Chapter One

Rationale

As a music educator with over 20 years of teaching experience, I have observed that most high school music programs include a music tour each year. Colleagues, students, and even parents tend to expect a yearly tour. Most music educators believe that going on tour is one indication of a successful and active music program. Informal discussion among colleagues with whom I teach in my school district almost always includes where we are planning to go for our tour that year, and then, during year-end meetings, the tours are always a topic of conversation. The highlights of the tour, specific incidents that stand out, activities in which the students were involved, humorous anecdotes, and the sharing of ideas as to what worked and what did not work are some of the many facets of our tours that we enjoy discussing.

I have uncovered several additional indications that music tours are a significant reality in most high school music programs: school tradition, students' responses, parental support, tour promotions, and teacher education programs. In my rationale I will elaborate on these indications and also refer to what other music educators have written concerning their music tour experiences. The discovery of my own interest in the effect music tours have had on my students' immediate and long term music involvement and the purpose of my study will complete my introductory chapter.

School Music Tours

In each school's music department there are established traditions. For example, a specific set of evening concerts throughout the year, performances at school events such as Remembrance Day assemblies, performances at graduation ceremonies, and participation in music festivals are events that students, parents, and school staff might expect each year. Music tours are one event that are also a tradition in most high school music programs and, in these schools, music tours are as much a part of the annual ritual of activities as any other school music event.

My music students have provided another reason for me to believe that the music tour is a significant part of a high school music program. I have frequently asked them questions regarding what they enjoyed the most about the school year immediately following their performance-based evaluation in June. One question I often ask is what they consider the highlight of their year in music class. The reasons vary, but frequently, the event selected is the music tour. This is another indication of the significance of music tours.

From what I have observed, parental response to their children's tour experience is invariably positive. I notice that parents enjoy seeing the students' energy and excitement after they return from a tour. During impromptu discussions with parents I hear of new friendships that were formed during the tour and of positive experiences that students had. Parents have expressed appreciation because they realize the time and effort required for planning a

successful tour. The willingness of most parents to pay for this additional experience is a further testament to the value they place on music tours.

Additional evidence of the importance of school music tours is that it is not unusual to receive several telephone calls, emails, and brochures throughout the year from travel agencies and tour operators that specialize in educational tours for high school music students. These solicitations warrant some kind of a response from music teachers and indicate an expectation from the community that music tours are a regular occurrence in the life of a high school music program.

In my teacher education program one of the topics discussed in our music methods course was the music tour. It was assumed that a music tour would be occurring in all our respective programs once we "landed" a teaching job. I was reticent about considering such an undertaking. Taking a large group of adolescents on a multi-day tour was something I was not sure I wanted to be doing! I found myself asking a few questions. What did the tour provide that other aspects of the music curriculum did not provide? Did the risks of something going wrong while on tour outweigh the benefits? Did the effort required to plan a successful tour take more time and energy than the experience was worth? Did participation in a music tour affect students' motivation and desire to continue in music? Class discussions addressed some of the questions we had as aspiring teachers. Due to the nature of my teaching assignments as well as the need to teach part-time for several years, it was a while before music tours became an annual occurrence in my life as a music educator.

It was at the high school where I presently teach when I first began to plan and implement annual music tours, along with my colleague who taught choir. Tours had been a tradition at this school, and I soon realized that it was expected that I continue this tradition. At the conclusion of each tour, I attempted to assess what had been accomplished during the tour as well as its effect on my music students after we had returned. Again I began to ask myself questions about the music tour. What was it that ensured the success of music tours? What were students learning while on tour? What effect did the music tour have on my students' desire to want to continue their involvement in music? What were the benefits to those students who participated in a music tour?

Several experiential articles about music tours from an educator's perspective begin to answer some of these questions. Proper planning is a recurring theme, highlighting the importance that every detail of the tour is to be planned to ensure its success (Eyler, 1996; Prentice, 1990; Reimer, 2001). The tour is also seen as another opportunity to develop students' performance skills (Avampato, 1969; Coulter, 1958). Educators further write about the value of cultural exchange (Blahnik, 1982**;** Reimer, 2001; Wasiak, 2006**).** Additionally, a successful tour can have a positive influence on the morale of everyone involved in the ensemble (Prentice, 1990**).**

Very little has been written about any negative aspects of school music tours. Blahnik (1982), an exception, cautioned that the music tour can function as an "escape route from educational integrity" (p. 44). He argued that organizing a high profile tour can mask the inadequacies of a music program, and that a tour

can be a distraction to quality music teaching. Blahnik also argued that organizing a music tour could distract from the obligations the music department might have to the local community.

In a fictional conversation between a principal and a band teacher, Hoffer (1992) examined the value and legitimacy of band trips. The amount of effort it takes to organize such a trip for a small percentage of the student body of the school is one issue discussed. Another is the possible adverse effect such trips might have on students in music classes, who do not enjoy the high profile a band trip provides. These are just two of the issues addressed in Hoffer's entertaining and engaging article.

Thus, while music tours are a reality, both positive and negative aspects have been identified. What, however, do students think about them?

I found only two projects written about the value of the music tour from the perspective of students. In a study involving 10 senior high school students, Snowsell (1995) determined that, from the students' perspective, the music trip was one of the five most important aspects of their music education. Johnston (1998), in her exploration of the richness of the music tour experience, discovered after an examination of her journal entries as well as the journal entries of several of her students that the band tour can contribute to a significant personal and ensemble transformation. These studies provide helpful information but do not address some of the questions I have been developing.

In examining the value of a specific activity such as the music tour in the context of school life, it is important to consider the benefits of music education

in our schools. Are school music programs necessary? What is the rationale for the existence of school music programs? Do tours contribute to involvement with music after graduation? In answering these questions, we should be able to better address questions regarding the benefits of music tours.

Rationales for music education provide a framework for determining the impact of music tours on music students; they also provide a foundation from which to work in understanding the rationale for planning and implementing successful music tours. The benefits of music education and the value of the music tour are related to my own journey as a music educator. How can I help my students make the most of their learning opportunities?

Lifelong Learning and Music Education

My primary interest and concern at the beginning of my career was with student achievement of formalized learning outcomes (British Columbia Ministry of Education, 1980, pp. 6-8). I focussed on directing competent performing ensembles and on improving student literacy in music listening and music reading skills. With involvement always being an issue in school music programs, I sought to develop an active and healthy music program that would attract students. It has been gratifying to see students continue their involvement in my music program throughout their secondary school years and participate in additional music activities such as the music tour outside the classroom.

As my career progressed, additional concerns and interests surfaced. One of these interests is in the long-term impact on my students of what was occurring in my classroom as I taught music and organized various performance

opportunities each school year. I wondered if my students had a desire to continue their involvement in music after graduation.

Did music tours have a positive impact on my students' desire to continue their involvement in school music at the school programs? Did music tours have a positive impact on my students' desire to continue their involvement in music in their adult life after graduation? What is the long-term impact of the music tour?

From what I have been able to determine, there have been no studies on the long-term impact of music tours on students. Even the concept and the study of lifelong learning in music are relatively new (Nazareth, 1999). Nazareth defines lifelong music education as that which "occurs as a result of deliberate effort and conscious long-term involvement on the part of the individual" (p. 17) and explains that music is to be "viewed vertically (throughout life) and horizontally (related with life)" (p. 17). She also says that, however much these are important, the broader use of music is to improve the quality of life and human development at any age (p. 18).

What is Nazareth referring to when she uses the term lifelong music education? There are opportunities to be involved with music as listeners in various ways; there are opportunities to be involved as readers on various topics having to do with music; and there are opportunities to be involved as performers in a variety of ways. According to Nazareth's definition, lifelong music education is not just a cursory involvement with music in any of the above. It is demonstrated when individuals make a deliberate effort to engage in conscious long-term involvement in music.

Findsen (2005), in his discussion on lifelong learning, defines vertical integration as the idea of "continuing to learn throughout life in all its phases," and horizontal integration as the "equal status of learning derived from formal, informal, and nonformal contexts (life-wide learning)" (p. 18).

From my informal observations, performance tends to play a significant role in the lives of music students in many music programs as well as in those adults with whom I have worked in various community music organizations. In my experience, many people of all ages appear to have a desire to sing, to learn to play an instrument, or to do both. My experiences throughout my life have been primarily in the world of music performance; therefore my observations of music involvement among music students and adults are typically limited to the context of music performance.

Indeed, much of what occurs in the secondary music performance classroom revolves around preparing for a variety of performances in a variety of contexts. Parents of our music students expect to hear their sons and daughters perform at school concerts. High school administrators and staff expect the music program to perform at school functions and to have a concert season. Those who have an investment in music education assume that performances are an important part of music learning. From my observations, performance is an important aspect of music in the lives of students. All music tours in which I have been involved have included a significant number of performances or at least one or two significant performances at a music festival.

