

**EXAMINING A STUDENT EXPERIENCE IN MUSIC MAKING INSIDE
AND OUTSIDE OF SCHOOL**

by

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AND OUTSIDE OF SCHOOL**

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ABSTRACT

Many students participate in multiple music-making cultures whether it's at home or in school. To better understand the relationship between home and school music-making cultures, the purpose of this study was to explore how a student's informal music-making outside of school and nontraditional music classroom experience intersects. Ricky, a high school musician, was the participant in this study. The participant was observed in both his home and school music-making culture and was interviewed three times. Data were collected from semi-structured interviews, and observations in the respective music-making cultures. Findings included the cultural norms in the two music-making cultures such as notation, assessment/feedback, and creating, the influences that two spaces had on each other specifically how he learns lessons at school that he takes home and how he plays songs from his home culture at school, and recommendations from the participant like incorporating more genres and styles at school. Conclusions from this study provide implications for music educators who wish to better serve their students and offers suggestions for future research.

Chapter 1

INTRODUCTION

Music education researchers have long described a disconnect between school music and the ways students engaged in making music in their lives. Drawing concerns at the current state of music education, Kratus (2007) suggested school music programs must begin incorporating out of school music and reflect the musical culture of its students. Similarly, Woody (2007) said while the musical world outside of the classroom has been growing and developing, school music and curriculum has stayed stagnant throughout the years. In one way to attempt revitalizing music education, many teachers have implemented popular music making into their curriculum (e.g., Davis, 2013; Jones, 2015; West & Cremata, 2016). However, traditional large ensembles have somewhat “become synonymous with music education in schools” (Williams, 2011, p. 52), and of the 21% of American high school seniors who participated in school music, the demographic was mostly made up of suburban, White students who came from higher socioeconomic classes (Elpus & Abril, 2011). How might music teachers adapt their programs to reach new students? How might they teach content that is more meaningful and relevant?

Ideas for providing instruction more aligned with students’ home cultures has also long been discussed by educators, authors, and researchers (Gay, 2000; Lind & McKoy, 2016). In their groundbreaking work, Gay (2000) coined the term *culturally*

responsive teaching (CRT), which is “the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant and effective for them” (p. 29). CRT in praxis allows teachers the opportunity to know their students, create a classroom environment that is supportive, and make choices that are relevant to students’ home cultures. Additionally, CRT extends beyond the classroom and into the school culture and community by having the members of these spaces re-envision them to be just as responsive. These environments create beneficial relationships between students, teachers, administrators, parents, and community members.

This topic continues to be important today and has been applied to many subjects taught in schools, including music education (Lind & McKoy, 2016; Abril, 2013). Lind and McKoy (2016) discussed what CRT was, its context within the music classroom, and provided practical examples of culturally responsive teaching in the music classroom. Their opening section focused on defining culture, understanding how culture informs both the development of teachers and students, and the significance of creating spaces that support CRT. Abril (2013) discussed what culturally responsive teaching could look like in a general music classroom. Abril recommended that teachers must “see and know students” (p. 8) and have the ability to recognize their students as individuals of society. He believed that this would prepare teachers to provide stronger instruction and let students recognize themselves as valued members of a community, as each student brings a unique perspective.

Applying culturally responsive teaching practices could involve students bringing their home musical cultures into the classroom. For example, students who make music at home often learn informally. Green (2001) defined “informal music learning practices” as musicians who:

... largely teach themselves or “pick up” skills and knowledge, usually with the help or encouragement of their family and peers, by watching and imitating musicians around them and by making reference to recordings or performances and other live events involving their chosen music. (p. 5)

Folkestad (2006) distinguished formal and informal learning situations by providing criteria for each. Basically, formal learning requires an activity to be put together by a teacher who will “lead and carry out the activity” (p. 141), while informal learning is more “self-chosen and voluntary learning” (p. 141). Folkestad stated that formal and informal learning can be defined based on the following criteria: situation (where the learning takes place physically), learning style (the character, nature, and quality of the learning process), ownership (who is making the decisions), and intentionality (learning how to play or actual playing). He concluded that formal and informal should not be perceived dichotomously, but rather the two ends of a spectrum. This suggests that students who make informal music at home could also learn (and showcase) essential musical skills in their school music-making experiences.

Additionally, Georgii-Hemming & Westvall (2010) examined discussions of Swedish music education. When discussing the implementation of informal pedagogy, Georgii-Hemming & Westvall (2010, p. 5) stated “this form of education takes place through

self-directed learning, peer-directed learning and group learning, yet with a moderate involvement from the teacher.” While many teachers and researchers have examined informal music making in a classroom (Davis, 2013; Jones, 2015; West & Cremata, 2016), rarely have students’ music-making experiences in home and school been simultaneously explored and compared.

Therefore, in an effort to inform teachers who wish to strengthen their teaching practices and curricula to better serve students’ music making in their home cultures, the current study explored the lived experiences of one musician who made music informally at home and who also participated in a classroom incorporating informal music-making methods. The purpose of this study was to explore how a student’s informal music making outside of school and nontraditional music classroom experiences intersect. My research questions were as follows:

1. What were the student’s explanations and perceptions of cultural norms in both home and school music-making spaces?
2. Did the student’s home and school music-making cultures influence each other? Did they differ?
3. What recommendations for better integration between home and school music cultures can the student offer?

Definition of Terms

Throughout this study, I used several terms that are defined in this section.

Formal and informal learning

Jenkins (2011) examined the theories and practices of informal learning and how they compare to formal learning practices. They defined formal learning as ordinarily implemented according to a plan or method by a teacher who is generally associated with a socially sanctioned educational institution, by means of which the student is to achieve certain planned goals set by curricula devised by the teacher or institution overseeing the teacher's efforts. (p. 181)

Informal learning, on the other side of this spectrum, is defined as "the lifelong process by which every person acquires and accumulates knowledge, skills attitudes, and insight from daily activities and exposures to the environment" (p. 181).

Furthermore, formal learning is seen as "the teacher, with the end in mind, applies instructional strategies designed to effect a change in the learner" while informal learning "engages in some activities for the sake of that experience itself, the result of which may or may not be desired in advanced" (Jenkins, 2011, p. 184).

Nontraditional music

Brewer (2014) described nontraditional music backgrounds as "music students (teacher candidates and otherwise) whose prior musical education, instruments, or specialties do not align with common P-12 music education practices" (p. 25). An example of a nontraditional music background would be a mariachi singer or a student who makes music using a digital audio workstation (DAW).

Informal vs. nonformal learning

According to Greher & Burton (2021), informal music learning

involves music that students are familiar with and the learning that takes place alone or in groups of friends, generally without the supervision of a teacher.

Students' learning is not structured but is guided by their own design and pace.

In this type of learning, students listen, copy, compose, arrange, engineer, and perform music. (p. 11)

Nonformal is

often fanned by adults, though in some instances the goals and parameters might be co-constructed with the students. Nonetheless, there is a clear set of goals to achieve. Students determine what they will do and how, as well as the means to fulfill the overarching goals of the project. In this way, students explore on their own terms, and guidance by the teacher is offered when asked.

There is a sense of shared responsibility and goals when student agency and musical independence are taken into account. In fact, the creativity and outcomes of our students' projects have surpassed those of learners who have been taught in formal terms. (p. 11)

Chapter 2

LITERATURE REVIEW

A literature review “integrates, synthesizes, and critiques” ideas and topics relevant to the purpose and research questions of a study (Merriam, 1998, p. 55). In this literature review, I focus on the experiences of school students—specifically how students explored music inside and outside of school, described their self-efficacy within a musical setting, and perceived nontraditional coursework—and examined teachers’ perceptions on their readiness and preparation to teach informal music making.

Music Inside and Outside of School: A Contrast

In a holistic multiple case study, which investigated both the participant and the author, Kruse (2016) explored a hip-hop musician’s feelings toward formal school training and how this perspective could potentially question and examine the values of music educators. The participant, Terrance, was a twenty-three-year-old Midwesterner who dropped out of high school his junior year and went on to become a hip-hop musician. When asked to discuss his own perspective on school music, Terrance had little to no recollection of his formal school music education. He faintly remembered playing the recorder in elementary school and the violin in orchestra but was not confident in his answer. He attested his memory loss to the fact that he was highly unmotivated and said, “They wasn’t makin’ my kinda music...” (p. 244). Learning these instruments served no purpose to his musical interest, even though he was

passionate about music. His musical tastes and interests were found outside the music classroom. Terrance dropped out of high school in his junior year as formal schooling and school music were not serving his individual needs. Although the author initially perceived this ideology of school and school music not serving a student as “wrong,” the participant explained how the outcomes of a traditional education had no value to his hip-hop music making. This leaves music educators to wonder what values would be most important to musicians like Terrance. If Terrance had the opportunity to participate in music through hip hop, would the outcome be different? Kruse suggested the value of inclusion in music education must better reflect music traditions that are more meaningful and serve a stronger purpose to their students.

In a similar study, Lamont et al. (2003) explored music inside and outside of school from teachers and students at a primary- and secondary-level school. Using interviews and a questionnaire, researchers examined the teachers’ approaches to school music (N = 42), students’ level of musical engagement both inside and outside of school, their attitudes towards music in both, and their aspirations in music (N = 1,479). The authors found that teachers believed that school music was vital for interdisciplinary functions and complementing other subjects, especially math and reading. New curriculum initiatives such as world music and music technology were important to teachers, as the subjects were increasingly relevant and provided more musical accessibility to students. In addition, teachers stated that the arts had a special ability to embed an individual’s identity and experience. One of their concerns was finding educators who were able to teach the vast range of music classes. Similarly, as

technology became more relevant within schools, several teachers described feeling inadequately trained and that these new skills were beyond their expertise.

Lamont et al. (2003) found students enjoyed making music both inside and outside of the classroom. Inside of schools, students highly preferred active music making such as playing instruments, composing, and having contact with professional musicians. Outside of school, most students engaged with music through listening to popular music genres, and as students grew older the time spent listening to music increased. Interestingly, 80% of students had access to at least one type of instrument at home (e.g., piano, recorder, guitar, violin), and more than half of them played these instruments when at home. Lamont et al. found that students played their instruments less as they got older. Despite this, more students were playing their instruments informally at home rather than participating in a formal music ensemble in school. Drawing comparisons between home music and school music, is there a reason why musical engagement such as playing an instrument is higher in the student's home culture than it is in schools?

