project, please ask one of the investigators listed below.

Who is involved in this research project?
Ms Louise Godwin is undertaking a Masters research study at RMIT University, Design and Social Context, School of Education, entitled Enjoyment and Motivation to Play under Senior Supervisor, Professor Denis Forrest and Doctor Wendy Warren. This project has been approved by the RMIT Human Research Ethics Committee.

Why have you been approached?
You have been approached with this invitation due to your participation in the Blackford Fiddle Group. A copy of this information sheet will have been sent to you by BFG Secretary on behalf of Convenor, Andrew Bachell.

Why is this research being conducted?
This research study concerns the experience of participants in a community-based fiddle group. Previous research has shown that the individual’s motivation to learn a musical instrument is closely linked to the learning environment, the terms of participation, and the personal experience. The outcomes of this research study may contribute to the understanding of individual motivation to learn – and continue to learn - a musical instrument, and may encourage educators to adapt their approach in order to make the learning experience more enjoyable, thereby encourage more young people to want to learn (and play) a musical instrument.

Who can participate?
Ms Godwin is seeking members of the Blackford Fiddle Group to participate in this research. All members are being invited to participate. Participation in this research is entirely your own choice. Only those people who give their informed consent will be included in the project. Whether or not you decide to participate, your decision will not disadvantage you in any way. If you do decide to participate, you may withdraw from the project at any time without giving a reason. You may also withdraw your data at any point.

If you agree to participate, what will you be required to do?
If you agree to participate, you will be asked to complete an anonymous online questionnaire in your own time at home. This should take approximately 15-20 minutes, and you will be asked to answer questions about both yourself and the Blackford Fiddle Group. There will be no right or wrong answers to any of the questions.

You may also be invited to participate in a one to one, face to face interview with Ms Godwin to answer a series of questions about your experience of participating in the Blackford Fiddle Group. If you do not wish
to participate in an interview, you may still participate in the online questionnaire. If you agree to participate in an interview, and later change your mind, you may withdraw your consent at any time. Please note that in providing consent to participate in the online questionnaire you are not providing consent to participate in an interview. Consent to participate in an interview will be sought separately.

**What are the possible risks or disadvantages?**
It is not anticipated that you will experience any risks or disadvantages associated with participation in this study.

**What are the benefits associated with participation?**
We cannot promise any benefits from participating in this research, although it may be helpful or interesting to you to think about or talk about your experience of being part of the Blackford Fiddle Group.

**What will happen to the information you provide?**
We can assure you that your privacy and confidentiality will be maintained. Participation in the online questionnaire is anonymous. If you participate in an interview, your name will be replaced by a pseudonym in the transcript of the interview. Information that specifically identifies you will be edited to ensure anonymity or deleted. If you wish, you may listen to the tape or read the transcript and where possible, edit or erase your contribution.

Any information that you provide can be disclosed only if (1) it is to protect you or others from harm, (2) if specifically required or allowed by law, or (3) you provide the researchers with written permission.

Information provided by the participants will be used only for the express purposes of the research and will only be seen by the three researchers nominated on this information sheet. Research data (e.g., questionnaires, audio tapes) will be stored securely at RMIT for 5 years after publication before being destroyed. The final research paper will remain online.

The results of the questionnaire and interviews will be analysed and quotes may be presented in papers for publication or presentation at conferences and in a thesis submitted for Ms. Godwin’s degree and held in the RMIT Repository which is a publicly accessible online library of research papers. Individual participants will not be identified in any reports arising from this project.

**Security of the data**
This project will use an external site to create, collect and analyse data collected in a survey format. The site we are using is Qualtrics. If you agree to participate in this survey, the responses your son/daughter provide to the survey will be stored on a host server that is used by Qualtrics. No personal information will be collected in the survey so none will be stored as data. Once we have completed our data collection and analysis, we will import the data we collect to the RMIT server where it will be stored securely for five (5) years. The data on the Qualtrics host server will then be deleted and expunged.

**Security of the website**
Participants in the online questionnaire should be aware that the World Wide Web is an insecure public network that gives rise to the potential risk that a user’s transactions are being viewed, intercepted or modified by third parties or that data which the user downloads may contain computer viruses or other defects.

**What are your rights as a participant?**
Should you consent to participate in this research you will have:
- The right to withdraw from the project at any time and to not have to give any explanation for withdrawing.
- The right to have any unprocessed data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to have any questions answered at any time.

**What other issues should you be aware of before deciding whether to participate?**
You should be aware that this study will contribute to academic research in Australia. The purpose of the study is primarily to investigate alternative models for teaching instrumental music in Australia.

**What do you need to do to participate?**
Please read this information sheet. Be sure you understand its contents before you provide consent to participate. If there is anything you do not understand, or you have questions, please contact the researchers.

Investigators:

Professor David Forrest (Senior Supervisor)
Professor of Music Education
T: +61 3 9925 7807
E: david.forrest@rmit.edu.au

Doctor Wendy Warren (Associate Supervisor)
Literacy and Humanities Lecturer
T: +61 3 9925-459
E: wendy.warren@rmit.edu.au

Ms Louise Godwin, RHD Student
T: 
M: 
E: 

If you have any concerns about your participation in this project, which you do not wish to discuss with the researchers, then you can contact the Ethics Officer, Research Integrity, Governance and Systems, RMIT University, GPO Box 2476V VIC 3001. Tel: (03) 9925 2251 or email human.ethics@rmit.edu.au

☐ Yes. I have read and understood the information for participants over 18 years of age.
☐ No. I do not wish to proceed with this survey.

Do you agree to participate in the survey as described?

☐ Yes. I agree to participate in the survey.
☐ No. I do not wish to proceed with the survey.