Elliott (1995) includes performance as an integral aspect of what he calls musicing. He frequently uses performance and his new term of musicing interchangeably: "Most of all, musicing reminds us that performing and improvising through singing and playing instruments lies at the heart of music as a diverse human practice" (p. 49). Many of the learning outcomes in the British Columbia Ministry of Education Integrated Resource Package include developing students' ability to perform as singers and as instrumentalists (British Columbia Ministry of Education, 2002). Performance is a significant kind of music experience and is frequently the central activity of music tours.

Purpose of the Study

What are the long-term effects of participation in music tours? Nazareth (1999) states that the "learning habits and interests of members of various age-groups – other than school-age learners – are under-researched and under-served by music educators" (p. 17). There is already some research supporting students' valuing of the experience while they are in school (Johnston, 1998; Snowsell, 1995). However, what do music tours contribute to the promotion of lifelong education or involvement in music?

I have found very little research that addresses the contribution music tours may have made toward continued student involvement in music and I have found no research that addresses the contribution music tours may or may not have made to lifelong learning in music.

The need for descriptive data in the form of people's own words implies a qualitative methodology (Bogdan & Taylor, 1984, p. 5) where the "emphasis is on

what, when, and why, rather than on relationship among variables (a quantitative study)" (McMillan & Wergin, 2002, p. 8).

The purpose of this qualitative study is to investigate the role of music tours in the lifelong music involvement of six adults who have participated in two or more music tours at Carson Graham Secondary School.

I will be using in-depth interviewing to address the following questions:

1. Did participation in music tours contribute to a desire to continue involvement in school music programs?
2. Did participation in music tours contribute to involvement in music as an adult and, if so, in what capacity?
3. Did participation in music tours contribute to a desire to explore music activities and share music experiences with others as an adult?

In the following chapter I examine the literature pertinent to this study. More specifically, I discuss the value of music in human life and of music education from the perspective of Elliott's (1995) praxial philosophy of music education. I then look at two ways of thinking about the value of music education: the development of musical understanding and the development of musical discernment. An examination of the value of the music tour, the value of lifelong music learning, and the value of performance complete chapter two. Chapter three addresses methodology. In chapter four I provide a brief biography of my own teaching experiences, my experiences with music tours, and my experiences as a performer. Chapter five consists of background information

about my informants, and the analysis of my research is in chapter six. My final chapter includes my summary and identifies topics for future research.

Chapter Two

Literature Review

To provide a foundation for my research, I explore four aspects of this study to which I have already alluded: the value of music education, the value of the music tour, the value of lifelong learning in music, and the value of music performance. It is not my intention to provide an exhaustive review of each topic but rather to provide a framework upon which this study can be conducted. My own reading and research have given me a fresh outlook on these topics, and my hope is that you will be provided with something similar as we examine each topic.

The Value of Music Education

Examining the value of music education provides a framework for examining the benefits of any specific music activity. Many writers, educators, and musicians have addressed the issue of the benefits and value of music education. Elliott (1995) is one writer who has had a significant impact on the music community, especially to those who are performance-oriented.

The Significance of Music in Human Life

One of Elliott's (1995) premises in *Music Matters* is that the significance of music education depends on the significance of music in human life (p. 12). How significant is music in human life? It is important to address this question because the latter is directly related to the value and benefits of music education.

Music has been and continues to be significant to humanity. Swanwick (1999) states that music is a medium as old as the human race through which

people of all cultures communicate ideas about themselves and their world. He emphasizes the prominence of music in humanity when he states that "music is a way of thinking, a way of knowing" (p. 23). That music takes a central role in celebrating significant life events such as birth, adolescence, marriage, and death is another sign of the prominent role music occupies in many of life's important milestones (pp. 2-3).

Further evidence that music has had a vital role in human life is that music is used by people of all cultures and nations as an expression of their identity (Folkestad, 2002). Music is a fundamental channel of communication that we all use at one time or another no matter what our cultural background (Hargreaves, Macdonald, & Meill, 2002; Elliott, 1995).

In addition to acknowledging the significant role music has had in human existence, we can also observe many examples of the significance of music in human life around us. People identify with their culture through their music. For example, music plays an integral part in the expression of First Nations cultures (Fisher, 1988; Campbell, 1989). Traditional First Nations celebrations always include drumming and singing. Religious services and events use music as one means of conveying meaning, truth, and identity (Folkestad, 2002; DeNora, 2000). Music is also featured in Western events: at sporting events, national anthems are always sung or played as an expression of celebration and identity; communities organize and participate in parades celebrating national or local events where marching bands are an integral part of the event.

Perhaps the most powerful example of the evidence of the significance of music in human life that we can observe is the anticipation and response of infants to the sounds around them. Research has revealed the significance of music to the development of an infant's ability to communicate and make sense of its world. Trevarthen (2002) refers to a baby's selective orientation to musical sounds, critical discrimination of musical features of sound, and vocal gestural responses to joint musical games as confirmation that music has strong roots in humans (p. 21).

Music has been and continues to be significant in human life. Its significance is attested to in its presence throughout life, its ability to provide quality to life, as well as its diversity of expression. If music is a significant part of all of human life and human life benefits from music then, according to Elliott (1995), music deserves a secure place in our schools (pp. 3-4). What then is the significance of music education?

The Significance of Music Education

To look at the value of a specific activity such as the music tour in the context of school life, it is important to examine the value of music education in our schools. Many writers, educators, and musicians have addressed the issue of what music education contributes to students. I will look at three: 1) a praxial philosophy of music education, 2) the value of musical understanding, and 3) the value of musical discernment.

A Praxial Philosophy of Music Education. Elliott (1995) examines the significance of music education by evaluating, among other things, the aesthetic

approach to music and music education (pp. 18-45) and the view that, for some, music is only for the talented (p. 5; pp. 234-237). He responds to these approaches by introducing what he calls a new philosophy of music education, reminding us there needs to be some kind of intentional human activity, or musical involvement, for there to be musical sounds and works of musical sounds. Elliott says that music is not just an object to be valued and admired; it is a multidimensional human phenomenon, that involves two interlocking forms of human activity: music making and music listening (p. 42). Elliott concludes that music is a diverse human practice; music involvement is for everyone and as a human practice, can assume many forms. This diverse human practice forms the basis of his new philosophy – what he calls "musicing." What is involved in musicing?

Knowing how Elliott came up with the term musicing is helpful. Musicing is a contraction of music making. Musicing is meant to fully describe all musical involvement and music making. It is meant to emphasize that music is a human activity, not just an object to be created, studied, and then performed by trained musicians, as implied in aesthetic positions (pp. 39-45). What is Elliott's musicing describing?

First, Elliott uses musicing to describe a four dimensional approach to musical involvement: the doer (musicer), the doing (musicing), the something that is done (music), and the "complete context in which the doers do what they do" (p. 40). According to Elliott, each of these dimensions is linked with each other, and relationships are established through the actions that are occurring. The

actions are descriptive of what is going on (pp. 40-41). According to Elliott there is value in all four dimensions.

Secondly, musicing describes all five forms of music making: performing, improvising, composing, arranging, and conducting. Elliott uses musicing as a synonym for any one of these forms of music making or music involvement (p. 40). According to Elliott there is value in each form of musicing.

Thirdly, musicing also describes the exchange and feedback that occurs in this activity of musical doing among musicers. We call this exchange and feedback listening. Listening is an integral and complex part of musical involvement, of musicing, and has value, as do other aspects of musicing (pp. 78-106).

Elliott's contribution to examining the diverse and numerous facets of music making, or musicing, is significant in that it encourages everyone to broaden their concept of what is involved in music making. Musicing is a diverse human practice. It invites everyone to be willing to participate in musicing, to be a musicer.

In the context of Elliott's philosophy of musicing as a diverse human practice, what can be said about where the value of music education can be found? Is it in developing ensembles that produce quality performances? Is it in producing technically proficient musicians? Is it in providing talented young people opportunities to hone and develop their musical talents? According to Elliott it is all of these and much more.

For example there is a significant First Nations student population where I teach. A few years ago a grade 8 First Nations student of mine asked if he could play his drum and sing for the music class. I was somewhat hesitant because I was not sure how the other students would respond to him. However, I did say he could perform for us. The next day at the beginning of class he showed us his drum that he had spoken about it, then played and sang with a great deal of confidence and pride.