Tobias (2014) examined secondary students' (N = 11) musical engagement inside and outside of school music through a songwriting and technology class. The class was created to prepare students with a foundation for songwriting. As part of their final project, students were tasked with creating and producing their own original music. Tobias found that secondary students were able to create connections between their home music and school music making. For example, participants mentioned how their musical knowledge from school helped inform their songwriting. The students

mentioned that this project had impacted the way that they were listening to music outside of school, and several participants claimed that formal music classes such as large ensembles played little to no role in their final project. Some participants believed the songwriting and technology class served as something relevant to their lives because of the skills they acquired.

Jaffurs (2004) studied how her students made music outside of the classroom in a garage band. In this study, Jaffurs found that participants wrote and played their own songs and taught these songs to other garage band members through verbal and nonverbal communication. Collectively, members of the band composed, chose when to rehearse, the length of rehearsals, what instruments they would play, and in what style they would perform in. By watching the participants construct their own methods of learning music informally, Jaffurs suggested that educators might want to explore how to incorporate this type of method into their curriculum. Surprisingly, Jaffurs originally stumbled across her students playing in a garage band by accident and found none of the other members shared participating in this group with their teachers. Perhaps outside of school, students are participating in music making that is more relevant to them.

Self-efficacy

Randles (2011) investigated fourth through twelfth grade students' (N = 1,219) perceptions on what it means to be a "good musician." Participants defined a "good musician" as someone who performs and practices an instrument, with personal effort

and persistence ranking just as high. Randles also found that 56% of participants were not currently enrolled in music classes at school. Additionally, as students got older and progressed through the grades their self-perceptions of being a “good musician” decreased.

Shouldice (2014) also investigated the self-perceptions of music students and asked similar questions as Randles (2011), however participants were 347 elementary school students ranging from first to fourth grade. Shouldice found that most students believed a “good musician” to be one who played an instrument, practiced, and sang. On average, most students deemed themselves as average or “pretty good” musicians, yet as they increased in age, student’s self-perceptions decreased. Students often defined their musicianship by comparing themselves to their peers and what they saw in schools. For example, one participant expressed lower self-efficacy as a musician, as he rapped and beat-boxed but did not sing. Responses such as these are quite concerning, especially should students perceive their home cultures to be lower in quality when compared to Western classical music found in school.

Martin (2012) investigated the common self-efficacy beliefs—the most common attributes for success and/or failure, among 45 middle school band students, possible relationships between students’ self-efficacy and attributions for success and failure, and specific sources that influence the self-efficacy of students. Participants described having relatively high feelings of musical self-efficacy when considering their general capabilities in traditional large ensembles and when considering skills needed for a successful performance. Participants rated musical ability and effort as

the highest attributions for success and failure. Interestingly, their background was rated lowest, which consisted of factors such as practicing and family influence. Students with higher self-efficacy discussed performance successes while students with lower self-efficacy discussed failure experiences. Additionally, social persuasion from friends, family, and teachers played a significant role in participants' overall self-efficacy. Furthermore, students who demonstrated lower self-efficacy mentioned how discouragement from both parents and teachers affected their self-efficacy, while students who had support and encouragement from parents and teachers would show higher levels of self-efficacy.

Zelenak (2019) investigated the relationships between four sources of self-efficacy and achievement of secondary music students. Participants (N=73) were sampled from students who were auditioning for all-county ensembles in a large school district. The four sources of self-efficacy were: (a) enactive mastery experience, (b) vicarious experience, (c) verbal/social persuasion, and (d) physiological and affective states. Zelenak examined to what extent does each source of self-efficacy predict achievement in music performance, the relationship between self-efficacy and achievement in music performance different between groups such as band and orchestra, middle and high school, male and female, and the relationship between self-efficacy and year of secondary ensembles. Zelenak found that verbal/social persuasion was the strongest predictor of achievement, which was then followed by enactive master experience. However, the other two sources of self-efficacy were shown to have negative influences on achievement. The relationship

between self-efficacy and achievement showed no difference between groups such as band and orchestra, middle and high school students, male and female. In addition, the years spent in an ensemble had no correlation to the relationship between self-efficacy and achievement ($r = .06, p = .69$).

Informal Learning

Researchers have examined a variety of ways people engage with music making informally. In this section, I described informal music making and how music educators have attempted to add this to their curricula.

Definition of Informal Music Learning

Green (2008) defined *informal music learning* as the ability to self-teach or gain skills and knowledge involving music that is chosen by the learner. Folkestad (2006) stated that informal learning happens when the learner is intrinsically motivated and chooses to learn themselves. Additionally, the European Centre for the Development of Vocational Training, CEDEFOP (Informal learning, n.d.), defined informal learning as:

... learning resulting from daily activities related to work, family or leisure. It is not organised or structured in terms of objectives, time or learning support. Informal learning is in most cases unintentional from the learner's perspective.
(p. 48)

Green (2001) interviewed 14 popular musicians in London, ranging from 15 to 50 years old, on their approaches to learning music informally. Green found that popular musicians learned through the listening-copying process, the activities of individual practices, and informal group learning with peers. Participants identified this type of learning process as fun, exciting, and voluntary. Overall, Green showed the possible values of informal music learning practices as something that can be useful to music educators.

Informal Learning in School

As researchers focused more on informal music making, many researchers and educators have implemented these music-making methods in their classrooms. West and Cremata (2016) examined participants' experiences in a blended formal/informal college music ensemble by asking questions such as why participants joined the group, how different or similar their experience was to high school ensembles, how did participating in the group impact their musical confidence, and did they identify as better musicians after participating. The participants, ranged from novices to experienced players, came from mixed backgrounds of formal/informal learning and anyone was invited to join and participate in these ensembles. Among the emergent themes was strong senses of autonomy, which deviated from a more autocratic nature of traditional large ensembles. In this blended informal/formal ensemble, participants felt they had an equal voice when it came to making decisions regarding the ensemble (including music selection), and members were able to hold each other accountable.

Additionally, participants felt affirmed and that they could express themselves and become their own voice, while in a formal ensemble multiple voices come together in one uniformed sound. Being an individual in this ensemble allowed participants to feel more appreciated as an individual. The inclusive environment of the blended formal/informal learning allowed participants to feel autonomous with their musical decisions and individuality. The valuable skills learned through informal learning processes could prove beneficial for school music curricula. If students who learned informally at home were able to apply those skills in school, would teachers see an increase in the students' participation and overall interest in their classes?

Jones (2015) explored eight high-school band students' experiences with informal learning to find out if the settings changed students' learning strategies or impacted the way students thought about music in settings outside of school. Jones visited the participants after school in the band room twice a week for one hour. The study was broken into two phases. The first phase was an introduction to informal learning, allowing students to explore this new learning strategy while playing together in one ensemble. Students then moved on to the second phase in which students split into two smaller ensembles, played different songs, and were able to better navigate music making with their new informal skills. The participants, initially unfamiliar and unsure with how to proceed in an informal learning setting, gained informal learning skills and became active in their music learning. The students also were made aware of the connections between formal and informal learning, as they felt a positive difference in their musical skills of listening, overall technique, theory,

notation, and literacy. However, the participants did not mention how their formal training helped during this learning experience—which is explored in this current study.

With a purpose of bettering how music teachers support students' informal music learning, Davis (2013) examined 24 elementary school children learning popular music in the classroom. Being an action research study, Davis taught the lessons herself, where participants learned how to play a song using several informal strategies such as listening, peer-directed learning, multiple participatory access points, sociocultural context, and providing other supportive pedagogical approaches. Davis found that the students enjoyed working with peers on a song that they were able to choose, and they taught each other using aural modeling to guide their peers. Because students learned at various levels, some struggled but were able to play small pieces they knew, which provided various levels of entry points for students to engage with. Informal learning skills help students develop autonomy, allow students to have an equal voice when making choices, and become more active in their musical development—all skills which could be valuable in a formal classroom environment as well as in students' home cultures.

Teacher Preparation to Teach Informal Musics

Researchers have also examined how well teachers are equipped to teach informally in their music classroom. Springer & Gooding (2013) surveyed 82 preservice teachers' attitudes towards popular music in the classroom. The participants

(freshman through graduate students at a Southern university) were asked about their perceived effectiveness, appropriateness, attitudes, and preparation for teaching pop music in the classroom. While some participants were in support of popular music in the classroom because of its relevance and familiarity to students. On the other hand, participants opposed popular music because of its inappropriate language, lack of depth, and possibly offending others. Participants believed teaching popular music was an effective tool in addressing the national standards. Yet, an overwhelming majority of participants felt little to no preparedness for teaching popular music, as they only had one class that developed skills for making popular music.

Isbell (2016) examined music education majors' experiences with vernacular musicianship. Participants (N= 64) enrolled in two courses that specifically dealt with understanding informal music making, developing vernacular musicianship, and finding ways to reach beyond formal curriculum in public schools. When looking at the beginning of the course, Isbell found that an overwhelming majority of participants (86%) stated that they lacked experience in making music outside of school, where few had spent time informally making music. Participants were concerned about not using formal notation in the informal setting, largely due to their reliance on notation from their formal music education background. As the class progressed, small groups developed, and all members described feeling active within the group and believed they had a voice when making group decisions. Toward the end of the class, nearly every participant (96%) reported having a positive experience from informal learning and developed their musicianship. Learning a new instrument, improvisation, listening

was often discussed by participants as the skills that they gained throughout the course. However, a few participants still felt the need for a teacher to be present in the classroom to guide their learning and give constant direction. Though participants mentioned that this course developed their growth as musicians, this study suggests that preservice teachers might be apprehensive to teach informal learning largely due to their overall lack of knowledge in this craft. This might also suggest a teacher of informal musics may need richer and more lengthy experiences to fully understand cultural norms and values of musics found outside the Western classical tradition. In addition, evaluating students' perceptions and their musical self-efficacy is important to teacher preparation.