In proceeding with this survey, I acknowledge that:

(a) I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
(b) The project is for the purpose of research. It may not be of direct benefit to me.
(c) The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
(d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published, and a report of the project outcomes will be provided to RMIT. Any information which will identify me will not be used.

☐ I agree to proceed.
☐ I do not wish to proceed.

The Individual

Tell me about yourself as a musician


9/12
What instrument do you play? (You may select more than one)

- violin
- viola
- cello
- double bass
- guitar, banjo, mandolin or similar
- whistle, flute
- accordion/concertina
- piano
- harp
- pipes
- other (please indicate below)

What age are you?

- 11 years and under
- 12-17 years
- 18-29 years
- 30-49 years
- 50-64 years
- 65 years and over

What gender are you?

- Female
- Male

How long have you been playing your principal instrument?

- Less than one year
- One to two years
- Three to five years
- More than five years (please indicate approximately how many years)

Why did you start playing your instrument?

What do you hope to achieve through playing your instrument?
How much do you enjoy playing your instrument? (5 stars = "I love playing my instrument")

- I enjoy playing my instrument...

Do you think you will ever stop playing your instrument?

- Yes
- No
- Maybe

Do other members of your family play a musical instrument?

- Yes
- No

How often do you play your instrument?

- Every day
- Nearly every day
- 2-4 times per week
- Less than twice per week

What do you like best about playing your instrument?

- [ ]

Which description best fits your understanding of practice?

- Practice is best done alone
- Practice is best done when playing with other people
- Practice is best done through a combination of playing alone and with other people

What is the average amount of time you would play your instrument for on any day?

- Less than 30 minutes
- 30 minutes
- 60 minutes
- More than 60 minutes
I think that...(Please select the options that best fit your response)

<table>
<thead>
<tr>
<th>Statement</th>
<th>Agree</th>
<th>Mostly Agree</th>
<th>Mostly Disagree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anyone can become good at playing their instrument if they want to</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Having fun and enjoying playing music helps you to become a better player</td>
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<tr>
<td>The best way to become a good player is by practicing</td>
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<tr>
<td>Practicing can be enjoyable and fun</td>
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</tbody>
</table>

**The Group**

**Tell me about the Blackford Fiddle Group**

How many years have you been a member of the BFG?

[ ]

Why did you join the BFG?

[ ]

Please indicate which of the following factors, if any, influenced your decision to join the BFG? (Please select as many boxes as you like)

- [ ] I didn't own a fiddle and the BFG was able to lend me one
- [ ] I joined the BFG with my parents, siblings or relatives
- [ ] I have friends who are members of the BFG
- [ ] The BFG's fees are affordable
- [ ] The BFG does not have any tests or assessments
- [ ] The BFG doesn't demand a particular commitment of time
- [ ] I liked the BFG's approach to teaching and learning music
- [ ] I liked the BFG's focus on having fun through playing music

How much do you enjoy being a member of the BFG? (5 stars = "I love being a member of BFG")

I enjoy being a member of BFG:

[ ]

How much do the following factors effect your enjoyment of being part of the BFG?

<table>
<thead>
<tr>
<th>Factor</th>
<th>Does not effect my enjoyment at all</th>
<th>Less strongly effects my enjoyment</th>
<th>Strongly effects my enjoyment</th>
</tr>
</thead>
</table>
4/20/2015

Choosing how much or how little I am involved in BFG activities
The absence of tests and assessments
Learning from lots of different people
Learning in a group of people
Being with friends and making new friends
Being with my family members who are part of the BFG
Being with people of different ages
The music the BFG plays and teaches
The BFG's approach to teaching and learning music
The BFG's focus on having fun through playing music
Performing for audiences
Playing in sessions

How often do you attend a BFG session or workshop?
- Once per month
- A couple of times a month
- Once per week
- Twice per week
- More than twice per week
- Other (please estimate)

Who decides how often you attend a group session or workshop?
- I do
- The BFG
- My parents (if appropriate)
- A combination of the above

Who chooses the music that you play with the BFG?
- BFG members and tutors who teach the tunes
- We all have a say in choosing tunes
- Other (please describe)

Who teaches the tunes to the BFG? (Please select as many boxes as you like)
- Anyone in the BFG who wants to teach a tune
- Tutors from within the BFG and visiting tutors
- A combination of BFG members and visiting tutors
- Other (please describe)

https://imit.asia.spartacism.com/ContentPanel/Ajax.php?actions=GetSurveyPrintPreview&TT=0724d6b04b94c02b9458d88c983d4f0f4
How do you learn tunes with the BFG?

- By ear
- Using music notation
- A combination of ear and music notation
- Other (please describe)

Do you need to be able to read music to be a member of the BFG?

- Yes
- No

Can you describe how tunes are usually taught? (for example, breaking down into sections, repetition, use of written notation or audio recordings)

Can you describe how you prefer to learn tunes? (for example, by ear, using notation or audio recordings)

How important are the following skills?

<table>
<thead>
<tr>
<th>Skill</th>
<th>Not important</th>
<th>Somewhat important</th>
<th>Important</th>
<th>Very important</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holding your instrument and bow correctly</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Playing in tune</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practicing regularly</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producing a good sound</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reading notation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Playing by ear</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Learning tunes from memory</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Who decides when someone is ready to start performing in public (i.e. in the ceilidh band)?

- The individual
- The BFG
- A combination of both the individual and the BFG

What do you like most about being a member of the BFG?
How important do you think the following goals are to the BFG? (5 stars = "I think this goal is extremely important to the BFG")

- To encourage people to play music
- To help people to become competent fiddle players
- To create social opportunities for people to play music together
- To create opportunities for people to perform music for others
- To provide a welcoming and inclusive environment
- To foster the Scottish fiddle tradition
- To encourage people to have fun and enjoy playing music
- To support people to make friends
Appendix D: Email invitation to participants

15 July 2014

Dear member of the Blackford Fiddle Group,

The BFG General Committee has agreed to participate in a research project being undertaken by Louise Godwin, a researcher from Australia, as part of her Masters of Education (research) study at the RMIT University, Design and Social Context, School of Education. The study, entitled Enjoyment and motivation to play: An exploration of the individual experience of participation within musical communities of practice touches on issues of great interest to the BFG.