Early in my career I would not have valued such musicing in the same way I valued the performance of a symphony orchestra or that of a high school concert band at a prominent music festival. I have recently learned to value and have tried to teach in my classroom that there are a variety of ways to music. As a result of the experience as well as other experiences hearing my First Nations students perform as singers, drummers, and dancers, I have since participated in First Nations dancing and singing. As an educator I have learned to music in new ways.

As I have reflected on this event, I have realized this young person, without realizing it was, among other things, demonstrating to us that musicing is in fact a diverse human practice. Music educators have the opportunity and the responsibility to teach that music performing and listening is a practice that is as diverse as humanity is diverse.

Another value of a music education that emphasizes music as a diverse human practice is that it can dispel the notion that music involvement is only for the talented. This notion tends to marginalize music and music education, and

tends to keep music and music education on the periphery of education, out of the way of "basic" subjects. According to Elliott, music education should value musicing as multi-dimensional (pp. 234-237). Such goals can be realized when music educators with knowledge and understanding of music, human development and pedagogical principles can initiate people into a variety of musical practices (Graham, 2000, p. 163).

Developing musical understanding and musical discernment are two ways in which music education can enable individuals to experience musicing as a diverse human practice.

Music Education and Musical Understanding. What is musical understanding and how can educators promote it? Gardner (1991) describes understanding in the arts in the following way:

> Understanding involves a mastery of the productive practices in a domain or discipline, coupled with the capacity to adopt different stances toward the work, among the stances of audience member, critic, performer, and maker. The "understander" in the arts is one who can comfortably move among these various stances, just as the "understander" in the sciences can alternate among several modes of knowing or representation, assuming the roles of experimenter, theorist, and critic of investigations carried out personally and with others (p. 239).

According to Gardner each domain or discipline has various levels of understandings. The process is important, as well as the product. One who

understands can exhibit at least some facets of knowledge through performance (p. 118).

Perkins (1998) provides another definition of understanding: "Understanding is the ability to think and act flexibly with what one knows" (p. 40). According to Perkins, understanding involves knowledge and a demonstration, or a performance, of that knowledge. It is interesting to note he uses improvising jazz or holding a good conversation as two examples of the ability to think and act flexibly (with understanding). Both require knowledge and involve a performance of that knowledge.

Elliott (1995) maintains that musicianship equals musical understanding. He defines musicianship as combining a relational form of knowing, a coherent way of knowing, a productive form of knowing, and knowing the standards of musical excellence. A fifth and, according to Elliott the most important facet of musicianship, is that it is open; it is not an end, but a process (pp. 68-69). In this instance, both knowledge and the demonstration, or performance, of knowledge is proof of a level of musical understanding.

There seems to be an agreement that musical understanding is a process. It involves both knowledge and a demonstration of that knowledge. The pursuit of musical understanding has many benefits. Three are particularly relevant to this study: 1) musical understanding can produce in the individual the *confidence* to be a participant in music as a diverse human practice; 2) musical understanding can produce in the individual the *curiosity* or the desire, to be a participant in music as a diverse human practice**;** and 3) musical understanding can provide the

individual with the *competence* to be a participant in music as a diverse human practice.

In a stereotypical version in our Western culture, the artist or musician is a special person, born with unique talents (Gardner, 1991, p. 239). In our society, most people generally do not believe they are capable of high achievement in musical activity, despite evidence to the contrary (Davidson, Howe, & Sloboda, 1997, p. 203). The false assumption that music making (musicing) is possible and appropriate for a select few, or only for the so-called talented, marginalizes music in the schools, and by extension, throughout life (Elliott, 1995, pp. 234-237). Developing musical understanding as a demonstrable form of musical knowledge can provide individuals with the confidence needed to "music." Coan (2002) puts it another way: "Developing musical understanding has the potential to help students have the confidence to take control of their own musical destinies" (p. 92).

Musical understanding can also arouse curiosity. Coan states that musical understanding can have a significant impact on an individual's desire to experience music in new and different ways (p. 92). Curiosity can lead individuals to engage in self-directed inquiry and lead them to new areas of exploration (Knowles, 1990, p. 174; Swanwick, 1999, p. 54). An understanding of music as a diverse human practice (musicing) can provide and encourage people to seek new musical experiences.

Finally, musical understanding can lead one to a mastery of the productive practices of artistic experience (Gardner, 1991, p. 239). There are many cultures

where it is believed that most people are capable of a high level of musical expertise and performance skills (Davidson, Howe, & Sloboda, 1997, pp. 188-189). People of other cultures have a richer and a more overt understanding of how to make music an integral element in all of life (DeNora, 2000, p. ix), and there is evidence that this could be the case in every culture and sphere of human experience (Davidson, Howe, & Sloboda, 1997). Developing competence in an individual's musical pursuits and in an individual's musical involvement is of significant value in developing musical understanding.

Elliott (1995) states that musical action and musical context work together to coproduce musical understanding (p. 161). Musical understanding is a process. Individuals need the confidence to be a part of the process; they need to have the curiosity and the desire to be a part of the process; and they need to develop the competence to want to continue to be a part of the process. Music education should be enabling students to want to and to be able to engage themselves in developing musical understanding so that they continue to find rewarding and empowering experiences in a variety of musical practices after high school graduation (Coan, 2002, p. 92).

Music Education and Discernment. Another value of music education is that it can provide individuals with the opportunity to develop musical discernment. Thompson (1998) declares that arts education is essential for people to learn to have the discernment to make better judgements as they are faced with a glut of entertainment and with many diversions in our rapidly expanding technological age (p. 139). There is the pervasiveness of music--in malls,

restaurants, television, and movies, to name just a few examples. Musical discernment has the potential to provide individuals with the opportunity to enhance their quality of life (Thompson, 1998, p. 140). I will look at one aspect of the quality of life that musical discernment can provide--the ability to evaluate and explore musical experiences.

Discernment provides individuals with the ability to evaluate and explore various musical experiences without being unduly influenced by the latest musical craze, peer pressure, or mass media hype. Elliott (1995) emphasizes the need for students to learn to evaluate various musical experiences in all relevant dimensions so they can select musical possibilities that offer them the most creative potential (p. 234).

Being discerning about musical experiences also enables individuals to recognize the value of their own musicing (Small, 1998, pp. 94-109, 119; Hargreaves, Meill, & MacDonald, 2002, pp. 1-18). Being discerning also provides the freedom to be expressive and to communicate one's own values (Small, 1998). Being discerning can bring about a respect for the uniqueness of and an appreciation of diverse forms of musicing.

Music has been and continues to be significant in human life. One aspect of its significance is in its diversity as an integral part of human life. We also know that music education has the potential to provide individuals with opportunities and skills to music in diverse ways as well as opportunities to develop musical understanding and musical discernment. I now examine the value of the music tour itself.

The Value of the Music Tour

Many educators refer to band tours and music tours interchangeably because more has been written about band tours than choir tours. It is not my intention to discuss why this is the case because, from my reading, it appears that the value of music tours does not hinge on whether the tour involves band, choir, or both. What is the value of the music tour?

Elliott's "new" philosophy that music as a diverse human practice emphasizes the multi-dimensional aspect of musicing. As previously stated, the act of musicing includes the doer (the musicer), the doing (musicing), what is being done (the music) and the complete context in which the doers do what they do (Elliott, 1995, pp. 40-41). Musicing includes everything that contributes to a performance. Musicing also includes listening and describes it as the exchange and feedback that occurs when musicers music. All forms of musicing have value. The music tour has the potential to mirror many of Elliott's aspects of musicing as a diverse human practice.

The Musicer

Musicing involves the doer. Of significant value to the doer, or the musicer, are the relationships developed and nurtured among the participants in a music tour. Wasiak (2006) found that music tours create a unique environment where group bonding can be nurtured. He says that group cohesiveness improved throughout the tour, as students became conscious of taking care of each other by making sure to include everyone in all activities (pp. 34-35).

Johnston (1998), in her study of the richness of the band tour experience, states that relationships were developed and nurtured and profound connections were made amongst the students through cooperation and community building (pp. 122-125). She found that the development of relationships had a significant impact on personal and ensemble transformation while on the band tour. The nurturing and building of relationships among the doers, or musicers, is a common theme in the literature regarding music tours.

According to Reimer (2001), another value is that music tours can be a recruitment tool. He claims that students may be attracted to music programs because of the possibility of going on a music tour. He also says that, from his experience, students who go on one tour usually have a desire to continue to be a part of the school music program because of the ongoing excitement of future travel.

Musicing provides an opportunity for relationships to be nurtured and it appears that, as relationships are explored and affirmed on music tours, participants have a desire to continue their music involvement. It appears that participants acknowledge the value of music tours because music tours can have the power to attract and keep students involved in music programs.