Student Perceptions on Nontraditional Coursework

Kelly & Veronee (2019) examined high school students' perceptions of nontraditional music classes. In this research study, high school choral, band, and orchestral students (N= 344) were surveyed on nontraditional courses offered at their schools, the value of nontraditional music courses, and if they would enroll in them. For the purposes of this study, "nontraditional music classes" were defined as those not directly related to traditional large ensembles such as choir, band, and orchestra. Because of the unequal number of choral, band, and orchestral participants, the researchers randomly selected 86 participants from each group at random. The authors found that several nontraditional music classes were not offered at participants' schools. Among those schools where nontraditional courses were offered, advanced

placement music theory, musical theater, and piano/keyboard were among the most offered, and the least offered were gamelan ensemble, old time ensemble (focusing on traditional music of North America), and salsa ensemble. When asked to rank the value of nontraditional music courses to their own wants and needs, participants highly valued music theory, advanced music theory, and composition/arranging. Conversely, participants described ensembles such as handbell choir, gamelan ensemble, and recorder ensemble as serving little to no value to them. This possibly could be attributed to their unfamiliarity with certain nontraditional music classes, as they would rank courses relevant and known courses higher.

Pendergast & Robinson (2020) explored secondary students' preferences for various learning conditions and music courses. In this study, data was collected from students (N = 827) who participated in music both inside and outside of school or did not participate at all. The authors found that 43.5% of participants preferred an instructional method where teachers sometimes lead instruction, 33.5% of participants preferred learning independently with minimal teacher intervention, and 23% of participants preferred only teacher-led instruction. More than half of the participants preferred a mixture of both larger and small group sizes. A majority of participants (61.8%) preferred their input or suggestions to be included when teachers made music selections while only 9.6% preferred for their teachers to handle the selections, and 28.7% of students preferred a system where they made all the creative decisions. When asked about their interest in music course options, the piano/guitar class and music composition with technology class were the highest ranked courses. Music

history/theory and world music were students' least favorite course options. When asked why they chose not to enroll in music courses, many participants (80.1%) said they had no interest, while only 19.6% indicated that they did not have time to take a music class and 5% stated they were not able to purchase an instrument. The most common contexts for out-of-school music making were playing or singing for themselves, taking music lessons, playing or singing with friends, and writing their own music—all options that are directly applicable to their individual needs.

Summary

According to researchers, there is a contrast between music making inside and outside of school. Some students have found that school music does not serve them because of its lack of relevance (Kruse, 2016), and more students play instruments at home rather than in school (Lamont et al., 2003). Researchers found that students were engaging in music outside of the classroom that was relevant and served purpose to their overall musicianship (Tobias, 2014; Jaffurs, 2004), especially through informal music learning which was described as a positive influence for musicians (West and Cremata, 2016; Jones, 2015; Davis, 2013). Although musicians felt more involved in their music learning process when using informal methods, pre-service teachers feel inadequately prepared to incorporate informal music learning practices in their classrooms (Springer and Gooding, 2013; Isbell, 2016). Additionally, students' perceptions on what nontraditional coursework they would enroll in could be directly linked to relevancy and individual needs (Pendergast & Robinson, 2020; Kelly &

Veronee, 2019). Also, students believe practicing and performing on an instrument are what contribute most toward good musicianship and their own self-efficacy as being a “good musician.” However, their self-efficacy decreases as they progress through school (Randles, 2011; Shouldice, 2014). Attributes such as musical ability and social persuasion can influence students’ self-efficacy overall (Martin, 2012; Zelenak, 2019).

Chapter 3

METHODOLOGY

The purpose of this study was to explore how a student's informal music making outside of school and nontraditional music classroom experiences intersect.

My research questions were as follows:

1. What were the student's explanations and perceptions of cultural norms in both home and school music-making spaces?
2. Did the student's home and school music-making cultures influence each other? Did they differ?
3. What recommendations for better integration between home and school musical cultures can the student offer?

Participant Selection

For this study I employed purposive sampling, in which I searched for a participant with specific characteristics that would best inform the study (Merriam, 1998; Stake, 1995). To best accomplish this, I emailed local area high school music teachers in the Northeastern United States who teach nontraditional music classes in their schools. I briefly described the purpose of my study, asked if they have a student who might be interested in participating, and attached a participant flyer. The student must (a) be enrolled in their nontraditional music class, and (b) must participate in music outside of school. If the teachers knew students who met these criteria and

emailed me that they have a student(s) in mind, I would send a second email to the possible participant.

The participant flyer contained information about the study, what would be expected of the student should they choose to participate, and a link to a brief online survey. I asked the teacher to give their student(s) the flyer and, should they be under the age of 18, discuss participating with their legal guardian. Any student interested filled out the online survey, which included basic demographic info relevant to this study (e.g., year in school, type of music they make at home, instruments they play, email address). I examined all returned surveys to determine which student would best inform the study, contacted them to ask for their participation, and had them complete an assent or consent form, approved by the University of Delaware's IRB.

Participant Information

The participant for this study was a student named Ricky, a 16-year-old White male junior at Oakwood High School (OHS). Throughout his life he has been involved in music whether it was at home or in school. His primary instrument was the guitar, which he played in both music-making spaces. At school Ricky was enrolled in a nontraditional music class titled Guitar II. Students received a survey from their guidance department asking which classes they would be interested in enrolling. As a sophomore Ricky found an elective course named Guitar I, an introductory course. After finding much enjoyment in this class, he decided to continue his studies and enrolled in Guitar II for his junior year.

Researcher's Bias

I am a graduate student who teaches using both informal music learning and traditional pedagogy. Throughout my years of schooling, my education was predominantly rooted in Western classical traditions. My musical learning was almost exclusively formal. However, I am a graduate student instructor for a course called Introduction to Creative Sound Design at the University of Delaware, which is designed to engage students in creating musical projects through the use of digital media and sound technology. As a teacher who uses informal music learning in the classroom, I made sure to keep my own biases in check on how similar courses could be taught. Additionally, I create music in informal ways outside of the classroom. As a creator of my own music, I may have opinions towards certain methods other musicians use when creating their musics—which, as above, I continuously kept in check throughout data collection and analysis.

Conceptual Framework

This study employed Geneva Gay's work on CRT as a conceptual framework. According to Gay (2018):

Culturally responsive teaching can be defined as using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant and effective for them (p. 36).

More specifically, Gay discussed existing relationships between culture and communication regarding culturally responsive teaching. This connection has suggested that many teachers tend to believe there is only one appropriate way of communicating across the board. When understanding that students come from various cultures, the assumption of one type of communication could possibly create obstacles and barriers for their successes in school. Language and communication play a significant role in the music classroom. If students in the classroom do not communicate in the normative traditions of the classroom, there is a possibility that they will have difficulty achieving their goals, later leading to problems with assessments and/or performances. Meaning, if a student is not properly equipped with the tools to be successful, their assessments and performances will be incorrectly evaluated, which could lead them to be deemed as “unsuccessful.”

Gay also described educators’ concern over using Standard Academic English (SAE), which is a version of the English language considered to be more formal and “appropriate,” and is commonly used in schools today. This compares with any other form of language and/or dialect (e.g., AAVE, Spanglish, etc.) which some consider “unsuitable.” Smitherman (2000) stated, “there is not simply one form of standard English, but varieties of standard English—formal, informal, and colloquial” (p. 145). If a student is not able to communicate in SAE, would they have to abandon cultural practices that they learned outside of school, or is it the school’s responsibility to find ways to modify and accommodate? Gay (2018) believed that the relationship between culture and communication is too complex to encompass only SAE, as this goes

against culturally responsive teaching. Instead, Gay suggested teachers should find ways to integrate a student's primary language/dialect that they grew up using and, through this process, the teacher better meets the students where they are and will be able to guide a student's development toward using the required SAE.

In music education, one could find similarities in the relationship between in-school music and out-of-school music. Given the disconnect between music inside and outside of school (Kruse, 2016; Lamont et al., 2003; Tobias, 2014; Jaffurs, 2004), in a disconnected classroom students would leave their home musical cultures outside the classroom since they do not align with in-school music experiences. As a result, these music students might feel that their home musical cultures do not have a place within their school musical culture, which might be avoided should teachers use CRT.

Gay (2018) believed that CRT is validating and affirming for students because:

- It acknowledges the legitimacy of cultural heritages of different ethnic groups, both as legacies that affect students' dispositions, attitudes, and approaches to learning and as worthy content to be taught in the formal curriculum.
- It builds bridges of meaningfulness between home and school experiences as well as between academic abstractions and lived sociocultural realities.
- It uses a wide variety of instructional strategies that are connected to different learning styles.

- It teaches students to know and praise their own and one another's cultural heritages.
- It incorporates multicultural information, resources, and materials in all the subjects and skills routinely taught in schools. (p. 37)

Through the lens of CRT, this study examined if the participant was truly experiencing culturally responsive teaching in their nontraditional music classroom. Are the skills developed through their informal music learning at home seeing a way for it to be implemented in the classroom? Is there a connection between these two different musical cultures or are we really at a disconnect?

This study examined a student making music in both their home culture and school culture, with an aim to better understand how the participant viewed these two different musical environments and whether there was a relationship and connection present. Students making music at home are actively participating in informal music learning. As stated by Green (2001), informal music learning refers to “a variety of approaches to acquiring musical skills and knowledge outside formal educational settings” (p. 16). Additionally, formal music learning derives “from the conventions of Western classical music pedagogy” (Green, 2001, p. 4). Students who participate in school music in the United States learn mostly through Western classical traditions (Lind and McKoy, 2016). Though this study is examining a participant's school music experience, the current study's participant was involved in a nontraditional music classroom, which sits outside of Western classical pedagogy and can be more aligned with informal learning. Given that CRT can create bridges between the home and

school (Gay, 2018), I observed the participant in both home and school learning settings.

Data Collection

This was an instrumental case study. Stake (1995) described an instrumental case study as one that seeks to gain an understanding of something. Specifically, an instrumental case study aims to gain a general understanding by studying an individual, particular case. To best represent the lens of my participant, qualitative data were gathered through semi-structured interviews and observations.