Louise also plays the cello and is a member of the Melbourne Scottish Fiddle Club (MSFC). The MSFC is a community-based fiddle group which has been operating for 19 years. Like the BFG, the MSFC is open to people of all ages and abilities, and aims to bring people together to enjoy playing and learning about the music of Scotland and the Scottish Disaporas. Members currently range in age from 8 – 80 years. The group performs regularly at Australian folk festivals and ceilidhs, presents annual concerts and workshops, and tries to record a new CD every couple of years. You can read more about the MSFC here: http://www.melbournescottishfiddlers.com/

To assist Louise with her research, she is inviting all interested BFG members to participate in an anonymous online questionnaire. Primary school-aged children may need assistance from their parents to complete the questionnaire. Secondary school-aged children should be able to complete the questionnaire without support. It will take about 10-15 minutes to complete the questionnaire which can be accessed via the following link: https://rmit.asia.qualtrics.com/SE/?SID=SV_cRXOiy0JSf5Dbs9

To undertake this questionnaire, you will first be required to read information for participants which describes the project. You will then have to provide your consent to participate. Primary and secondary school-aged participants will require the consent of their parents. It is important that parents secure their son or daughter’s assent to participate as part of the process.

The information for participants can be read at the commencement of the online questionnaire. Alternatively, Participant Information Sheets are attached to this email, and can be read prior to logging into the questionnaire. Please note that there are two different Participant Information Sheets. One is for parents and participants under 18 years of age. The other is for participants 18 years and over.

As you will read, a small number of BFG members will be invited to participate in one-to-one interviews with Louise. These participants will be determined closer to her visit to Blackford.

Louise leaves Australia next Thursday 31 July, and will be attending Fiddle Frenzy in Lerwick. She expects to be in Blackford for our session on Friday 15 August, and is hoping to undertake interviews over the weekend of 16/17 August. She is extremely excited about the prospect of meeting BFG members, attending a session to see us all in action, and sharing some tunes. Most importantly, she has expressed her great appreciation of this opportunity to learn more about the BFG’s approach, and very much looks forward to being able to bring back to Australia some of our ideas and maybe a few of our tunes!

If you have any concerns or questions, please feel free to contact Louise on email: s8900970@student.rmit.edu.au

With best wishes,

Andrew Bachell
Convenor, BFG
PARTICIPANT INFORMATION SHEET
(Primary and Secondary School Students)

INVITATION TO PARTICIPATE IN A RESEARCH PROJECT

Project Title: Enjoyment and motivation to play: An exploration of the individual experience of participation within musical communities of practice

Investigators:
Professor David Forrest (Senior Supervisor)
Professor of Music Education
T: +61 3 9925 7807
E: david.forrest@rmit.edu.au

Doctor Wendy Warren (Associate Supervisor)
Literacy and Humanities Lecturer
T: +61 3 99259-459
E: wendy.warren@rmit.edu.au

Ms Louise Godwin, RHD Student
T: +61 3 9852 9221
M: +61 422093832
E: s8900970@student.rmit.edu.au

Dear member of the Blackford Fiddle Group,

Your daughter/son is invited to participate in a research project being conducted by RMIT University (Australia). Please read this sheet carefully and be confident that you understand its contents before deciding whether your son/daughter should participate. If you have any questions about the project, please ask one of the investigators listed above.

Who is involved in this research project?
Ms Louise Godwin is undertaking a Masters research study at RMIT University, Design and Social Context, School of Education, entitled Enjoyment and Motivation to Play under Senior Supervisor, Professor David Forrest and Doctor Wendy Warren. This project has been approved by the RMIT Human Research Ethics Committee.
Why have you been approached?
You have been approached with this invitation due to your daughter/son’s participation in Blackford Fiddle Group. This information sheet will have been sent to you by BFG Secretary on behalf of Convenor, [Name Redacted].

Why is this research being conducted?
This research study concerns the experience of participants in a community-based fiddle group. Previous research has shown that the individual’s motivation to learn a musical instrument is closely linked to the learning environment, the terms of participation, and the personal experience. The outcomes of this research study may contribute to the understanding of individual motivation to learn – and continue to learn - a musical instrument, and may encourage educators to adapt their approach in order to make the learning experience more enjoyable, thereby encourage more young people to want to learn (and play) a musical instrument.

Who can participate?
Ms Godwin is seeking members of the Blackford Fiddle Group to participate in this research. All members in the group are being invited to participate. Participation in this research is entirely your son/daughter’s choice. Only those people who give their informed consent will be included in the project. Whether or not your daughter/son decides to participate, their decision will not disadvantage them in any way. If they do decide to participate, they may withdraw from the project at any time without giving a reason. They may also withdraw their data at any point.

If your son/daughter agrees to participate, what will they be required to do?
If your daughter/son agree to participate, they will be asked to complete an online questionnaire in their own time at home. This should take approximately 10-15 minutes, and they will be asked to answer questions about both themselves and the Blackford Fiddle Group. There will be no right or wrong answers to any of the questions. If your child is primary school aged, they may require your assistance to complete the questionnaire. Secondary school aged children should be able to complete the questionnaire unassisted.

Your son/daughter may also be invited to participate in a one to one, face to face interview with Ms Godwin to answer a series of questions about their experience of participating in the Blackford Fiddle Group. If your daughter/son does not wish to participate in an interview, they may still participate in the online questionnaire. If your son/daughter agrees to participate in an interview, and later changes their mind, they may withdraw your consent at any time. Please note that in providing consent to participate in the online questionnaire you and your daughter/son are not providing consent to participate in an interview. Consent to participate in an interview will be sought separately.