The Musicing

Musicing includes the doing, or any action that has to do with music making (Elliott, 1995, pp. 39-43). One significant value of the music tour to the doing, or the musicing, is found in the musical engagement that occurs. Swanwick (1999) states that people become musically engaged when they regard

the activity as meaningful, as authentic (p. 40). One authentic aspect of music tours is that students are involved in music similar to professional touring musicians as in the "real world" and would therefore be more likely to find meaning in being musically engaged while on tour.

Another authentic aspect of music tours can be found in the performing of and the listening to music. During a musical performance such as at a festival, students celebrate relationships such as those with other students attending the festival and with the sounds that are being created at the time. The central or authentic element of the performance is in the act of performing for one another and listening to each other, and can result in students being musically engaged (Small, 1998, pp.183-185).

Musicing, or the act of doing on the music tour, can also create an authentic sense of community among the participants. Prentice (1990) justifies all the work and preparation involved in planning a music tour by saying "taking trips boosts morale for everyone involved" (p. 89). Positive morale can have the effect of developing loyalty to one another as well as building a sense of community among the participants.

Johnston (1998) states that the band tour group she studied clarified its identity, its level of commitment, as well as its will and desire to achieve while on the band tour. A strong sense of community was established while on tour, which positively affected every aspect of the band tour (pp. 122-125). Bartel (2002) states that foundational to learning is immersion and demonstration, and the context of this immersion and demonstration can be positively or negatively

coloured by the absence or presence of community (p. 67). An authentic sense of community can result in students being musically engaged.

Authentic experiences such as feeling like professionals, performing for and listening to other music students, and having a strong sense of community among tour participants can have a significant impact on the musical engagement of students.

The Music

Musicing includes the music, "the something that is done" (Elliott, 1995, p. 40). A significant value of the music tour to the music is in improved performances as well as having new performing and listening experiences.

Students learn to perform their music in various performance venues while on a music tour. Reimer (2001) states that students grow and improve as performers as they are presented with the challenge of performing for new audiences and on different stages. This growth is in the students' improved ability to adapt to different venues, audiences, and circumstances.

Students can also learn to perform their music with more confidence than when they began the music tour. When performing for audiences in what is frequently an unfamiliar setting to the performers, audience reaction can be an uncertain and risky adventure.

For example on more than one occasion I experienced an intimidating high school audience who had not learned to be courteous to visiting performing groups. The challenge was to overcome such a situation by focussing on producing a confident and impressive sound, by choosing repertoire that would be

enjoyed by the audience, by playing as expressively as possible so the audience would want to listen, and by being supportive of each other as performers. I noticed that my students usually learned to be more confident in themselves and in each other as they faced a difficult situation such as the one I have described. Students learn to explore their own musical and expressive possibilities when they are willing to take such risks (Johnston, 1998, p. 92).

Another value of the music tour is in experiencing new performance and listening opportunities. For example, in Wasiak's (2001) description of a Canadian high school music tour to Cuba, new experiences such as performing for a Cuban audience, listening to Cuban musicians perform, allowing Cuban jazz musicians to spontaneously play with them in jazz band, and dancing to Cuban music with Cuban students were memorable. Learning about Cuba's rich culture first hand was a powerful experience and not one they would have had if they had toured in their home province (pp. 34-35).

Musicing as a diverse human practice occurs when students perform their music for new audiences, in new settings, and in sometimes less than ideal circumstances. Students also have the opportunity to listen to the music of performers they had not heard, to listen to music of different cultures, and to experience the spontaneity that can occur when both performers and listeners perform with and for each other.

Context

Musicing includes the "complete context in which doers do what they do" (Elliott, 1995, p. 40). By context Elliott refers to "the total of ideas, associations,

and circumstances that surround shape, frame, and influence something and our understanding of that something" (p. 40).

Music tours provide students with an opportunity to experience musicing in a unique context. Planning every detail to ensure a successful music tour is one aspect of musicing, one part of the whole context of musicing on music tours (Eyler, 1996; Prentice, 1990). There is the context of the many relationships that are explored, affirmed, and celebrated (Johnston, 1998; Small, 1998; Wasiak, 2001). There is the context of the music that is explored and celebrated (Avampo, 1969; Wasiak, 2001).

In addition, music tours provide what is similar to experiences professional touring bands may encounter. Pre-tour activities such as setting a budget, planning an itinerary, and ensuring equipment is in good repair are some aspects of musicing that professionals undertake. During the tour, being accountable to each other and to those in other towns and cities that are expecting the arrival of the group is vital to the success of both student and professional touring groups. Having to be on time, maintaining a positive rapport among tour participants, and observing appropriate protocol during an initial meeting with those who have agreed to have the group as guest performers are various examples in which musicing occurs on student and professional tours alike (Reimer, 2001, p. 3).

Experiencing what it is like in the "real world" of professional musicians touring can be a meaningful aspect of music tours in the context of musicing.

Each music tour can provide a unique context in which the musicer can participate in a variety of activities that involve musicing as a diverse human practice.

Negative Aspects of Music Tours

Very little has been written concerning any negative aspects of music tours. Blahnik (1982) and Hoffer (1992), however, state that music tours could be a distraction from quality instruction because of the amount of time needed to plan tours.

From my own experience there are two negative aspects of participating on tour that deserve mentioning; the cost to participating students and missing classes while on tour.

Even when tours are not very costly, the reality is that not all students are able to afford them. To assist students, fundraising opportunities are usually provided and, if a student still cannot participate due to cost, many high school music programs have music parent associations that can provide assistance.

The second negative aspect is that some parents do not view music tours as having enough benefits to make up for missed classes. This second obstacle is usually more difficult to overcome because it usually requires a change of attitude on the part of the parents toward music tours. One solution to dealing with missing classes is to plan a tour during a holiday such as spring break or even summer. Another solution is to address the concerns of students, involved teachers, and the student's parents. From my experience, if a student wants to

participate on a music tour, there is usually a solution to whatever issue that is keeping the student from participating.

From what I have read, from my experience, as well as hearing the experiences of colleagues, the benefits of music tours far exceed the negative aspects.

We have examined the value of music education and the value of music tours. We now examine the value of lifelong music learning.

The Value of Lifelong Music Learning

My interest is in the impact that music tours have on adults' involvement in music throughout life. Using Elliott's definition, musicing is a lifelong possibility. Through the experiences of musicing, learning occurs throughout life. What is lifelong learning? What is lifelong learning in music? What are the values of lifelong learning in music? What is learning?

Learning has numerous definitions. Many have defined learning as a natural process that occurs in everyone. Knowles (1990) summarized psychotherapist Carl Rogers' view on learning: "learning is as natural and required a life process as breathing" (p. 42). Learning is a natural consequence of an individual's experiences. Experiences are an integral aspect of life and everyone's experiences have a direct impact on learning. Dewey (1938), in his discussion of the learning process, states that every present experience is a force that influences what future experiences will be (p. 87). Others also view experience as an important part of the learning process. For example, MacKeracher (2004) says that the most fundamental thing that we do with our life

experiences is to organize them by making sense of them and giving them meaning. Learning is a natural process that occurs in everyone, and experience is an integral part of the natural process of learning.

Others have distinguished planned learning from learning as a natural process. Gagne (1965) states that learning is a change in human disposition or capability which is retained and which is simply not ascribable to the process of an individual's growth (p. 5). Another way of distinguishing planned learning from learning as a natural process is to say that planned "learning is a collaborative, social achievement between the learner and key others" (Davidson, 1997, p. 215). The implication here is that there is deliberate, conscious involvement on the part of the learner. The lifelong learning that I am primarily interested in examining is planned learning; learning that occurs as a deliberate action on the part of the individual.

What is lifelong music learning? Nazareth (1999) defines lifelong music education as "music learning that occurs as a result of deliberate effort and conscious long term involvement on the part of the individual" (p. 17). This is the definition of lifelong music learning from which I will be working.

What value is there in lifelong music learning? Lifelong music learning has the potential to be of value in several ways to people. I will examine two: 1. Lifelong music learning can meet an individual's needs and goals for human fulfillment; 2. Lifelong music learning can provide an individual with opportunities to music in diverse ways.

Human Fulfillment

Many have recognized the need in all individuals to experience fulfillment. Maslow (1970) recognized the need for human fulfillment in his hierarchy of human needs. Maslow emphasized that, once the most basic needs such as survival and safety are met, the need for human fulfillment, which he defined as self-actualization and self-esteem, is a healthy person's prime motivation. Psychotherapist Carl Rogers (1970) summarized his observations of the process of becoming a whole person, or achieving fulfillment, in his clients in the following way: "It is that the individual seems to be content to be a *process* rather than a *product*" (p. 122). Evidence indicates that human fulfillment is a universal human need and that at least a feeling of movement in this direction is a condition of mental health (Knowles, 1980, p. 28).