Semi-structured Interviews

My primary data source was through semi-structured interviews. Interviews are a useful tool to help better understand a participant's culture, point of view, and experiences (Creswell, 2007). Researchers must guide their participants beyond simple "yes" or "no" answers, and instead receive descriptive responses that will better inform the data to be collected (Stake, 1995). Semi-structured interviews are designed to have a predetermined set of open-ended questions prepared for the interviewee to answer and allow them to answer in their own unique way (Merriam, 1998). For this study, the researcher designed initial questions and determined the order in which the questions were asked, then were expanded upon based on what the interviewee said through follow-up questions. The interviews took place in a one-on-one setting, and I interviewed the participant at least three times, each for approximately 30 minutes.

The interviews were audio recorded and were then transcribed in a smooth verbatim format.

Observations

My other source of data was rich, descriptive field notes taken while observing the participant making music both at home and in their school settings. Stake (1995) stated that observations “keep a good record of events to provide a relatively incontestable description for further analysis and ultimate reporting” (p. 62). These observations allowed me to view the participant’s experiences first-hand, and during these observations I initially wrote jottings which were later translated into descriptive field notes (Emmerson et al., 2011). For the purposes of this study, I conducted nonparticipant observations, which allowed me to watch solely as an outsider (Patton, 2012).

Data Analysis

Interviews were transcribed and analyzed using open coding (Creswell, 2007). I read through the interview transcriptions multiple times to create both descriptive and in vivo codes (Saldaña, 2013). I used descriptive coding to summarize data into a simple word or phrase and in vivo coding to summarize data into words used by the participant. After initial coding was completed, I grouped and organized these codes into major themes (Creswell, 2007).

Trustworthiness

Researchers have an obligation to ensure that their data and findings are accurate and representative of their participants (Stake, 1995). I built trustworthiness through the use of triangulation, which validated findings by collecting multiple sources of data, member checks, and implementing peer reviews (Stake, 1995). Once the data was collected and analyzed, the participant had an opportunity to review the transcripts to ensure accuracy. The participant ensured that the data collected was not only accurate but aligned with their original intent and purpose. I also established trustworthiness through peer review, where an outside member with experience in similar topics as this research examined my findings through the codes and themes identified.

Limitations

The global pandemic of COVID-19 created various obstacles for researchers to navigate through. Due to health and safety restrictions, the school observations I planned took time to be approved. Luckily, I was able to observe my participant's school music-making culture in person, because their school had adopted a hybrid model of school where they would meet both virtually and in person. My participant did have access to both his music classroom and an instrument. He was the only student attending in person that day, while the rest of the class was online. The daily coursework done in class was modified to fit a hybrid model of teaching. The experiences of the participant in this study provided insight for music educators who

look to improve their instruction and provide musical opportunities more aligned with their students' home cultures.

Chapter 4

DATA AND RESULTS

The purpose of this study was to examine a student's experiences in music making inside and outside of the classroom. Data were collected through observations of both the participant's home and school music culture, and interviews that were audio recorded. The participant provided me with information on the cultural norms of both music making spaces, ways that they influenced each other, and suggestions for integration between the two.

Home Music-Making

Ricky was a 16-year-old White male high school musician who played guitar both at home and in school. Guitar played an important role in Ricky's life ever since his childhood. Home was where his family members first introduced him to the instrument. Ricky inherited a guitar from his great grandfather when he was very young, but he didn't show any interest at the time. However, when he heard the guitar being played by a family member he decided to try it out for himself. Additionally, Ricky's family were avid rock fans and exposed him to the genre, which would later play an influential role in his own musical taste and likes. I had the opportunity to learn about Ricky's home music-making culture when I interviewed and observed him.

I waited for a few seconds, and I saw Ricky's name pop up on my Zoom. He greeted me with a smile, and we began to chat about his day. As he talked, I

was able to see what his home music-making space looked like. He sat at a desk in the corner of his living room next to a big window. He was in the room all by himself with his guitar. (Piñeyro, field notes)

He described his day-to-day life in this space and how he became involved in playing the guitar. Ricky shared how he always had an interest for the instrument:

I mean I've always liked playing guitar. Well, I've always wanted to learn how to play guitar. When I found out that guitar class was available at Oakwood, I was like, "Oh, that's great!" I just signed up for it, got accepted into it. I chose to do it because I always wanted to play guitar and I thought it was like a really cool instrument to play so I just wanted to learn it. (Ricky, interview transcript)

Having an elective such as guitar class allowed him to explore an interest that he always wanted to pursue. But after further discussion he shared with me that his guitar interest initially began at home. While growing up, Ricky heard his uncle play guitar and found that he also shared this common interest with his grandfather. Both relationships inspired him to try playing the guitar himself:

My uncle plays a lot. He taught himself. He never really got into lessons being taught from other people. But it just inspired me. I thought he was really good, so I just wanted to pick it up too. I live with my grandparents and me and my grandfather have a bond between rock songs. That's one of the genres he really loves—like classic rock, heavy metal, metal. He'll say, "You should learn that song" and I'm like, "I'll try" and I try, and it ends up coming out good, so I learn it. (Ricky, interview transcript)

Ricky discussed what his home music making culture entailed and what happened on a day-to-day basis. I observed how he began his day:

Ricky put on his over-ear headphones and began to strum his guitar. He played a couple of chords until a familiar chord progression emerged. His strums slowly switched to an arpeggiation of the chords ... After playing and improvising for about a minute, he paused and then completely stopped.

(Piñeyro, field notes)

Ricky said he plays guitar almost every day. During his practice time at home, he will play whatever comes to mind, usually focusing on classical rock more than other genres. He mentioned that this was a genre that he shared interest with his grandfather and found that it came naturally to him:

When I'm not at school or not during school I usually play a lot of I would say more classical rock than anything. It's more—how would I say this? A slick, more of an easier style of music for me. But I also do a little bit of like other genres of music to play on guitar too. It usually starts out as getting warmed up. I'll play a couple songs I know and then I will play some songs with a capo on the third fret that I know. Some on the second fret, some on the first fret.

And then I'll just goof around and play whatever. (Ricky, interview transcript)

While some of the songs he played using tabs, others he knew by memory. I watched how he spent time in front of his computer figuring out the tabs to the song he wanted to play. Some songs would take more time than others, as he looked at his computer screen and then at his fingers, self-assessing his performance and correcting mistakes:

His concentration was abruptly interrupted the moment he played a wrong note. He immediately went back and replayed the melody to fix the note that left him discontent. He reached the end of the melody, and I could see the satisfaction on his face as he stopped playing. (Piñeyro, field notes)

If Ricky missed a chord or note, he would always take the time to correct his mistake before moving on.

When playing from memory, there seemed to be no selection process of what songs Ricky would play. Similarly to when he was warming up and noodling on his guitar, he would play the song that was currently on his mind. There was a moment where Ricky began playing the song “Stairway to Heaven” by Led Zeppelin when his demeanor changed:

Everything was quiet except the guitar. There was something so haunting yet peaceful by the way Ricky plays this opening solo. He was breathing with the music and played delicately, and I could tell that he really knew this song as he played with so much passion and emotion. There was not a single missed note. (Piñeyro, field notes)

After my observation, I was interested in asking Ricky about his music selection process. I originally thought he might play songs at random, but Ricky informed me that his song selections were based on likeability and difficulty:

I always pick songs that I have always liked, guitar-wise. Some songs have guitar in it, but it's not something I would want to learn because it's either it's too hard, and I'm like, “I'm gonna have to wait a little bit to actually learn

that.” Or if it takes a certain thing—like before I never had a capo—I would put some songs off because it used a capo. And then when I finally got a capo I would play and try to learn that song. (Ricky, interview transcript)

While Ricky chose songs that he personally enjoyed, other factors such as his current skill level and equipment were challenges he needed to overcome to play.

Ricky also discussed the use of notation in his home music-making culture. Ricky read tabs instead of staff notation—a choice he made, even though he could read both forms of notation:

In middle school, I did chorus, so I learned how to read music through chorus. That was always an easy thing. Reading it and playing guitar is a little bit harder, but I'm able to get it within a few tries. But tablature is the easiest way for me to learn it because it tells me exactly what fret and what string. I like to use tablature the most because it's an easier way for me to tell what I'm doing other than the ledger's and everything. (Ricky, interview transcript)

The ease of tabs versus standard notation also was felt when learning with others:

If I see somebody playing and they're telling me what to do, [tabs are] also helpful for me. I like [when tabs and staff notation are side-by-side] because if I can't understand what the staff is, I can just look down at the tab and see how it's supposed to be played. (Ricky, interview transcript)

Summary

Ricky long had an interest in guitar and started to learn how to play guitar recently. This interest first began at home as he was influenced by both his uncle and grandfather, who had an appreciation for the instrument when played in rock music. When he had spare time, Ricky took the time to play guitar and work on playing songs that he likes. As he continues to practice and play guitar, he gains technical skills that help expand his repertoire and finds new music to play once he is at his desired level of skill.

School Music-Making

I also observed Ricky in his school music-making culture—specifically his guitar class. Ricky attended Oakwood High School (OHS); a school located in the Northeast United States with an enrollment of over 1000 students. Demographically, race/ethnicity of students was as follows: Black (46%), White (40%), Hispanic (7%), Asian (5%), Multiracial (1%), American Indian/Alaska Native (0.3%), Native American/Pacific Islander (0.3%). About 25% of the students were from low-income homes. Ricky's teacher, Mr. Fisher, has been the band director at OHS for more than twenty years. During his time, he has taught a wide range of classes including Guitar I and II, symphonic band, concert band, steel pan ensemble, and recorder ensemble. Luckily, I was able to observe Ricky's school music-making culture in person.

Guitar class took place in the band room, a 3 tiered-floor room. When I walked in, I noticed how the room was decorated with musical posters and the paint

matched the school colors. The side walls were covered with instrument lockers and the back of the room had all the percussion equipment. Due to COVID protocol, the chairs and stands in the room were spread six feet apart each with a name assigned index card.