What are the possible risks or disadvantages?
It is not anticipated that your daughter/son will experience any risks or disadvantages associated with participation in this study.

What are the benefits associated with participation?
We cannot promise any benefits from participating in this research, although it may be helpful or interesting to your son/daughter to think and/or talk about their experience of being part of the Blackford Fiddle Group.
What will happen to the information you provide?
We can assure you that your daughter/son’s privacy and confidentiality will be maintained. Participation in the online questionnaire is anonymous. If your son/daughter consents to participate in an interview, their name will be replaced by a pseudonym in the transcript of the interview, and the master list will be held securely by Ms Godwin. Information that specifically identifies your daughter/son will be edited to ensure anonymity or deleted. If they wish, your son/daughter may listen to the tape or read the transcript and where possible, edit or erase their contribution.

Any information that your daughter/son provides can be disclosed only if (1) it is to protect them or others from harm, (2) if specifically required or allowed by law, or (3) their parent/guardian provides the researchers with written permission.

Information provided by the participants will be used only for the express purposes of the research and will only be seen by the three researchers nominated on this information sheet. Research data (ie questionnaires, audio tapes) will be stored securely at RMIT for 5 years after publication before being destroyed. The final research paper will remain online.

The results of the questionnaire and interviews will be analysed and quotes may be presented in papers for publication or presentation at conferences and in a thesis submitted for Ms Godwin’s degree and held in the RMIT Repository which is a publicly accessible online library of research papers. Individual participants will not be identified in any reports arising from this project.

Security of the data
This project will use an external site to create, collect and analyse data collected in a survey format. The site we are using is Qualtrics. If you agree to participate in this survey, the responses your son/daughter provide to the survey will be stored on a host server that is used by Qualtrics. No personal information will be collected in the survey so none will be stored as data. Once we have completed our data collection and analysis, we will import the data we collect to the RMIT server where it will be stored securely for five (5) years. The data on the Qualtrics host server will then be deleted and expunged.

Security of the website
Participants in the online questionnaire should be aware that the World Wide Web is an insecure public network that gives rise to the potential risk that a user’s transactions are being viewed, intercepted or modified by third parties or that data which the user downloads may contain computer viruses or other defects.

What are your son/daughter’s rights as a participant?
Should you consent to participate in this research your son/daughter will have:

• The right to withdraw from the project at any time and to not have to give any explanation for withdrawing.
• The right to request that any recording cease.
• The right to have any unprocessed data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
• The right to have any questions answered at any time.
What other issues should your daughter/son be aware of before deciding whether to participate?

Your son/daughter should be aware that this study will contribute to academic research in Australia. The purpose of the study is primarily to investigate alternative models for teaching instrumental music in Australia.

What do you need to do for your son/daughter to participate?

Please read this information sheet, be sure you understand its contents and discuss the contents with your daughter/son before you provide consent to participate. If there is anything you do not understand, or you have questions, please contact the researcher, Ms Godwin.

It is important that your son/daughter understands the contents of this information sheet, and has given their assent to participate before they undertake the online questionnaire.

This information sheet will have been issued to you by the Secretary of the BFG with an accompanying email containing a link to the online questionnaire. If you and your daughter/son wish to participate in the research, please paste the link into your browser. You will be asked to complete a consent form at the commencement of the questionnaire. Please note that your consent to participate in the online questionnaire does not include your consent to participate in the interviews.

Yours sincerely

Dr David Forrest (Senior Supervisor)

Dr Wendy Warren (Associate Supervisor)

Louise Godwin, RHD Student

If you have any concerns about your participation in this project, which you do not wish to discuss with the researchers, then you can contact the Ethics Officer, Research Integrity, Governance and Systems, RMIT University, GPO Box 2476V VIC 3001. Tel: (03) 9925 2251 or email human.ethics@rmit.edu.au
CONSENT FORM (Primary and Secondary School Students)

1. I have had the project explained to me, and I have read the information sheet

2. I agree for my son/daughter to participate in the research project as described

3. I agree to my child’s participation in (please circle your answer of choice):
   Questionnaire………………Yes/No

4. I agree for my daughter/son to participate in the interview and agree that their voice may be audio recorded (please circle your answer of choice):
   Interview………………Yes/No

5. I acknowledge that:
   (a) I understand that my son/daughter’s participation is voluntary and that he or she is free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
   (b) The project is for the purpose of research. It may not be of direct benefit to my child.
   (c) The privacy of the personal information provided by my daughter/son will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
   (d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published, and a report of the project outcomes will be provided to RMIT. Any information which will identify my son/daughter will not be used.

**Parent Consent**

I consent to the participation of ________________________________
(name of daughter/son) in the above project.

Signature: ___________________________ Date: ________________

(Signatures of parents or guardians) ___________________________ _________

**Participant Consent** (Secondary School Students)

Participant: ________________________________ Date: ____________

(Signature) ________________________________

Witness: ________________________________ Date: ____________

(Witness to signature) ________________________________
PARTICIPANT INFORMATION FORM
(Adult/18 & Over)

INVITATION TO PARTICIPATE IN A RESEARCH PROJECT

Project Title: Enjoyment and motivation to play: An exploration of the individual experience of participation within musical communities of practice

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Literacy and Humanities Lecturer
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E: wendy.warren@rmit.edu.au

Ms Louise Godwin, RHD Student

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Who can participate?
Ms Godwin is seeking members of the Blackford Fiddle Group to participate in this research. All members are being invited to participate. Participation in this research is entirely your own choice. Only those people who give their informed consent will be included in the project. Whether or not you decide to participate, your decision will not disadvantage you in any way. If you do decide to participate, you may withdraw from the project at any time without giving a reason. You may also withdraw your data at any point.