Knowles states that one mission of lifelong learning is to satisfy the needs and goals of human fulfillment of the individual (pp. 24-38). By needs and goals he is not referring to acquiring specific skills or competencies. He is referring to the ultimate needs and goals of human fulfillment of which, according to Knowles, there are three: the prevention of obsolescence, the need to achieve complete self-identity through the development of their full potential, and the need to mature (pp. 27-28).

The *Concise Oxford Dictionary* (1983) defines obsolescent as a characteristic of someone or something that is going out of use, that is discarded, disused, or antiquated (p. 701). Knowles' (1980) uses obsolescence to describe

the experience of many adults in our present society as they attempt to cope with a changing world. Change is occurring as technological advances are accelerating at an unprecedented pace making some facts and skills learned in youth insufficient and sometimes outmoded. In addition geographic, economic, and intellectual elements in our society and in our world are becoming increasingly complex and interdependent, requiring citizens to have broader knowledge, more tolerant attitudes, and greater skill in human relations. As a result, adult years have the potential to become years of "creeping obsolescence in work, play, in understanding of self, and in understanding of the world" (p. 28).

Knowles maintains that lifelong learning is a response that can prevent the feeling of obsolescence and provide adults with the ability to cope with our constantly changing world. Lifelong learning is a self-directed process of inquiry occurring throughout life that should provide the adult with a sense of continued usefulness, preventing the feeling of obsolescence that can hinder human fulfillment (pp. 28, 41).

Musicing is one area in which people can engage in lifelong learning. According to Nazareth (1999) performing music and listening to music can provide personal enrichment as well as life skills such as leadership, creativity, and effective communication. Participation in music can promote values such as pride in one's own craft and the ability to work with others. Nazareth finds that such skills and values are needed to work successfully and usefully in the twenty-first century, potentially contributing to one's ability to cope in our changing world and help dispel an individual's sense of obsolescence.

Another path to human fulfillment is to achieve self-identity through the development of one's full potential. According to Boswell (1992), lifelong music involvement is a significant ingredient to achieving self-identity through the development of one's full potential. Elliott (1995) states that musicing (the four dimensional approach to music involvement, the five forms of music making, and the exchange and feedback that occurs among musicers) involves activities that can lead to an individual developing self-esteem, self-growth, and self-knowledge, thereby reaching one's full potential (pp. 39-45, 236).

Small (1998) also alludes to people's need to be involved in music in diverse ways as being essential to achieving human fulfillment and achieving self-identity. Small states that when we explore, affirm, and celebrate all of our relationships in the context of performance and listening, we are making a statement about our identity (pp. 49-50; 134; 183-185; 204). We are exploring, affirming, and celebrating our identity in diverse and unique ways when we music.

A third need of individuals is to mature. According to Knowles (1990) maturation is a process that involves growth and is not an absolute state to be achieved. It involves learning to be responsible for our own lives, or to be self-directing (p. 57). Knowles (1980) presents a multi-dimensional theory of maturation. It is not my purpose to deal with this theory in-depth however, among Knowles' fifteen dimensions describing the maturation process, the first, moving from dependence toward autonomy is significant to this study (p. 31).

Knowles reminds us that all human beings enter this world in a completely dependent state. One of the central quests of each individual is to move from dependence toward autonomy. Knowles' reference to autonomy does not mean complete autonomy in isolation to those around us, but autonomy, which includes self-directedness in our connection with our present world and society. He refers to this kind of autonomy as self-directing interdependence (p. 31).

One of the criticisms of the role of conductor and teacher in the traditional band or choir class is that learning is too teacher-centred, leaving little room for decision making on the part of students. There needs to be opportunities for choice, for decision-making, and for exploration on the part of students, opportunities that can encourage students to being more self-directed in class and even in their future musical decisions (Swanwick, 1999, pp. 53-55).

I have observed and learned from a colleague of mine who has successfully engaged students in various decisions in her choir class; they chose repertoire, they created an arrangement of a choral piece, and collaboratively set goals for the school year. The result was students who were usually enthusiastic about their music learning and who developed meaningful relationships with each other through their music learning. I view the experience I have just described as a movement toward self-directed interdependence. Students were encouraged to direct their music learning through collaborative decision making. They were learning to rely on each other in the decision making process, in rehearsing of music, and in performing music.

The value of lifelong music learning is that it can contribute to an individual's needs and goals for human fulfillment.

Musicing in Diverse Ways

Secondly, the value of lifelong music learning is that, throughout life, it has the potential to provide opportunities for individuals to discover and experience music as a diverse human practice. How does this diversity occur?

One way to experience music as a diverse human practice is by accessing the many resources available to individual music learners (Knowles, 1990). One of the resources that Knowles lists is people such as workers, family, and neighbors. Other resources he mentions are the inner resources of the individual such as curiosity, aspirations, and past and present experiences. Another resource is what Knowles calls episodic events such as fairs, celebrations, trips, rituals, and various exhibits. Also, rapid technological developments offer the individual opportunities to access almost an infinite variety of resources (pp. 172-174). Using Nazareth's (1999) definition of lifelong music learning as learning that occurs through deliberate effort and long-term involvement (p. 17), accessing these resources throughout life can provide individuals with many experiences as musicers.

Another way individuals can experience music as a diverse human practice in lifelong music learning is through the variety of social contexts one can find for musicing. Music has many different functions and meanings in human life, most of which are social (Hargreaves, D. & North, A., 1997). For example, DeNora (2000) makes the case that music is frequently used as a

powerful device for social ordering (pp. 109-150). Social ordering is an achievement, an effect of temporal action, and such action draws upon materials of all kind, including music. One example of social ordering is the use of music to order, or create intimacy, between two people or among a group of people (pp. 111-121). For example the shared enjoyment of listening to a specific type of music by people who enjoy the music being listened to tends to create intimacy among them.

That lifelong music learning has value is reinforced by the realization by music educators and researchers that lifelong music learning has been under-researched and needs more attention if we are to realize its potential to satisfy the goals and needs that individuals have for human fulfillment (Nazareth, 1999, p. 17).

Musicing has value; music education has value, music tours have value, and lifelong music learning has value. One aspect of music, music education, and of lifelong music learning that has a prominent place is music performance. How does music performance contribute to lifelong music learning?

The Value of Music Performance

There are three values of music performance that I will examine: 1. the value of performance to musicing; 2. the value of performance to musical understanding; and 3. the value of performance to social relationships.

The Value of Music Performance to Musicing

Elliott (1995) states that musicing "reminds us that long before there were musical compositions there was music making in the sense of singing and playing

remembered renditions and improvisations" (p. 49). The action of musicing, and not the musical works themselves, lies at the heart of music as a diverse human practice. Consequently Elliott uses musicing interchangeably with performance. In using both terms interchangeably, he implies a broad definition of performance that is open to many applications. Performance is a human practice; it is an action; it is something that people do, know they do, and are known to do (pp. 42-43). Performance involves a musicer, it involves musicing, and it involves musicing in a variety of contexts. Since there is value in all musicing, there is value in all performances. Performing is a significant way to music as a diverse human practice.

In Western society there are many examples of performances reflecting diversity among musicers, in the musicing, the music, and the context in which musicing occurs. The following are a few examples.

At home children spontaneously sit at a piano and play for each other. It doesn't seem to matter what each person plays. They enjoy listening to the "better" players but they also enjoy listening to the less experienced players. They enjoy performing for each other and they enjoy listening to each other. The value of these performances is in the opportunity to music as a diverse human practice.

Downtown there are buskers entertaining with their music on a warm summer evening. There are several performers and many listeners. The value of performance here is in the opportunity to music in diverse ways.

Students arrive in a music room during their lunch hour break and take out their instruments to play with and for each other. There is created what may seem to the casual listener a cacophony of sound. However, students are performing for each other and they are listening to each other. The value of performance is in the opportunity to music in diverse ways.

An elementary choir and band present their first concert of the year early in the fall at a school assembly. The participants and the instructor are aware they are not as prepared as they would like to be. However, there is still excitement among the players and singers about the opportunity to perform. The listeners will be their friends, their teachers, and parents. The value of this performance is in the opportunity to music, in the opportunity to experience the exchange and feedback among musicers we call performing and listening.

A symphony orchestra is warming up on stage while the audience is arriving. Among the performers and the listeners there is an air of expectancy. The performers and listeners are part of a tradition that is meaningful in many ways to most who are attending. The value of this performance is in the opportunity to music, to celebrate in diverse ways among everyone present.