When asked how he would describe as his musical experiences in school, Ricky stated how he was involved in various ensembles through his time in school. For different reasons he did not continue with these instruments, but later found his way back into the music classroom with guitar:

I've done fourth grade band. I played the bass clarinet. And I went to a different school district at that time because I moved here. And then when I moved to the Woodcreek School District in fifth grade, I started to do some viola. So, in the orchestra I did just a little bit, and then I stopped because I started playing basketball. I was in a play, so I guess that counts as musical, so I'm singing. And then all throughout middle school I did chorus like choir. And then ninth grade I didn't do anything. And then last year and this year I did guitar. (Ricky, interview transcript)

Ricky described his guitar class at Oakwood High School, an advanced guitar class simply named "Guitar II," which was a continuation of the introductory course:

There are two different guitar classes and last year we did the basic chords that are just basic to everyone to learn. And this year it's more like learning accompaniments and stuff like that—finger picking, more classical style work. (Ricky, interview transcript)

Ricky also described the day-to-day instruction in Guitar II:

I mean we do a lot of things like in a book. It's by Jerry Snyder, it's a guitar book. We mainly go through that ... We go over the 'Song of the Day' and after the song we talk about the different things that happened in the song. And then we go through the book and learn different things that we can learn.

(Ricky, interview transcript)

I observed this "Song of the Day," a nonformal music learning activity where students applied their analytical listening skills, which were heavily guided by the teacher, Mr. Fisher:

Mr. Fisher began with his introductions and started off with the "song of the day." Today's selection is 'You Really Got Me' by the Kinks, and students were asked to make observations about what they were hearing. While they listened, Mr. Fisher talked about what they're hearing in the recording—including the fuzz, gain, and distortion. He goes on to provide students the background story on how the Kinks discovered fuzz. (Piñeyro, field notes)

Mr. Fisher presented a song that was both popular and relevant to the students in the classroom. Due to the COVID-19 pandemic, Ricky was the only student learning in-person that day, but that did not stop him from enjoying the song choice:

Out of the corner of my eye, I see Ricky to my left nodding his head. He is really enjoying the song and is moving with the beat. From the head nod to his right foot tapping to the beat, I can tell that he knows this song and that he is enjoying it. (Piñeyro, field notes)

Ricky explained that students enrolled in Guitar II were allowed to play popular songs, like the one heard during their listening activity, and everyone was involved in the process of selecting a song:

[Mr. Fisher] has a list of songs, and if it's something that Guitar II has already learned, then we'll pick something else. But if it's something that we haven't learned then we'll learn whatever we have and what he hasn't taught yet.

(Ricky, interview transcript)

This nonformal music learning activity allowed leadership sharing, which was clearly highly valued by the students.

Ricky also described assessments found in Guitar II, which included one-one-one playing exams serving as a formal assessment:

When we're doing the playing test, me and Fisher will be out in the hallway and it's a one on one. We have our book. He'll play the accomplishment and I'll play the melody or vice versa. And he looks at how we play, the posture, pitch, correct pitch, and stuff like that. (Ricky, interview transcript)

However, it was the discussion of informal assessments in Guitar II that Ricky greatly appreciated—especially the great feedback from his teacher. Ricky found this extremely beneficial to his progress on guitar:

I don't know how other teachers do it, but Fisher gives really good feedback. If he sees we're doing something wrong he'll flat out tell us, “this is what you need to work on” or “this is what you've improved on.” And then he'll say,

“keep working at it.” And I guess it's just more encouragement than anything else. (Ricky, interview transcript)

Ricky also mentioned how Fisher's feedback was more than just verbal. He incorporated modeling to demonstrate what he is looking for:

There are moments in class when we're playing along all together. He'll go up to a student and help them, and the rest of us will keep practicing while he's helping a student. And a good example is like today where he was showing me how I was messing up with finger picking. I wasn't pulling my finger towards my palm. I was plucking and pulling forward in a way that was not pulling it towards my palm. He was showing me what I was doing wrong so I could work on that. (Ricky, interview transcript)

Ricky mentioned that he not only received great feedback from Mr. Fisher, but from his peers as well. He described receiving comments and suggestions from his friends which made learning guitar easier and smoother, and stated that there was a specific moment where a peer informally assessed his strumming pattern and suggested a way that would make it easier for him:

There was one time me and a classmate were talking about it, and I was having some trouble with the strumming pattern. And he was trying to teach me the strumming pattern and the way that he thought was easy. And I tried and it seemed a lot better. But it's mainly like that where we're always just bouncing off ideas to each other. I find [playing in front of each other] mostly useful because people can give me ideas. And they can tell me what I could work on

or how I'm doing, if I'm doing good or if I need to work on something they will point it out to me. (Ricky, interview transcript)

Ricky also found that, due to the rapport built with peers, their comments influenced ideas that would later be quite useful.

In terms of creating his own music, Ricky said he had written his own melody, but had not yet tried working on a full-length project:

We made our own melody last year. We haven't done it this year. But last year, it was—I wouldn't say hard, but it wasn't easy. It was about—like in a video game, it would be normal difficulty. It was just there, and I was able to do it within a couple of minutes or throughout the whole class and I would play to myself and see what sounds right. Or, if it sounds bad I would fine tune some of the stuff. I thought about making my own, and then I just think maybe if I get a little bit more practice. I feel like I'm not up in skill too much yet. (Ricky, interview transcript)

When asked if Ricky if would go back and try to compose once he felt that he acquired composition skills, he enthusiastically answered, “oh, definitely,” with no hesitation.

Relationship Between Home and School Music-Making Cultures

It is also imperative to explore how Ricky perceived the relationship between his home and school music making cultures. Ricky described how school was able to provide him a pedagogical lens that he would incorporate into his playing at home:

Making music in school when it comes to guitar it's—I have more of a teaching kind of thing. Uh, this is really hard to say. I have a person that's teaching me how to play, and then at home, I'm more learning songs and different ways of playing. That's mainly the difference in school and home playing. (Ricky, interview transcript)

Expanding on this relationship and how they intertwine within his everyday experience, he explained that he felt a positive connection between the two:

I feel like they meet each other pretty well. I mean everything that I learned in class I bring home. And then whatever I learned at home I bring to class. It's just a back-and-forth kind of thing. It's a good connection 'cause in class we learn songs too—like we'll learn some songs here and there. And learning the different chords helps me understand the different songs that I'm playing.

(Ricky, interview transcript)

Ricky believed learning different skills in school would help him in his playing at home, especially since what he was learning in school would expand his chordal reading and playing skills. Additionally, Ricky found that the feedback that he receives from both his teacher and his peers is beneficial to his guitar playing.

Ricky pointed out how there are times where he felt slightly different in the two settings. Specifically, he mentioned how he does not have to worry about performing for other people when he plays at home:

I guess home music I would be more, how would I say this—less stage frightened? Because there's nobody around me and I'm just playing by myself.

I'm usually in my room when I'm playing. And I'll just do whatever and if I mess up a note it's just me, myself, and I. I'm like, "oh, I need to work on that." While in class, in a non-COVID setting, it's more than like five people in a classroom. So, if you're playing in front of others and it's just you playing, it's that frightening. Like if you mess up, they're going to laugh at you, but I'm not saying that they are. But it's just that thought that goes through some people's head where it's just, "oh they're gonna laugh at me if I mess up, so I need to try my best." (Ricky, interview transcript)

When he plays at school, Ricky felt a sense of stage fright because he was performing in front of his peers and teacher, and although he described the environment as a positive one, the thought that his peers might judge him has crossed his mind. This added feelings of pressure while playing.

When describing how both music making cultures influence each other, Ricky found that what he learned in school was certainly applicable outside of the classroom:

Yeah, the things that we learned in class—like the chords and the chord shapes or where to put our fingers. It's a lot, [but] it's a good way for me to be able to learn how to do that in school. And then when I'm figuring out how to play a song, [the chart] says G note, a G chord, and I'm like, "Oh, I can do that," and I'm able to go from quarter to quarter, without hesitation. (Ricky, interview transcript)

Ricky also referenced that there were certain songs he would avoid since he did not yet have the skills, but because he learned a technique in school, he felt he had an

ability to expand his repertoire. “We learned the finger [picking] style. I'm able to apply that to some songs because some songs incorporate finger picking instead of an actual pick” (Ricky, interview transcript). Ricky referenced how he was able to learn about finger-picking style in class, which is a specific playing technique. Being able to learn this style played a role in finding new music.

Ricky also discussed how his guitar playing at home influenced what he did in school, but said he didn't necessarily see any influence:

It's more vice versa. It's more the other way. School helps me learn things at home. So, in class we'll learn chords and fingerpicking and stuff like that. And if I don't know how to do that at home then it'll be a lot harder than a hands-on experience, which we get at school. (Ricky, interview transcript)

Ricky referred to school as where he did more learning that he then brought into his home music making space. He believed that there was not much he could offer from home, other than selecting a song to perform for the class.

Bridging the Music-Making Cultures

Overall, Ricky felt that there was a good connection established between the two music-making cultures. He believed that what he was learning in school helped him with what he was accomplishing at home. The two music making spaces played unique roles in Ricky's development as a musician. That said, Ricky did have a suggestion to better connect the two experiences:

I mean I wish we could learn more songs. There are some days where we learn popular songs...I would like them to incorporate different genres. Cause there's not a single genre that doesn't have guitar in it. Because I know a lot of rap songs that have guitar in it, a lot of pop songs—There's jazz, heavy metal, metal, alternative, and punk rock. I mean, if a teacher could incorporate different genres that'd be really good. (Ricky, interview transcript)

Ricky spoke about only going through a few genres in school, such as classical and jazz, rarely expanding beyond those genres:

I wish there was a little bit more. They only go through jazz or swing guitar, chord progressions, and stuff like that. It doesn't really go into much like metal. There's some rock like today, we learned 'Groovin.' That was an electric guitar. But I think that's the first one I've heard on electric in that book. But yeah, he doesn't really incorporate a lot of genres. It's just the jazz or swing with a little bit of rock. (Ricky, interview transcript)

He believed it important for students to have exposure to different genres.

Different genres have different—how would I say this? In a way, it's like a chord progression. Some will have a muted strum and a more rhythmic way. Like rap, you would tap your guitar with the beat and maybe strum a few, tap the guitar. Pop you would just keep playing and keep switching chords. Rock is more power chords than anything with a little bit of melodic tones with the songs. That's how I would want them to teach the different rhythms to the genres. (Ricky, interview transcript)

Ricky continued, describing how perceptions of students' abilities may be affected with a narrower exploration of genres:

I would integrate more styles because there's many different styles and ways people can play ... if one person plays one way and another person plays another way, I wouldn't criticize either one of them if it's different from my style. (Ricky, interview transcript)

Ricky believed that all musical genres are important and should have equal value in the classroom because each offered a different perspective and included different playing styles.