If you agree to participate, what will you be required to do?
If you agree to participate, you will be asked to complete an anonymous online questionnaire in your own time at home. This should take approximately 10-15 minutes, and you will be asked to answer questions about both yourself and the Blackford Fiddle Group. There will be no right or wrong answers to any of the questions.

You may also be invited to participate in a one to one, face to face interview with Ms Godwin to answer a series of questions about your experience of participating in the Blackford Fiddle Group. If you do not wish to participate in an interview, you may still participate in the online questionnaire. If you agree to participate in an interview, and later change your mind, you may withdraw your consent at any time. Please note that in providing consent to participate in the online questionnaire you are not providing consent to participate in an interview. Consent to participate in an interview will be sought separately.

What are the possible risks or disadvantages?
It is not anticipated that you will experience any risks or disadvantages associated with participation in this study.

What are the benefits associated with participation?
We cannot promise any benefits from participating in this research, although it may be helpful or interesting to you to think and/or talk about your experience of being part of the Blackford Fiddle Group.
What will happen to the information you provide?
We can assure you that your daughter/son’s privacy and confidentiality will be maintained. Participation in the online questionnaire is anonymous. If your son/daughter consents to participate in an interview, their name will be replaced by a pseudonym in the transcript of the interview, and the master list will be held securely by Ms Godwin. Information that specifically identifies your daughter/son will be edited to ensure anonymity or deleted. If they wish, your son/daughter may listen to the tape or read the transcript and where possible, edit or erase their contribution.

Any information that your daughter/son provides can be disclosed only if (1) it is to protect them or others from harm, (2) if specifically required or allowed by law, or (3) their parent/guardian provides the researchers with written permission.

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The results of the questionnaire and interviews will be analysed and quotes may be presented in papers for publication or presentation at conferences and in a thesis submitted for Ms Godwin’s degree and held in the RMIT Repository which is a publicly accessible online library of research papers. Individual participants will not be identified in any reports arising from this project.

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Security of the website
Participants in the online questionnaire should be aware that the World Wide Web is an insecure public network that gives rise to the potential risk that a user’s transactions are being viewed, intercepted or modified by third parties or that data which the user downloads may contain computer viruses or other defects.

What are your son/daughter’s rights as a participant?
Should you consent to participate in this research your son/daughter will have:
- The right to withdraw from the project at any time and to not have to give any explanation for withdrawing.
- The right to request that any recording cease.
- The right to have any unprocessed data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to have any questions answered at any time.
What other issues should your daughter/son be aware of before deciding whether to participate?
Your son/daughter should be aware that this study will contribute to academic research in Australia. The purpose of the study is primarily to investigate alternative models for teaching instrumental music in Australia.

What do you need to do for your son/daughter to participate?
Please read this information sheet, be sure you understand its contents and discuss the contents with your daughter/son before you provide consent to participate. If there is anything you do not understand, or you have questions, please contact the researcher, Ms Godwin.

It is important that your son/daughter understands the contents of this information sheet, and has given their assent to participate before they undertake the online questionnaire.

This information sheet will have been issued to you by the Secretary of the BFG with an accompanying email containing a link to the online questionnaire. If you and your daughter/son wish to participate in the research, please paste the link into your browser. You will be asked to complete a consent form at the commencement of the questionnaire. Please note that your consent to participate in the online questionnaire does not include your consent to participate in the interviews.

Yours sincerely

Dr David Forrest (Senior Supervisor)

Dr Wendy Warren (Associate Supervisor)

Louise Godwin, RHD Student

If you have any concerns about your participation in this project, which you do not wish to discuss with the researchers, then you can contact the Ethics Officer, Research Integrity, Governance and Systems, RMIT University, GPO Box 2476V VIC 3001. Tel: (03) 9925 2251 or email human.ethics@rmit.edu.au
CONSENT FORM (Adult/18 & Over)

1. I have had the project explained to me, and I have read the information sheet.

2. I agree to participate in the research project as described.

3. I agree to participate in (please circle your answer of choice):
   Questionnaire....................Yes/No

4. I agree to participate in an interview, if invited, and agree that my voice may be audio recorded (please circle your answer of choice):
   Interview....................Yes/No

5. I acknowledge that:
   
   (a) I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
   (b) The project is for the purpose of research. It may not be of direct benefit to me.
   (c) The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
   (d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published, and a report of the project outcomes will be provided to RMIT. Any information which will identify me will not be used.

Participant Consent :

Participant: ____________________ Date: ______________

(Signature)

Witness: ____________________ Date: ______________

(Signature)
### Appendix F: Summary of study participant demographics

#### Stage 1: Data collection (online survey)

<table>
<thead>
<tr>
<th>PARTICIPANT DEMOGRAPHICS</th>
<th>Total surveys completed:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>47% 19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Age</th>
<th>Percentage</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 years and under</td>
<td>16%</td>
<td>3</td>
</tr>
<tr>
<td>12-17 years</td>
<td>26%</td>
<td>5</td>
</tr>
<tr>
<td>18-29 years</td>
<td>0%</td>
<td>0</td>
</tr>
<tr>
<td>30-49 years</td>
<td>32%</td>
<td>6</td>
</tr>
<tr>
<td>50-64 years</td>
<td>16%</td>
<td>3</td>
</tr>
<tr>
<td>65 years and over</td>
<td>11%</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gender</th>
<th>Percentage</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>79%</td>
<td>15</td>
</tr>
<tr>
<td>Male</td>
<td>21%</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Percentage</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td>84%</td>
<td>16</td>
</tr>
<tr>
<td>Other</td>
<td>21%</td>
<td>4</td>
</tr>
</tbody>
</table>