Another example of the value of performance as a reflection of diversity is in what DeNora (2000) calls musical entrainment. DeNora provides a straightforward example of musical entrainment by describing children who are skipping rope to a simple tune. Through dance and a series of bodily gestures an accumulation of self-awareness occurs (pp. 77-79). In this example there are the

performers, the observers, and the listeners. The value of performance here is that this activity in which children are engaged is yet another way to music.

There are numerous examples of performances in all cultures. Performances are often interwoven with dance and ceremony, with ritual and healing, and in significant life events such as birth, adolescence, marriage, and death (Swanwick, 1999, p. 3; Folkestad, 2002). Diversity is evident in various ways; in the social practices, in the kind of music made; in the various purposes of music.

The value in all of the above examples is not necessarily in the skill of execution; but in the various ways in which musicing occurs. With the recognition of such diverse opportunities to perform, the notion that one needs to be talented to music should be gradually dispelled. Talent and excellence are valued; performances in the context of musicing are, however, primarily valued because performance is one significant way to music as a diverse human practice.

Performances are an integral aspect of musicing as a diverse human practice. The value of performance is in the opportunity to reflect diversity in the act of musicing.

The Value of Music Performance to Musical Understanding

Wiske (1998) states "that understanding is developed, as well as demonstrated, by performing one's understanding" (pp. 72-73). She says that most learning should involve engaging learners in increasingly complex performances and says that performance is central to teaching for understanding.

There are different kinds of performances that can indicate musical understanding. There is engaging in a discussion about musical issues. There is the example of being engaged as a listener in a variety of contexts. There is the example of having an appreciation and joy of music that can lead an individual to having a sense of wonder and curiosity in the world (Whitehead, 1929, pp. 40-41).

Singing and playing an instrument are more typically recognized as performances. Wiske (1998) acknowledges the latter when she defines "performance as the ability and inclination to use what one knows by operating in the world" (p. 72) but also infers that such knowledge can be used more broadly in activities such as listening.

Elliott (1995) argues that the actions of performing, improvising, composing, arranging, and conducting ought to be a central demonstration of musical understanding in which students engage themselves (p. 32-33). For Elliott, understanding is a practical, situated form of knowing; it is a procedural form of knowing; it is "anchored in the contexts and purposes of specific musical practices" (p. 68). Elliott also says that such actions demonstrate musicianship, and musical understanding is demonstrated in musicianship. Performing is a relational form of knowing, a coherent way of knowing, and it is a productive form of knowledge (pp. 68-70).

Music performance is a significant way of extending, synthesizing, and applying an individual's musical understanding (Wiske, 1998, p. 73).

The Value of Performance to Relationships

Much of what I have discussed involves relationships. There is the multidimensional relationship in Elliott's musicing among the doers, the doing, what is being done, and the context in which musicing is occurring. There is the relationship in musical understanding between knowledge and the use of that knowledge in performance. There are the various relationships that are nurtured on music tours.

Small (1998) has made a significant contribution in examining the value of performance to relationships. Like Elliott, he views music as an action, not as an object. He defines music as an action in the following way: "To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing, or practicing, by providing material for performance (what is called composing), or by dancing" (p. 9). Performance as well as listening is central to Small's examination of the various complex relationships that are explored, affirmed, and celebrated among those who music.

According to Small, one value of performance is that, when individuals are involved in any way in performance, they are able to explore their identity by affirming and celebrating their values and relationships (p. 134).

Another important value of performance to relationships that Small examines is that it is in performance that the language of gesture can flourish. Small states that most of what is communicated in life is through gesture (pp. 50-63). He emphasizes that the language of gesture is universal and is a necessity for survival. In addition, gestures articulate and explore relationships in a far richer,

more descriptive and multi-dimensional manner than verbal language. The giving and receiving of gestures is the most important means by which we establish and perceive our relationships with others. Small states that anything having to do with music performance provides the possibility of a rich and meaningful dialogue about relationships. Music does not equal gesture but music performance can provide gestural dialogue through vocal intonation, through sound, through behaviour, and through mode of dress that can articulate extreme complexities of relationships with the world around us.

Small's contribution to answering key questions as to what is actually happening in any performance emphasizes the value of performance as it pertains to relationships and not necessarily as it pertains to technical flawlessness, interpretation, or even emotional delivery. I would like to leave the reader with Small's definition of a good performance:

> If the function of musicking is to explore, affirm, and celebrate the concepts of ideal relationships of those taking part, then the best performance must be one that empowers all the participants to do this most comprehensively, subtly, and clearly, at whatever level of technical accomplishment the performers have attained. Such subtetly, comprehensiveness and clarity do not depend on virtuosity but reflect, rather, the participants' (that is, both performers and listeners) doing the best they can with what they have. In this sense the word *best* applies not only to technical skill but also to all the other relationships of the performance, which is

> carried out with all the loving care and attentions to detail that the performers can bring to it (p. 215)

Too Much Emphasis on Performance?

I have considered three positive aspects of music performance in education. There have been debates about Elliott's praxial approach to music education and what many call performance-based music education which I have not acknowledged (Reimer, 1996; Elliott, 1997). It is not my intent to delve into a detailed discussion as to the merits for and against a performance-based music education. In the context of this discussion, it is important to acknowledge that some regard performance-based music education as limiting opportunities in school music programs to students who may not have an interest in performing in music ensembles.

My emphasis on performance may be evident to the reader. There are three reasons for this emphasis. First my own experience as a music student in public school and post-secondary institutions emphasized performing in ensembles. Secondly my home life included informal performing for one another in a variety of social contexts. Third my performance experiences have been primarily positive and, when they have not been positive, the experience of overcoming a negative experience has in itself reinforced the value of performance. I will expand on my experiences in chapter four in order to clarify my own bias in this study.

Conclusion

I have looked at the value of music education. Music education has value because music has significance in all of human life and throughout life (Small, 1998, p. 200). The value of music education can be found in musicing as a diverse human activity. That is, musicing refers to all aspects of the action and processes involving music performing and listening, and learning can occur through the experience of musicers as they music in a variety of contexts (Elliott, 1995, pp. 18-77). Music education can provide opportunities for music learning that do not exist in most people's informal experiences (Elliott, 1995, pp. 241-259; Nazareth, 1999; Gardner, 1999, pp. 18-21). One value of music education is in the musical understanding that can be learned through musicing. Another value is the development of musical discernment that can be learned through musicing. All musicing experiences have the potential to contribute to lifelong involvement in music.

From the perspective of most music educators, music tours have value. Music tours have value because they have the possibility of developing musical understanding and discernment as well as contributing to meaningful exploration of relationships. The value of participation in music tours is one example of music as a diverse human practice.

Lifelong learning has value. It has the potential to meet an individual's needs and goals for human fulfillment and can provide an individual with opportunities to music in diverse ways.

Performance has value from the perspective of Elliott's musicing, from the perspective of developing musical understanding throughout life, and from the perspective of exploring, affirming, and celebrating relationships.

Having provided a foundation for my project, I proceed to explain my methodology in the following chapter.

Chapter 3

Methodology

Qualitative Research

One important outcome of educational research is to provide educators with meaningful and accessible information to assist them in improving practice. One way educational research can accomplish this objective is by emphasizing the meanings of activities for the participants by researching lived experience. Qualitative research is more suitable than quantitative research for accomplishing this result (Maxwell, 2005, p.111; Van Manen, 2003). Qualitative methods have been found to be better suited than quantitative methods for understanding experiences due to the personal nature of the experiential learning process (Leberman & Martin, 2005).

Qualitative research is a process of inquiry that explores a human or social problem. The researcher builds a complex, holistic picture, analyzes words, and reports detailed views of informants (Cresswell, 1998, p. 15). It describes what is going on, uses descriptive language, and emphasizes the researcher's role in exploring a topic (pp. 17-18). It has an inherent openness and flexibility that allows the researcher to understand and explore new discoveries and relationships (Maxwell, 2005, pp. 22-23).

Including the researcher's personal interests, skills, abilities, and goals is an important consideration for choosing a specific research method (Maxwell, 2005, p. 18; pp. 105-116). My personal interests, skills, and goals are well suited for qualitative research. Making new discoveries and understanding the many

relationships in the teaching process continue to be a goal of mine as an educator. I am interested in descriptive data in the form of people's own written or spoken words (Bodgen & Taylor, 1984, p. 5).