Summary

Ricky's home music making included learning songs that appealed to him. He practiced whenever he had the time to do so and learned songs using tab notation. He shared a special bond with his grandfather and uncle over rock songs and thus learned songs to play for his family. In his school music making culture, Ricky was enrolled in a Guitar II class where he learned different playing techniques, songs, and skills. His classes used a textbook that included finger picking styles and playing an accompaniment line. Ricky received verbal feedback from his teacher and classmates to improve his skills.

Ricky mentioned a positive relationship between the two music-making cultures. He stated that learning guitar in school allowed him to apply that knowledge at home. Although Ricky was overall satisfied with his school music experiences, he believed that there were ways to further bridge the two music-making cultures, such as

the inclusion of a wider variety of musical genres. He stated that students like himself all have different styles and that he wanted to see those genres have the same value as what he was currently learning in school.

Chapter 5

CONCLUSIONS, IMPLICATIONS FOR MUSIC EDUCATION, AND SUGGESTIONS FOR FUTURE RESEARCH

The purpose of this study was to explore how a student's informal music making outside of school and nontraditional music classroom experiences intersect.

The research questions were:

1. What are the student's explanations and perceptions of cultural norms in both home and school music-making spaces?
2. Do the student's home and school music-making cultures influence each other? Do they differ?
3. What recommendations for better integration between home and school musical cultures can the student offer?

Conclusions

The findings of this study come from a unique, individual experience and are not representative of every musician who participates in both home and school music-making cultures. They may provide understandings for music educators who look to improve their instruction and provide musical opportunities more aligned with their students' home cultures. I will discuss the cultural norms such as notation, assessment, feedback, and creation described by Ricky in both his home and school music-making cultures, and his recommendations for better integration between the two spaces.

Furthermore, I will discuss the implications from these findings and offer suggestions for future research in music education.

Cultural Norms

The APA Dictionary of Psychology defines cultural norm as “a societal rule, value, or standard that delineates an accepted and appropriate behavior within a culture” (Cultural norm, n.d.). For this study, cultural norms refer to notation, creation, assessment, and feedback. At home, Ricky’s cultural norms involving reading tablature notation and self-assessing his playing when making errors. At school, Ricky’s cultural norms involved using a textbook that taught few genres and used staff notation alongside tablature, being assessed both informally and formally by his teacher, and receiving feedback from his peers. Additionally, Ricky attempted to create on his guitar in school, but did not feel confident enough to try this at home.

Notation

Ricky mentioned that he had previously learned how to read staff notation when he was a member of his middle school choir. He stated that this was easy to understand and that he did not struggle when he had to read music in his choir classroom. However, Ricky believed that those reading skills were not easily transferable to learning and playing guitar at home, as it took him longer to read staff notation than to read guitar tablature. He believed tablature and chord charts made reading much easier because the tablature showed what string and fret to place his

fingers when playing. That said, Ricky appreciated how his guitar textbook at school showed both staff notation and tablature side-by-side. While Isbell (2016) found that preservice teachers had concerns regarding a lack of formal notation in informal settings, this suggests teachers who learn other types of notations (such as tablature) could possibly better connect with musicians who learn similarly to Ricky in their home music-making cultures.

Assessment/Feedback

Ricky mentioned that he received different types of assessments in his school music-making experiences, including one-on-one playing exams with his teacher, Mr. Fisher. In these exams, Mr. Fisher formally evaluated Ricky's guitar playing, but it was how he provided feedback that was the most impactful to him. Mr. Fisher took the time to walk around the room and help students with what they were having trouble with. Ricky specifically mentioned how Mr. Fisher came to him after he noticed how Ricky was plucking strings and provided feedback on how to fix this problem, which was immensely helpful for his playing at home. This relates to Gay's (2018) thoughts on culture and communication in the classroom:

Languages and communication styles are systems of cultural notations and the means through which thoughts and ideas are expressively embodied... Teachers who do not know or value these realities will not be able to fully access, facilitate, and assess most of what these students know and can do. (p. 94)

He emphasized how Mr. Fisher “gives really good feedback” where, if Ricky were to play something incorrectly, Mr. Fisher would immediately provide verbal feedback that was “more encouragement than anything else.” Not only did Mr. Fisher give verbal feedback and comments, but he modeled and demonstrated how to play.

Ricky also described being assessed by his peers, where he played for the class and they provided feedback and suggestions on how to improve his playing. Ricky found that the feedback received from his peers was just as useful as his feedback from his teacher. However, it was Mr. Fisher who first created an environment where students felt free to share their thoughts and feedback with their peers to help each other improve. Incorporating feedback from both the teacher and the students has shown to help students with their growth as musicians. Ricky’s views align with Hill (2019), who studied the nature of feedback given by the students and teacher in a collegiate songwriting course and found that students felt they “could not grow unless they received adequate constructive criticism” (p. 149). Ricky mentioned that this constructive feedback was beneficial and allowed for him to come up with ideas later for himself. For example, he described the following experience:

There was one time me and a classmate were talking about [feedback] and I was having some trouble with the strumming pattern. And he was trying to teach me the strumming pattern and the way that he thought was easy. And I tried and it seemed a lot better. But it's mainly like that where we're always just bouncing off ideas to each other.

Ricky's experiences demonstrates that students who receive social persuasion and support from their peers and teacher show higher levels of self-efficacy (Martin, 2012; Zelenak, 2019). Ricky gained a sense of encouragement when he received feedback from his teacher and peers. Having a music-making space where students show higher levels of self-efficacy is critical, because it is common for students to lose self-efficacy as they grow (Randles, 2011; Shouldice, 2014). In addition, Mr. Fisher's use of feedback as one of his main forms of assessment plays a positive role for the students in Guitar II. Ricky described how the feedback that he got from his teacher improved his guitar skills.

Though Ricky did not necessarily talk about assessment at home, he was actively engaged in self-assessment when practicing, as he would play something then immediately stop and correct wrong notes that he played.

Creating

Ricky also had experiences creating his own music in school. During his time in Guitar I, he had the opportunity to create his own melody alongside the rest of the class. He found this assignment to not necessarily be difficult but stop short from describing it as "easy." Ricky voiced,

We made our own melody last year. We haven't done it this year. But last year, it was uh—I wouldn't say hard, but it wasn't easy... I was able to do it within a couple of minutes or throughout the whole class and I would play to

myself and see what sounds right. Or, if it sounds bad I would fine tune some of the stuff.

After some time and repetition, Ricky was able to make his own melody at school. When asked if he tried doing this activity at home, he responded by saying he did not feel prepared enough to accomplish that task. Menard (2015) investigated two high school's teacher and students' perception on composition and found that "some students were very critical of their composition ability" (p. 127) and stated general thoughts about not feeling good enough. Ricky believed he needed more time in his class setting to learn more skills before he would make his own melodies and songs at home. However, he was enthusiastic in saying that he will start creating his own music at home once he felt able, which showed that his level of self-efficacy could possibly increase once he feel's prepared enough. Ricky's confidence in stating that he would create his own music once he acquires the necessary skills resembles Martin's (2012) finding of participants describing higher feelings of self-efficacy when they consider the skills needed for a successful performance.

Music-Making Cultures Influencing Each Other

Ricky's home and school music-making cultures played significant roles in Ricky's overall approaches to playing in each other's spaces. This symbiotic relationship shared between the two music-making cultures has been integral to Ricky's overall development as a guitarist. I will discuss how each influence the other below.

Home Influencing School

In his home music-making culture, Ricky spent time learning how to play songs that were relevant and meaningful to him. He mostly focused on rock songs as he mentioned that it was his one of his favorite genres much like his grandfather who played an influential role in his home culture. Ricky believed that his home music-making culture did not have much influence over his school's culture. However, there was one moment where he stated, "I mean, we do play songs that we know, like some popular songs and some of us will play in front of each other, and that's about it" (Ricky, interview transcript). Though Ricky might think that this does not embody home influence, playing popular songs in class that students have chosen and being allowed to play songs that they are working on does in fact show influence from his home music-making culture. When Ricky played at home, he worked on songs that he chose himself. Unlike Kruse (2016), whose participant found no relevance in the music that was taught in their school, Ricky played and shared songs in class that were relevant to his home life.

I observed Ricky playing rock songs at home, which he mentioned was one of his favorite genres, and noted how he played with confidence and great musicality. Ricky often made various musical choices such as playing at different dynamics, fluctuating the tempo, and choosing certain articulations while playing songs at home. Ricky has full autonomy when playing at home and how he is working on his own musical development, which compares to what Davis (2013) found when they saw that informal learning skills strengthened autonomy and allowed students to become

engaged in their musical progress. These skills that he developed at home were then transferred to his school setting, where he had opportunities to share his home music through performances, expose his peers to his home repertoire and musicality, and even receive feedback about his work—including feedback directed at these self-taught musicianship skills.

School Influencing Home

Ricky expressed that he believed his school music-making culture played a bigger influence on his home music-making culture than the other way around. At school, he learned various techniques and skills such as chord progressions, chord shapes, and finger-picking styles which then informed his playing at home. Ricky described how he noticed his home guitar skills as improved due to his lessons and experiences at school, which parallels to how Jones (2015) found that students' awareness of the connections between formal and informal music learning positively impacted their musical skills.

Ricky explained that when he searched for music to play at home, he sometimes feels his skill sets and knowledge are inadequate—especially for certain songs that require a specific technique—thus limiting his repertoire. However, he believed that after he learned those techniques at school, those songs became more accessible to him. Furthermore, Ricky acknowledged that, “Everything that I learned in class I bring home” (interview transcript). Ricky described his school music-making as a “teaching kind of thing,” where someone guided his learning, which was different

than his self-directed playing at home. In school, he had a teacher who explained things that he believed he would not be able to figure out alone. Likewise, the peers in Ricky's guitar class also influenced his home music making through guided learning. For example, one of his peers suggested a different strumming pattern that Ricky had never tried, which he later used at home. Ricky and his peers developed a rapport where they provide each other constructive feedback and help their playing, which is comparable to how Hill (2019) described some feedback as "an opportunity for students to share personal details or anecdotes that aided in establishing a sense of intimacy and comfort among classmates" (p. 143). Additionally, the rapport that Ricky found beneficial can be connected to Gay's (2018) work on communication as they state that "it is a continuous, ever-changing performance that takes place between people who are trying to influence one another" (p. 92).