*Note: A flaw in the design meant that it is difficult to elicit which is the principle instrument of the four members who do not play the violin.*

<table>
<thead>
<tr>
<th>Length of time playing principle instrument</th>
<th>Percentage</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>5%</td>
<td>1</td>
</tr>
<tr>
<td>One to two years</td>
<td>16%</td>
<td>3</td>
</tr>
<tr>
<td>Three to five years</td>
<td>37%</td>
<td>7</td>
</tr>
<tr>
<td>More than five years (5-40 years)</td>
<td>42%</td>
<td>8</td>
</tr>
</tbody>
</table>

#### Stage 2: Data collection (interviews)

<table>
<thead>
<tr>
<th>PARTICIPANT DEMOGRAPHICS</th>
<th>Age</th>
<th>School Level</th>
<th>Gender</th>
<th>Years learning</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8 years</td>
<td>Primary 3</td>
<td>M</td>
<td>U/12 months</td>
</tr>
<tr>
<td></td>
<td>8 years</td>
<td>Primary 3</td>
<td>M</td>
<td>1 year</td>
</tr>
<tr>
<td></td>
<td>9 years</td>
<td>Primary 5</td>
<td>F</td>
<td>2 years</td>
</tr>
<tr>
<td></td>
<td>10 years</td>
<td>Primary 5</td>
<td>F</td>
<td>2 years</td>
</tr>
<tr>
<td></td>
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<td>Primary 5</td>
<td>M</td>
<td>4 years</td>
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<td></td>
<td>11 years</td>
<td>Primary 6</td>
<td>F</td>
<td>3 years</td>
</tr>
<tr>
<td></td>
<td>14 years</td>
<td>Secondary</td>
<td>M</td>
<td>6 years</td>
</tr>
<tr>
<td></td>
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<td>Secondary</td>
<td>F</td>
<td>6 years</td>
</tr>
<tr>
<td></td>
<td>15 years</td>
<td>Secondary</td>
<td>F</td>
<td>7 years</td>
</tr>
<tr>
<td></td>
<td>15 years</td>
<td>Secondary</td>
<td>F</td>
<td>5 years</td>
</tr>
<tr>
<td></td>
<td>16 years</td>
<td>Secondary</td>
<td>M</td>
<td>8 years</td>
</tr>
</tbody>
</table>
Appendix G: Interview schedule

VERBAL CONSENT:

Thank you for agreeing to talk to me today. It is lovely to meet you and I am very much looking forward to talking to you.

Before we start talking, I want to make sure that you are completely happy to talk to me. I will be turning on my iPod recorder and will ask you to say yes or no in response to the questions I will ask. Is this OK? [Yes/No]

Note: If the child indicates ‘no’ at this point, the interview will not proceed.

[Turn on voice recorder]

I’m interested in hearing about your experience of participating in [insert name of group]. This conversation is just about you, so there are no wrong answers. Anything you say is completely private (confidential). We will probably talk for about 30 minutes, however we can stop at any time you want. If you want to stop answering questions at any point, all you have to do is say ‘I’d like to stop,’ or ‘I don’t want to answer that question.’ I will not be mad or sad if you decide to stop.

Does this sound OK to you? [Yes/No]
Would you like to ask any questions? [Yes/No]

I would like to take some notes and would like to record the conversation. Are you happy for me to record the conversation? [Yes/No]

Now. Have you got any questions you would like to ask? [Yes/No]

Are you happy to start the interview now? [Yes/No]

INDIVIDUAL GOAL

If the participant has their instrument with them: Thank you for bringing your instrument with you. I’m not going to ask you to play it – unless you would like to – however I would love to hear about it. I’ve brought my fiddle [indicate], and am happy to tell you about it if you would like. As you can see, it’s quite old and someone has scribbled on its belly!

Can you tell me a bit about your instrument?
Prompts:
When did you get it?
Where did your instrument come from? How old is it?

So, why did you decide you wanted to play [insert instrument]?
Prompts:
Does someone in your family play the instrument?
Who else have you heard play the instrument?

Can you describe how you feel about playing your instrument?
Prompt:
What is your favourite thing about playing your instrument?
Is there something you don’t like about playing your instrument?

**Why do you keep on playing your instrument?**
Prompt:
What is your personal goal or aspiration or dream involving your instrument?
Do you think you might stop playing your instrument sometime in the future?

**SOCIAL CONTEXT**

**Can you tell me why you joined the group?**
Prompts:
What did you know about the group before you joined it?
Did you have a friend who was already a member of the group?

**Do you remember how you felt when you first joined the group?**
Prompts:
How did the group make you feel?
Did you feel nervous or excited?

**How do you now feel about being a member of the group?**
Prompts:
Do you feel like you have friends in the group?
Do you feel proud of being part of the group?

**What would you say is the best thing about being a member of the group?**
Prompts:
What activities do you like best?

**SELF-DETERMINATION**

**Do choose things like the music you play or how much you practice?**
Prompts:
Do you get to choose whether to come to groups sessions?

**TECHNICAL PERFORMANCE SKILLS**

**Does the group place a lot of emphasis on playing technique?**
[Prompts: Do you have to hold your bow a particular way? What happens if you 'squash the chicken'?]

**How do you feel about practicing?**
Prompt:
Is practicing the same as playing?
Do you feel like you have to practice/play, or do you practice/play because you want to?

**Do you ever perform in public?**
Prompt:
Do you enjoy performing in public?
Do you get nervous?
What sorts of performances do you do?
How does performing make you feel?
When you perform in public, what is the most important thing to focus on?
Prompt:
How important is a perfect music performance?
Should a performance be entertaining for the audience?

GROUP GOALS

Do you think you can tell me what the purpose of the group is?
Prompts:
Why did you think the group was set up?