I am also interested in individual's perspectives on the value of their high school music tour experiences and how these tour experiences have influenced their lifelong music learning. My research is important because there is a lack of research on the lifelong music learning of adults (Nazareth, 1999) and very little research on the value of music tours, especially from the perspective of music students. What I have found has supported the belief that music students do value music tours, perhaps not surprisingly since both researchers were band teachers (Johnston, 1998; Snowsell, 1995). My study will contribute further to an understanding of this valuing. Additionally, Nazareth (1999) says that music can be used to improve the quality of life at any age (p. 18). It is those individuals who have graduated from high school who interested me in this study and the possible connection between school music tours and their continued involvement in music as adults.

To summarize, I was interested in investigating the role of music tours in a student's desire to continue to be involved in school music programs and in their lifelong involvement in music as adults. My research questions guided me in my inquiry into the perceptions of my participants. Qualitative research is well suited to understanding the in-depth perceptions and meanings of experiences of a small number of participants (Maxwell, 2005, p. 16; Patton, 1987, p. 11).

The Process

Cresswell (1998) refers to four types of information gathering in qualitative research: interviews, observations, documents, and audio-visual materials (p. 19). In interviewing, the researcher listens to and hears the respondents express their views and opinions in their own words, learns about their views on their work situation, family life, and their dreams and hopes (Kvale, 1996, p. 1). Interviews were best suited to my research as my purpose was to gain insight into the perspectives of the informants.

Bogden and Taylor (1984) state that "research methods should be determined by the research interests, the circumstances of the setting or people to be studied, and the practical constraints faced by the researcher" (p. 80). Some kinds of interviews use structured tools such as attitude surveys, opinion polls, or questionnaires. These kinds of interviewing tools are administered to large groups of respondents. Qualitative interviewing is nonstandardized and open-ended. The term "in-depth interviewing" refers to this qualitative research method. In-depth interviewing is modeled after a conversation between equals rather than a formal question and answer exchange. It involves face-to-face encounters between the researcher and informants. It is directed toward understanding informants' perspectives on their lives and experiences as expressed in their own words (p. 77). In-depth interviewing was the most suitable for my research due to my interest in illuminating subjective human experience (p. 81).

There are three types of in-depth interviewing: life history or sociological autobiography, learning about events and activities that cannot be observed directly, and learning about a broad range of settings, situations, and people (Bogden & Taylor, 1984, pp. 78-79). Learning about the events and activities of my participants was the most suitable for my study as I was attempting to capture the salient experiences in a person's life by eliciting each person's views on his or her own life experiences in his or her own words.

Selection of Informants

In selecting informants there are various issues the researcher is required to consider: the number of informants needed, who is chosen, how they are they chosen, and various ethical considerations.

In his answer to the question as to the number of informants the qualitative researcher requires Kvale (1996) states: "Interview as many subjects as necessary to find out what you need to know" (p. 101). The focus on a few cases make it possible to investigate in detail the relationship of specific experiences and behaviours between the individual and the individual's experiences (p. 103). The actual number of cases is relatively unimportant. What is important is the potential for each case to aid the researcher in developing theoretical insights into an area of human behaviour (Bogden & Taylor, 1984, p. 83).

Research on lifelong music education in recent publications has been on the general population who has not chosen music as a career (Nazareth, 1999). I chose primarily those whose career is not in music. The participants had at least taken two years in my music classes and participated in at least two music tours.

I selected six informants. The selection of a low number of informants allowed me to explore in-depth the respondents' perceptions. I selected two who have chosen music as a career; one female and one male and four who have not chosen music as a career; two female and two male.

My reason for choosing more informants who are not pursuing music as a career is due to my interest in lifelong music learning as a conscious effort on the part of individuals throughout life and related to life (Nazareth, 1999). Lifelong music learning contributes to human fulfillment and to quality of life and is not dependent on choosing music as a career (DeNora, 2000).

I chose an equal number of female and male respondents because, from what I have read, very little research has been done on the effects of gender as these relate to music involvement and music learning among adults. Most gender- related research has been done on children, especially school age children (O'Neill, 1997). The fact that music is sometimes viewed by boys and girls to be a feminine subject may mean that only the most motivated boys are likely to become interested in music (p. 58). This tendency could affect the number of adults who are predisposed to music involvement throughout life. There is some research suggesting that gender affects the response to music that is listened to as well as musical taste (DeNora, 2000, pp. 112-121).

I considered the availability of informants. Telephone numbers and addresses might be different since students graduated, and former students might have moved. However, availability was not a problem in contacting suitable informants as I had kept adequate records of all music tours as well as my music

classes since teaching at my present high school, and very accurate records over the last ten years.

In selecting informants I considered the ability of my participants to remember events that had occurred many years previously. I wondered if there was a time when it would be difficult to remember past school experiences. According to Garvey, Gass, and Sugarman (2003) in their study of the long-term effects of a first-year student wilderness orientation program, the length of time that has transpired since the event being studied has no effect on the participant's ability to remember events.

I contacted graduates by telephone (see Appendix A for script). If the prospective participant was interested in participating in my study, I stated that I would mail a consent form (see Appendix B) which would provide a more detailed description of my study. In addition to being a consent form, this letter discussed the purpose and procedure of the interview. I arranged a meeting in order to provide the participant with the opportunity to agree, or not to agree, to participate.

At our first meeting I gave the prospective participant an opportunity to ask any questions and to have anything clarified (Kvale, 1996, pp. 127, 153). Information about what was required of them as well as the purpose and design of the study ruled out any deception on my part, or perception of deception on the part of the interviewee (p. 113). In the consent letter I stated that complete anonymity could not be assured due to the researcher's involvement during the interview. However, I did assure complete confidentiality by asking each

participant for a pseudonym to be used in my analysis and by assuring each participant that all data was locked in my filing cabinet. I also assured each participant that access to data on my word processor was available only to me by using a password that only I knew (see Appendix B for letter of consent).

Kvale cautions that providing too much information before the interview may jeopardize the respondent's own natural views on a topic (p. 113). Therefore, as I spoke with each respondent before the interview, I avoided discussing in detail the topic of my project as well as the questions I would ask during the interview.

There were two considerations in choosing informants. The first was the importance in selecting informants who have an interest in the topic to be discussed. The second was to have a positive rapport with each participant (Maxwell, 2005, pp. 82-87; Patton, 1987, pp. 51-52; pp. 141-142). I looked at the lists of students who had participated on music tours in my years as the high school teacher where I presently teach. I began to compile a list of possible informants with whom I had a positive rapport when they were students and whom I felt would have an interest in my topic. I then narrowed the list to those with whom I had come in contact frequently as adults. I considered the rapport we have had as adults when we would meet. I then divided my list into two categories; those whose careers were in music and those whose careers were not in music.

There were four former students whose careers were in music and who were living in the area where I was conducting my research. One was a female

who I contacted. I then contacted the male who I had seen the most frequently and with whom I felt would be the most likely to be honest and open in an interview.

I then compiled a list of those who were not in a music career. I chose four participants with whom I had frequent contact, whom I felt would have an interest in my topic and whom I felt would be open and honest in answering my questions. Maxwell (2005) refers to what I engaged in as purposeful sampling which is a method used frequently by qualitative researchers (pp. 87-91).

With a mutual interest in the topic to be discussed and possible remnants of student-teacher relations there was the possibility that the respondents could have a positive bias toward music tours. Maxwell suggests that bias is not necessarily something that should be eliminated or avoided but that the more important issue is to identify the bias (p. 38).

Patton (1987) states that the neutrality of the researcher is what is important. He describes the neutral researcher as "one who is not predisposed toward certain findings ahead of time. He has no axe to grind, no theory to prove, and no predetermined results to support" (p. 166). As much as was possible for a researcher with limited experience such as myself, I was neutral during the interviews and in my analysis.

Ethical Considerations

Kvale (1996) directs the researcher to three ethical guidelines for human research (pp. 111-117). The first is informed consent. Informed consent involves voluntary participation of the informant. In writing I informed the participants

about the goals of the study, the main features of how the study would be conducted, any risks or benefits from participation, and the right to withdraw at any time from the study

The second is confidentiality. Confidentiality means that any information identifying the participant will not be reported. Any material that was gathered in this study by any means was not available to anyone except the researcher. Changing names and any identifying features that might be recognizable protected the subject's privacy.

The third is the risk of harm to the respondent. Due to the nature of this study there was no inherent risk in the information gathered. It is the emotion-laden interview such as is present in therapeutic interviews that can pose a risk to the participant (Kvale, 1996, p. 127). I did not anticipate the interviews in this study to be of this nature. These ethical considerations were clearly stated in the Letter of Consent (See Appendix B). Since I was no longer teaching these students, while their respect for me as a former teacher might play some role in the interviews, there was no issue of power over.