While the focus of this study was Ricky, it is worth noting the ways Ricky recognized how Mr. Fisher incorporated home music-making cultures into his curriculum. Gay (2018) discussed the importance of curriculum content and lets educators know that "curriculum content that is meaningful to students improves their learning" (p. 143). For example, the Guitar II class that Ricky was enrolled in had a daily activity called "the song of the day," where the teacher chooses a popular song with guitar and plays a recording for the entire class. The students listened to the song in its entirety while the teacher shared information about the song and the artist. Students were then allowed to ask questions and/or make comments about what they heard. In my observations, I noticed Ricky smiling and nodding along, completely

invested in the nonformal activity, as the teacher spoke about song, because he already knew the song. Gay (2018) explained that teachers who place students in the center of learning “turn their personal interests and strengths into opportunities for academic success” (p. 61).

Mr. Fisher also allowed students to pick a popular song to play together as a class. He provided a full list of songs that the students might know, and they voted together as a class on which song they would want to learn together. Allowing students the ability to have voice and autonomy in the classroom gives them the chance to be actively engaged in their musical growth, which was seen with the participants in Cremata (2016), who gained a stronger sense of autonomy and felt like they had an equal voice when it came to making decisions and in turn feel more appreciated. These types of activities could further influence Ricky’s self-efficacy both inside and outside the classroom.

Furthermore, this study examined if the participant was truly experiencing culturally responsive teaching in their nontraditional music classroom. Mr. Fisher allowing students to choose a song to play as a class affirms Gay’s (2018) belief of CRT, which is acknowledging “the legitimacy of cultural heritages... and as worthy content to be taught in the formal curriculum” (p. 37). Students were able to see how their teacher was able to integrate their music from their home cultures as part of their school experience. However, it is worth mentioning that Ricky’s home culture fits in with the cultural values of his school culture. Mr. Fisher is a fan of rock music and is probably comfortable integrating the genre into his classroom. He is likely familiar

with the value systems of the rock genre, which could be a reason why this resonates with Ricky and his belief that the two music-making cultures met each other well.

Ricky's Recommendations

Ricky explained that even though he felt that there was a good connection between what he did at home and school, there were ways to better integrate the two music-making cultures. His main suggestion was the incorporation of different genres. Even though he had opportunities to play his own genres in school, Ricky found that he mostly played genres such as classical, jazz, and a little bit of rock when it came to learning from the textbook, which is used almost every day in class. Gay (2018) provides insight by informing educators that “the quality of textbooks is an important factor in student achievement and culturally responsive teaching” (p. 142). Given how invested Ricky was in the highly relevant “song of the day” presented in class, this further supports Kruse’s (2016) suggestions that music educators who value inclusion must better reflect the music that is meaningful to their students. Ricky believed that providing more learning examples in school from different genres would likely equate to more investment from students and could possibly make class more meaningful to students' lives as they hear more familiar genres. Ricky also believed that different styles and genres had equal value in importance, as they demonstrate different types of playing skills. He believed students who were exposed to different genres would be able to learn about different types of music and possibly learn techniques that they would not have been exposed to before.

Additionally, Ricky expressed not wanting students to feel judged for bringing in different genres or style when he mentioned that “if one person plays one way and another person plays another way, I wouldn't criticize either one of them if it's different from my style” (interview transcript). When I asked Ricky what would he do if was able to teach the class, he emphasized the idea of having different genres be a part of every class because “there’s not a single genre that doesn’t have guitar” (interview transcript). He felt strongly about having a diverse set of genres, which would usually not be covered in class. Furthermore, a student who feels that their genre or style of playing is not represented could potentially have their self-efficacy affected in a negative way, as described by Shouldice (2014) and Randles (2011).

Implications

The data collected and conclusions from this research offer implications for music educators who look to better serve students’ music making both inside and outside of the classroom. As stated by Gay (2018), “Success is most evident in learning spaces where culturally relevant content, teacher attitudes and expectations, and instructional actions converge” (p. 18). Incorporating students’ home music-making cultures is an essential part of classroom learning. Teachers should create more opportunities for students to share their home music-making culture so students like Ricky may become more interested, invested, and more actively engaged in their school music making. In turn, students may also learn musical skills that are more

applicable to their home music-making experiences. Resembling Ricky's experience, students would have the opportunity to develop their musicianship and expand the repertoire when they are learning or playing songs in their home music-making culture.

Music educators should also recognize the significance of using more than one form of notation. Students like Ricky, who predominantly read tablature or chord charts at home more than standard notation, may find it difficult to associate standard notation with their home musical needs. Texts that include standard notation alongside tablature may serve more students, especially if they are easy to read and provide quick applicable access to information. This will require teachers to learn multiple forms of notation, which may make them uncomfortable (Isbell, 2016), but would create more accessibility for their students overall. Teachers have a responsibility to continue learning different types of notations, instruments, genres, styles, etc., regardless of if they felt inadequately prepared by their teacher preparation program.

Feedback can also play a critical role in students' self-efficacy and development as musicians. Gay (2018) declared:

The absence of shared communicative frames of reference, procedural protocols, rules of etiquette, and discourse systems makes it difficult for culturally diverse students and teachers to genuinely understand one another and for students to fully convey their intellectual abilities (p. 94).

Music educators must create a classroom culture where feedback is encouraged between teacher and peers. Students sharing their ideas not only demonstrate their

musical intellect and capabilities, but also allow them the opportunity to encourage each other's self-efficacy. Additionally, teachers would be able to provide an environment where students are able to grow musically due to the feedback that they provide in the classroom.

Suggestions for Future Research

Future research is necessary to better understand ways to more strongly link students' music making inside and outside of the classroom. For example, researchers could investigate how other music-making cultures intersect with each other, such as student musicians who are involved with music-making in religious cultural venues. Researchers could also examine the music-making cultures of teachers and how their unique experiences could potentially influence their curricular structure.

Additionally, researchers should consider the impact of teachers providing multiple forms of notation in their classroom and how that affects students' musical development. This study could investigate if students achieve more musically if their teacher were to provide different forms of notations that they would be able to select. Research could possibly inform music educators of classroom practices that could help their students in their musical development.

Closing

Observing Ricky was an insightful experience as to how students navigate music-making at home and in school, especially regarding how this individual student

saw their role in both spaces. Teachers such as Mr. Fisher have made their classroom an environment where students feel like they can learn techniques and better understand how to apply them for music making outside of the classroom. Mr. Fisher has incorporated tenets of culturally responsive teaching by building “bridges of meaningfulness between home and school experiences” (Gay, 2018, p. 37). Educators who create connections between both home and school music-making cultures better serve their students and their musical development.

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Appendix A

HUMAN SUBJECTS TRAINING CERTIFICATE

		Completion Date 06-Sep-2020 Expiration Date 06-Sep-2023 Record ID 38277188
This is to certify that:		
Danny Pineyro		
Has completed the following CITI Program course:		Not valid for renewal of certification through CME.
Course In The Protection Human Subjects (Curriculum Group)		
Human Subjects Protections - Social-Behavioral-Educational Focus - All UD Researchers/Faculty/Staff (Course Learner Group)		
1 - Basic Course (Stage)		
Under requirements set by:		
University of Delaware		Collaborative Institutional Training Initiative
Verify at www.citiprogram.org/verify/?w879e9425-2f27-4eda-827a-8b1866554376-38277188		

Appendix B

IRB/HUMAN SUBJECTS APPROVAL LETTER



Institutional Review Board
210H Hulihan Hall
Newark, DE 19716
Phone: 302-831-2137
Fax: 302-831-2828

DATE: January 13, 2021
TO: Danny Pineyro
FROM: University of Delaware IRB
STUDY TITLE: [1670697-1] Master Thesis
SUBMISSION TYPE: New Project
ACTION: DETERMINATION OF EXEMPT STATUS
EFFECTIVE DATE: January 13, 2021
REVIEW CATEGORY: Exemption category # (1)

Thank you for your New Project submission to the University of Delaware Institutional Review Board (UD IRB). According to the pertinent regulations, the UD IRB has determined this project is EXEMPT from most federal policy requirements for the protection of human subjects. The privacy of subjects and the confidentiality of participants must be safeguarded as prescribed in the reviewed protocol form.

This exempt determination is valid for the research study as described by the documents in this submission. Proposed revisions to previously approved procedures and documents that may affect this exempt determination must be reviewed and approved by this office prior to initiation. The UD amendment form must be used to request the review of changes that may substantially change the study design or data collected.

Unanticipated problems and serious adverse events involving risk to participants must be reported to this office in a timely fashion according with the UD requirements for reportable events.

A copy of this correspondence will be kept on file by our office. If you have any questions, please contact the UD IRB Office at (302) 831-2137 or via email at hsrb-research@udel.edu. Please include the study title and reference number in all correspondence with this office.

INSTITUTIONAL REVIEW BOARD

www.udel.edu

Appendix C

PARENTAL PERMISSION FORM

PARENTAL PERMISSION FOR CHILD TO PARTICIPATE IN A RESEARCH STUDY

Title of Study: Examining A Student Experience in Making Music Inside and Outside of School

Principal Investigator(s): Danny D. Piñeyro

KEY INFORMATION

Important aspects of the study you should know about first:

- **Purpose:** The purpose of the study is to explore how a student’s informal music making outside of school and nontraditional music classroom experiences intersect.
- **Procedures:** If you choose to allow your child to participate, your child will be asked to participate in interviews and observations.
- **Duration:** There will be three 30-minute interviews and two 30-minute observations.
- **Risks:** The main risk or discomfort from this research is none.
- **Benefits:** The main benefit to you from this research is that your child will be able to share their unique musical experience and possibly offer solutions on how to better integrate their two different musical cultures.
- **Alternatives:** There are no known alternatives available to your child other than not taking part in this study.
- **Costs and Compensation:** There will be no compensation for participating in this study.
- **Participation:** Allowing your child to take part or not in this research study is your decision. You can decide to allow your child to participate and then change your mind at any point. Even if you agree for your child to participate we will ask him/her if will also be ask if he/she wants to participate and his/her wishes will be respected.