MUSICAL GENRE

How do you feel about the music you play in the group?
Prompts:
Do you ever play different styles of music?
Would you like to play different types of music?

MODE OF TRANSMISSION:

Can you tell me a bit about how you learn tunes in the group?
Prompts:
Do you learn by ear or with music?
Can you describe how a tune is taught? (eg. broken down into parts etc)
Appendix H: Initial indexing codes

<table>
<thead>
<tr>
<th>EXTRINSIC</th>
<th>INTRINSIC</th>
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</thead>
<tbody>
<tr>
<td><strong>Group approach</strong></td>
<td><strong>Musical Activities</strong></td>
</tr>
<tr>
<td>GA-choice</td>
<td>MA-prac</td>
</tr>
<tr>
<td>GA-access</td>
<td>Musical activities/Practice</td>
</tr>
<tr>
<td>GA-all ages</td>
<td>MA-play</td>
</tr>
<tr>
<td>GA-participation</td>
<td>Musical activities/Playing</td>
</tr>
<tr>
<td>GA-enjoyment</td>
<td>MA-perf</td>
</tr>
<tr>
<td>GA-music</td>
<td>Musical activities/Performing</td>
</tr>
<tr>
<td>GA-social</td>
<td>MA-sess</td>
</tr>
<tr>
<td>GA-perfor</td>
<td>Musical activities/Friday night sessions</td>
</tr>
<tr>
<td>GA-prac</td>
<td>MA-ceil</td>
</tr>
<tr>
<td>GA-friendly</td>
<td>Musical activities/Ceilidhs</td>
</tr>
<tr>
<td>GA-teaching</td>
<td>MA-com</td>
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<tr>
<td>GA-teaching-democracy</td>
<td>Musical activities/Community perf</td>
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<tr>
<td><strong>Choice</strong></td>
<td><strong>Motivation</strong></td>
</tr>
<tr>
<td>C-motivation</td>
<td>M-enjoyment</td>
</tr>
<tr>
<td>C-continuance</td>
<td>Motivation/Enjoyment</td>
</tr>
<tr>
<td>C-music</td>
<td>M-group</td>
</tr>
<tr>
<td>C-individual</td>
<td>Motivation/Group</td>
</tr>
<tr>
<td>C-group</td>
<td>M-parent</td>
</tr>
<tr>
<td><strong>Learning</strong></td>
<td>Motivation/Parent</td>
</tr>
<tr>
<td>L-BFG</td>
<td>M-family</td>
</tr>
<tr>
<td>L-self-deter</td>
<td>Motivation/Family</td>
</tr>
<tr>
<td><strong>Self</strong></td>
<td>M-peer</td>
</tr>
<tr>
<td>S-ability</td>
<td>Motivation/Peers</td>
</tr>
<tr>
<td>S-enjoyment</td>
<td>M-social</td>
</tr>
<tr>
<td>S-purpose</td>
<td>Motivation/Social-Community</td>
</tr>
<tr>
<td>S-achievement</td>
<td>M-intrinsic</td>
</tr>
<tr>
<td>S-pride</td>
<td>Motivation/Internal intrinsic</td>
</tr>
<tr>
<td>S-choice</td>
<td>M-cultural</td>
</tr>
<tr>
<td>S-achieve</td>
<td>Motivation/Cultural</td>
</tr>
<tr>
<td></td>
<td>M-friends</td>
</tr>
<tr>
<td></td>
<td>Motivation/Making friends</td>
</tr>
<tr>
<td></td>
<td>M-music</td>
</tr>
<tr>
<td></td>
<td>Motivation/Music</td>
</tr>
<tr>
<td></td>
<td>M-improvement</td>
</tr>
<tr>
<td></td>
<td>Motivation/Improvement</td>
</tr>
</tbody>
</table>
Appendix I: Preliminary themes

1. SOCIAL AFFIRMATION (purpose, sharing within and outside the group)

Social affirmation through group membership:
- I have friends who are member of the BFG
- I have made new friends through being a member of BFG
- I enjoy playing with a group of people
- I go to BFG sessions because I want to
- BFG is encouraging of your development

Social affirmation through group performing:
- Playing for other people makes me feel happy/proud
- I like performing to an audience, playing well and getting applause.
- I enjoy playing in public
- When performing, the most important thing is communicating with the audience and showing them you are having fun.
- When performing, the most important thing is playing the right notes and enjoying yourself.

2. BELONGING (Democratic, equitable group participation, choice)

Benefits associated with group membership:
- It’s fun being a member of the BFG
- I like being a member of the BFG
- Being a member of the BFG makes me feel good
- Being a member of the BFG has helped me
- I enjoy going to BFG sessions because it is fun, you meet people and learn new tunes.
- The BFG is friendly and you feel like you belong.
- My favourite playing activity is the BFG Friday night sessions
- I enjoy having fun with my friends – not just playing music
- BFG has introduced me to a world of music

Benefits associated with group learning/playing:
- Learning with the BFG group is fun
- The best thing about being in the group is learning the fiddle.
- I get nervous when I perform by myself
- I like learning from each other/different people
- We learn quickly with BFG
- I like learning new tunes

Benefits associated with the BFG approach:
- I like playing with other people because it doesn’t matter if you do something wrong
- It doesn’t matter if I miss a session. I can learn by myself.
- There is no pressure to go to BFG sessions.
- I like being able to choose whether to go to a BFG session.
- The BFG is relaxed about technique.
- I like the BFG’s relaxed approach to technique.
- I like that the group lets you choose tunes if you want
- It is good that people can ask to learn a tune.
- I like having choice in the music and participation
3. PERSONAL DEVELOPMENT (Achievement, experience of competence)

1. Goals:
   - I want to be a musician/teacher
   - My parents wanted me to learn fiddle
   - I wanted to play a musical instrument
   - I mostly like playing the fiddle
   - I intend to keep playing the fiddle