Please carefully read the entire document. You can ask any questions you may have before deciding If you agree for your child to participate.

Your child is being invited to participate in a research study. This form tells you about the study including its purpose, what your child will be asked to do if you decide for your child to take part, and the risks and benefits of being in the study. Please read the information below and ask us any questions you may have before you decide whether or not you want your child to participate.

PURPOSE OF THE STUDY

The purpose of this study is to explore how a student's informal music making outside of school and nontraditional music classroom experiences intersect. This study hopes to find:

- the student's explanations of cultural norms (i.e., participation, collaboration, sharing, creation) in both home and school music-making spaces.
- ways that their home and school music-making cultures influence each other.
- recommendations for better integration between home and school musical cultures.

This research will be used in a master's thesis.

WHO IS BEING ASKED TO PARTICIPATE?

Your child will be the only participant in this study.

Your child is being asked to participate because...

- They were recommended to me by their high school music teacher who teaches a nontraditional music class.
- They are a high school musician who makes music informally outside of the classroom and is currently enrolled in a nontraditional music classroom.
- A subject will be excluded if they are:
 - Not in high school
 - Do not make music informally outside of school
 - Not enrolled in a nontraditional music classroom.

PROCEDURES: WHAT WILL MY CHILD BE ASKED TO DO?

As part of this study your child will be asked to.....

- Participate in both interviews and observations. These will be taking place via Zoom.
- The first interview will be an introductory 30-minute interview.
- Your child will then be observed for 30 minutes in both their home and school music-making cultures. I will be a nonparticipant and solely watch as an outsider.
- After each observation, there will be a follow up interview for 30 minutes.

- When analyzing the data, I may possibly contact your child for any clarifications and elaborations.

WHAT ARE POSSIBLE RISKS AND DISCOMFORTS?

Possible risks of participating in this research study include no risks. I do not expect your child's participation in this study will expose him/her to any risks different from those your child would normally encounter in daily life.

WHAT ARE POTENTIAL BENEFITS FROM THE STUDY?

Potential benefits for participant include being able to share their unique experience as a student who is creating music both inside and outside of the classroom.

Potential future benefits to others or to society include informing teachers how to strengthen their teaching practices and curricula to better serve students' music making in their home cultures.

NEW FINDINGS THAT COULD AFFECT YOUR PARTICIPATION

During the course of this study, we may learn new important information. This may include information that could cause you to change your mind about your child participating in the study. If any new important information becomes available while your child is a participant we will let you know.

CONFIDENTIALITY: WHO MAY KNOW THAT YOUR CHILD PARTICIPATED IN THIS RESEARCH?

Data will be handled as confidentially as possible. Individual names and other personally identifiable information will not be used.

- All data collected (field notes, audio recordings, interview transcripts) will be stored on a flash drive in a safe, secure location. Additionally, I will use pseudonyms all throughout my study.
- Results will be reported in the researcher's master's thesis. The research team will make every effort to keep all research records that identify your child confidential. The findings of this research may be presented or published. If this happens, no information that gives your child's name or other details will be shared.
- Interviews will be audiotaped in this study. No one other than the researcher will have access to these recordings. Any personal identifiers will have pseudonyms. The data will be stored for six months and then destroyed.

- The confidentiality of your child’s records will be protected to the extent permitted by law. Your child’s research records may be viewed by the University of Delaware Institutional Review Board, which is a committee formally designated to approve, monitor, and review biomedical and behavioral research involving humans. Records relating to this research will be kept for at least three years after the research study has been completed.
- We also must let you know that if during your participation in this study our research team was to observe or suspect, in good faith, child abuse or neglect, we are required by Delaware state law to file a report to the appropriate officials.

USE OF DATA COLLECTED FROM YOUR CHILD IN FUTURE RESEARCH:

Your child’s information collected as part of the research will not be used or distributed for future research studies even if identifiers are removed.

COSTS AND COMPENSATION

There will be no compensation for this study.

DOES MY CHILD HAVE TO TAKE PART IN THIS STUDY?

Taking part in this research study is your and your child’s decision. Your child does not have to participate in this research. If you choose for your child to take part, you have the right to stop your child’s participation at any time. If you decide later for your child not to participate, or if you decide for your child to stop taking part in the research, there will be no penalty or loss of benefits to which your child and you are otherwise entitled.

Your decision for your child to stop participation, or not to participate, will not influence current or future relationships with the University of Delaware.

INSTITUTIONAL REVIEW BOARD

This research study has been reviewed and approved by the University of Delaware Institutional Review Board (UD IRB). If you have any questions or concerns about your child’s rights as a research participant, you may contact the UD IRB at hsrb-research@udel.edu or (302) 831-2137.

CONTACT INFORMATION

If you have any questions about the purpose, procedures, or any other issues related to this research study you may contact the Principal Investigator, Danny D. Piñeyro at (516)

384-7510 or pineyro@udel.edu. Additionally, you may also contact the academic advisor of this study, Mark C. Adams at (302) 831-6895 or adamsm@udel.edu.

I have read and understood the information in this parental permission form. I agree for, and allow, my child to participate in the study. I understand that I will be given a copy of this form for my records.

_____	_____	_____
(Printed Name of Parent/Guardian)	(Signature of Parent/Guardian)	(Date)
_____	_____	_____
Person Obtaining Consent	Person Obtaining Consent	Date
(PRINTED NAME)	(SIGNATURE)	

Appendix D

PARTICIPANT ASSENT FORM

ASSENT TO PARTICIPATE IN RESEARCH

Title of Study: Examining A Student Experience in Making Music Inside and Outside of School

Principal Investigator(s): Danny D. Piñeyro

I am asking if you want to be part of a research study. This form tells you what the study is about, what you will be asked to do if you want to be in the study, and the possible bad and good things about this study.

WHAT IS THIS RESEARCH ABOUT?

This research study is to explore how a student's informal music making outside of school and nontraditional music classroom experiences intersect. This study hopes to find:

- Your explanations of cultural norms (i.e., participation, collaboration, sharing, creation) in both home and school music-making spaces.
- Ways that your home and school music-making cultures influence each other.
- Recommendations for better integration between home and school musical cultures.

We are asking you if you want to be in it because we want to learn about the lived experiences of a high school musician who makes music both inside and outside of school.

WHAT WILL YOU BE ASKED TO DO?

If you want to participate we will ask you to.....

- Participate in both interviews and observations. These will be taking place via Zoom.
- The first interview will be an introductory 30-minute interview.
- You will then be observed for 30 minutes in both your home and school music-making cultures. I will be a nonparticipant and solely watch as an outsider.
- After each observation, there will be a follow up interview for 30 minutes.
- When analyzing the data, I may possibly contact you for any clarifications and elaborations.

WHAT ARE THE POSSIBLE BAD THINGS ABOUT THIS RESEARCH?

A few things about this study that could make you uncomfortable or hurt you.....

- We do not think that participating in this research will make you uncomfortable or hurt you.

WHAT ARE THE POSSIBLE GOOD THINGS ABOUT IT?

Potential benefits for you include being able to share your unique experience as a student who is creating music both inside and outside of the classroom.

Potential future benefits to others or to society include informing teachers how to strengthen their teaching practices and curricula to better serve students' music making in their home cultures.

WHO WILL KNOW THAT YOU PARTICIPATED IN THIS RESEARCH?

No one other than the investigators and your parents will know that you were in this study. If we tell other people about the research we will not use your name.

WILL YOU GET ANYTHING FOR PARTICIPATING?

There will be no compensation for this study.

YOU CAN CHANGE YOUR MIND ABOUT BEING IN THE STUDY

You do not have to say yes. Taking part in this research study is up to you. If you choose to take part, you can change your mind and stop at any time. If you decide not to participate or if you decide to stop taking part in the research later, nothing bad will happen to you and no one will be upset with you. If, at any time, you decide to stop please let us know by telling one of the researchers.

INSTITUTIONAL REVIEW BOARD

This research study has been reviewed and approved by the University of Delaware Institutional Review Board (UD IRB). If you have any questions or concerns about your rights as a research participant, you may contact the UD IRB at hsrb-research@udel.edu or (302) 831-2137.

CONTACT INFORMATION

If you have any questions about the purpose, procedures, or any other issues related to this research study you may contact the Principal Investigator, Danny D. Piñeyro at (516) 384-7510 or pineyro@udel.edu. Additionally, you may also contact the academic advisor of this study, Mark C. Adams at adamsm@udel.edu.

If you want to participate, and we have answered all of your questions about it, please write your name below.

Printed Name of Participant

Signature of Participant

Date

Person Obtaining Consent
(PRINTED NAME)

Person Obtaining Consent
(SIGNATURE)

Date

Appendix E

INTERVIEW QUESTIONS

First Interview: Introductory Interview

1. Talk to me about yourself. What music classes do you participate in school? Additionally, what nontraditional music class are you currently enrolled in? Is this class mandatory or is it an elective?
2. What is your experience with music outside of school? What kind of music are you making? What instrument(s), if any, do you play at home?
3. Describe the relation between your home and school music-making culture.
4. Is there anything else you would like me to know about your musical experiences.

Second Interview: Home Music Culture Interview

1. Let's talk about _____. How did you become involved in this type of music-making?
2. Explain to me the cultural norms of this music-making space:
 - a. Participation
 - b. Collaboration
 - c. Sharing
 - d. Creation
 - e. Notation
3. Are there any differences between the music that you make at home versus the music that you make in school?
4. Do you find that the music that you make at home influences the music you make in school? Why or why not?
5. What recommendations would you have for better integrating your home music culture with your school music culture?

Third Interview: School Music Culture Interview

1. Let's talk about the music classes you are currently participating in. How did you become involved with this type of music making?
 - a. Were there any influencers? Guardians, counselors, teachers, etc.?
2. Explain to me the cultural norms of this music-making space:
 - a. Participation
 - b. Collaboration
 - c. Sharing

d. Creation

e. Notation

3. Are there any differences between the music that you make in school versus the music that you make at home?
4. Do find that the music that you make in school influences the music you make at home? Why or why not?
5. What recommendations would you have for better integrating your school music culture with your home music culture?