2. Why I play
   - I play the fiddle (my instrument) because I enjoy it.
   - I keep playing the fiddle because I enjoy it.
   - I keep playing the fiddle because I like meeting people.
   - I keep playing the fiddle because I like learning new things.
   - Playing the fiddle helps me personally
   - I sometimes play my fiddle tunes just for fun

3. Why I practice:
   - Practice helps you to become a better player
   - I practice nearly every day
   - I sometimes just play for fun.
   - I want to practice.
   - I enjoy practicing
   - I don’t practice much but I like playing with the BFG group

4. THE MUSIC
   - I don’t know much about the music BFG plays.
   - I don’t think it matters that I don’t know much about the music BFG plays
   - The best thing about the music is getting to learn it.
   - I like the music.
   - Playing Scottish music gives me a sense of pride.
   - I like the fast tunes because they are fun to play
   - What makes a tune fun to play
   - It doesn’t matter where the music comes from, as long as it’s good
   - It’s good to play all sorts of music as well as Scottish
THEMES

THEME: Hearing the tune in your head
THEME: First memory of BFG
THEME: Teens as teachers
THEME: Ceilidhs
THEME: Learning by ear and future session playing
THEME: The Talent/Effort/Enjoyment/Achievement dilemma
THEME: Twinkle Twinkle
THEME: Practice
THEME: Choice and development of technique

SURVEY FINDINGS:

MOTIVATION
• Self: Self
• Self & others: Self & family/friend
• Others: Other

GOAL - Individual
• Enjoyment: Experiencing positive values associated with playing music
• Belonging: Playing with others, being part of a democratic, community of practice
• Social Affirmation: Performing for others, sharing enjoyment, contributing to community
• Personal development: Becoming a the musician you want to be, a competent musical self
• Music: Enjoyment in playing traditional music

BFG GOALS
• Enjoyment: To encourage ‘Enjoyment’ through focusing on enjoyment and fun in playing music
• Welcome: To encourage a sense of ‘Belonging’ through providing a welcoming, friendly and inclusive environment, all ages, open, choice, reduction of barriers
• Social Affirmation: To share music through playing for others
• Personal Development: Support people to become competent players
• Music: To foster the Scottish fiddle tradition

GROUP APPROACH
• Teachers: Lots of different teachers
• Performing: Ceilidhs/public performances
• Participation: Choice, self-direction, low cost etc
• Learning: Approach to learning, teaching and skills development
## The two dimensions of musical agency

<table>
<thead>
<tr>
<th>1. The Collective Dimension</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Playing with others (Social Connection)</strong></td>
</tr>
<tr>
<td>Music participation as a means to enhance everyday life through experiencing a sense of belonging and shared cultural identity.</td>
</tr>
<tr>
<td>The unconditional group welcome</td>
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<tr>
<td><em>You are just free to do everything</em></td>
</tr>
<tr>
<td><em>Everyone was friendly</em></td>
</tr>
<tr>
<td><em>I knew some of the kids from school or the neighbourhood</em></td>
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<tr>
<td><em>It was fun and we learnt a tune</em></td>
</tr>
<tr>
<td><strong>Friendship</strong></td>
</tr>
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<td><em>The group is friendly</em></td>
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<tr>
<td><em>Playing music with other people in a friendly setting</em></td>
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<td><em>Making friends</em></td>
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<tr>
<td><em>Having fun with friends</em></td>
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<tr>
<td><strong>Belonging</strong></td>
</tr>
<tr>
<td><strong>Playing for others (Social Affirmation)</strong></td>
</tr>
<tr>
<td>Music participation as an opportunity to perform with others and experience social affirmation derived from opportunities to give back to one’s community through performance and contributing as an individual to a group achievement.</td>
</tr>
<tr>
<td><em>I enjoy playing music for other people</em></td>
</tr>
<tr>
<td><em>Playing for other people makes me feel good</em></td>
</tr>
<tr>
<td><em>If you enjoy yourself, then the audience will too</em></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>2. The individual dimension</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music participation as a source of purpose, confirmation, confidence, empowerment and development of a sense of musical self, and as an opportunity to demonstrate/acquire skills and experience cognitive benefits relating to meeting new challenges and engaging in activities that required concentration and memory.</td>
</tr>
<tr>
<td><strong>Becoming a traditional musician</strong></td>
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<tr>
<td><strong>Self-regulation and ‘matters of being’</strong></td>
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<tr>
<td><strong>Shaping of self-identity</strong></td>
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<tr>
<td>Factors positively influencing the two dimensions of musical agency</td>
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<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>1. Cultural context and genre</strong></td>
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<tr>
<td>It’s good to play Scottish music</td>
</tr>
<tr>
<td>It doesn’t matter where the music comes from as long as its good</td>
</tr>
<tr>
<td>I like playing tunes from different places</td>
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<tr>
<td>It’s important to play fiddle music from everywhere</td>
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<tr>
<td>What makes a tune good</td>
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<tr>
<td><strong>2. Pedagogical approach</strong></td>
</tr>
<tr>
<td>Choice:</td>
</tr>
<tr>
<td>And if you don’t like it, then you just don’t do it</td>
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<tr>
<td>You just do it because it’s so fun you just want to</td>
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<tr>
<td>We all kind of choose what we want to learn</td>
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<td>The role of teacher</td>
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<td>It doesn’t matter who does the teaching, as long as they know the tune</td>
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<td>Relaxed approach to technique</td>
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<td>You find what’s comfortable and works for you</td>
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<td>Fiddling is different to classical violin</td>
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<td>Attitudes towards practice</td>
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<td>if you don’t practice then you won’t get any better</td>
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<td>Playing by ear</td>
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<tr>
<td>I can hear the tune in my head</td>
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<td>Practice is the same as playing</td>
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