According to Kvale (1996), it is a valuable exercise to draft an ethical protocol in anticipation of ethical issues during an investigation and at some institutions, including the University of Victoria, this protocol is a requirement (p. 112). I applied to the Human Research Ethics Board at the University of Victoria and received approval (See Appendix C for certificate of approval).

The Interview Situation

Interviews

The interview is a "professional conversation…an interview whose purpose is to obtain descriptions of the life world of the interviewee with respect to interpreting the meaning of the described phenomena" (Kvale, 1996, pp. 5-6). The most important aspect of interviews is not the number or the length of the interviews but how the pages of transcripts can be handled in a meaningful way and how the depth of meaning of what was said can be determined. The literature warned that it is essential for the interviewer to exercise caution as to the amount of data for transcription. Too much data could make it difficult to be handled in a meaningful way (Kvale, 1996, pp. 179, 186; Van Manen, 2003, p. 67).

Another consideration in determining the length of the interviews is the experience of the researcher (Maxwell, 2005). When I undertook this study I had very little experience as a researcher. However, skills gained in my experience interacting with students and the educational community for over twenty-five years assisted me in the interview process as well as in analyzing the data. Kvale (1996) suggests that pilot interviews can increase an interviewer's "self-confidence and ability to create safe and stimulating interactions"(p. 147). My supervisor also suggested I conduct a pilot interview.

I conducted one pilot interview with a former student whom I shall call Grace. She played in concert band at the high school where I taught for five years, participated in four music tours, was a student of mine for two years at a local college, and is presently playing in a performing group that I conduct. An

open and honest friendship has developed between us since her high school graduation. We have seen each other regularly at concert band rehearsals, have enjoyed having conversations about a variety of topics after rehearsals, and she has frequently attended my high school concerts.

The pilot interview was helpful in a number of areas. Practice in using a new recording device during the interview was very helpful. Secondly I learned the importance of putting the participant and myself at ease before and during the interview (Cresswell, 1998, p. 130). I also learned it was not easy to be attentive to what was being said while trying to remember key words and phrases that might require clarification throughout the interview. Consequently I became even more aware of the importance of using a journal throughout the interview. The experience in my pilot interview was valuable preparation for my actual project interviews.

For my actual project interviews (Kvale, 1996, p. 147) two interviews per person provided meaningful data. The first interview lasted between sixty to ninety minutes, allowing sufficient flexibility for the interviewee to answer all the questions and provide sufficient data for analysis. I then provided the interviewees with a transcript before the second interview to allow them to review the transcriptions and to be prepared to elaborate on their original statements (Kvale, 1996, pp. 147, 190; Van Manen, 2003, p. 99). The second interview was thirty to forty-five minutes. The total amount of interview time for the twelve interviews was thirteen hours and eleven minutes, which resulted in three hundred sixty-two pages of transcription.

I sought spontaneous, relevant, and rich answers in each interview. My questions were short and I followed up, verified, and clarified the meanings of relevant answers by probing and using brief follow-up questions. Support and recognition responses were also valuable in eliciting relevant answers (Patton, 1987, pp. 125-127).

I sought to interpret the subject's answers throughout the course of each interview (Kvale, 1996, p. 145). Throughout each interview I attempted to clarify and extend the meanings of the participant's statements, provide interpretations of what was said, which were then confirmed or disconfirmed by the interviewee (p. 149). Observation was another useful tool in interpreting the participant's responses. Maxwell (2005) states that "observation can enable the interviewer to draw inferences about the participant's perspective that couldn't be obtained by relying exclusively on interview data" (p. 94). The interviewer's journal is another source that assisted me in interpreting the interview data (Bogden & Taylor, 1984, pp. 103-105). During each interview I wrote key words and phrases that the participant was using while answering my questions. These notes assisted me in remembering to ask specific follow up questions while listening to the participant's responses.

Immediately following each interview I wrote about various aspects of the interview in my journal such as the setting, the participant's response to being recorded, eye contact, body language, what occurred after turning off the recorder such as our casual conversation, and both of our responses to the interview experience as we parted. Maxwell (2005) states that informal data gathering

strategies such as casual conversations and incidental observation are important (p. 79). Immediately following most of the twelve interviews, I was able to listen to the recording to ensure that the recording quality was good. Listening to the recording also enabled me to continue to reflect on and write my observations in my journal concerning various aspects of the interview. I also continued to remember and reflect on what was said during the interview, which was also useful in beginning to interpret the data (Kvale, 1996, p. 161).

In addition to enabling me to begin to interpret the data, writing my reflections in my journal and listening to the recording also enabled me to evaluate my own performance as an interviewer. My self-evaluation included writing brief notes in my journal and remembering the areas that needed improvement. My strengths were in my ability to allow the participants to proceed at their own rate of thinking and speaking, being empathetic, and being attentive to what was said. The area that quickly improved was my ability to achieve the delicate balance needed to both ask probing questions as well as control the course of the interview so we "stayed on track" without interrupting the participants' genuine responses to my questions.

The Questions

I used the standardized open-ended interview approach along with elements of the informal conversational interview (Patton, 1987, 108-115). In the standardized open-ended approach the exact wording and sequence of questions is determined in advance. All interviewees were asked the same questions in the same order (See Appendix C for the questions). This approach reduced

interviewer effect and bias (p. 113) and is also useful to the inexperienced researcher in that it facilitates organization and analysis of the data (pp. 112-114). The informal conversational interview allowed probing questions to be asked (pp. 110, 113). I asked probing questions where clarification was needed.

Recording

Patton says "every good interview is also an observation" (p. 139). My observation included using three devices. First, I recorded the interview using an audiotape. Immediately following each interview I reviewed the quality of the recording as well as the data to ensure there were no technical problems in securing the data. A second was my own journal. In my journal I included relevant aspects of the interview immediately after each session, including visual information, the social atmosphere, and the kind of interaction that occurred. While there are limitations to memory, I also remembered and reflected on the responses of my participants' responses to the interview questions in the days following each interview. Immediately following each interview I reviewed the quality of the recording as well as the data to ensure that the interview could be transcribed easily and accurately (Kvale, 1996, pp. 160-173; Patton, 1987, p. 138).

Analysis of Interviews

Analysis of qualitative data involves intellectual rigor, hard work, and thoughtful analysis (Patton, 1987, p. 146). Rigorous analysis occurs at all stages of the interview through a great deal of hard and thoughtful work (Kvale, 1996, p. 145; Maxwell, 2005, p. 95). The subjects describe their lived world during the

interview; the subjects themselves discover new relationships during the interview; the interviewer condenses and interprets the meaning of what the interviewee is saying for clarification during the interview; and the interviewer analyzes the data after the interview (Kvale, 1996, pp. 189-190). The continuum of analysis throughout the entire interview process is in keeping with rigor and thoughtful analysis.

I used meaning condensation, compressing long statements or quotes into shorter statements, which entailed "an abridgement of the meanings expressed by the participants into shorter formulations" (p. 192) as well as thematic analysis in my analysis of the data (pp. 192-196). I used three steps to condense the meanings of what my participants were saying. First, I organized each participant's answers to my interview questions into two categories: 1) their answers to my questions and 2) various themes that emerged from the interview. In this first step I quoted directly from the transcriptions. Secondly, I condensed further what each participant had said by using a combination of my own words as well as brief quotes from my participants. Thirdly, I determined the common themes among all six of my participants, as well as themes that were evident among most of my participants.

In identifying themes I used content analysis. Content analysis involves identifying important themes and patterns by pulling together all the data that addresses each interview question (Patton, 1987, p. 149). Patton says "organizing and simplifying the complexity of the data into some meaningful and manageable themes or categories is the basic purpose of content analysis" (p. 150). On my

word processor I typed my participants' answers to my interview questions. This, together with reading my journal and transcript for each participant several times, provided me with a high degree of familiarity with the data. I was then able to classify and organize the data into themes. The themes emerged out of my participants' answers to my questions. I began to use index cards to organize the themes but found it more useful to use my word processor. Patton says the mechanics of organizing and classifying the data as well as the intellectual process will vary for different people. However, what is important is rigor, hard work, and a familiarity with how other qualitative researchers have analyzed their data and choose that which is most suitable to organizing the data (pp. 144-164).

Trustworthiness

Establishing the trustworthiness of the study is a process that occurs throughout the data collection, analysis, and report writing of a study (Cresswell, 1998, pp. 193-194). Three specific aspects of trustworthiness were important to this study were credibility, transferability, and dependability.

Credibility

Credibility of the data is established by reviewing the data immediately after the recording. By listening to the recording soon after each interview I had an opportunity to review the data and make notes about any aspect of the interview that would be helpful in later analysis (Kvale, 1996, pp. 160-173).

I established credibility by taking the data, analysis, interpretations, and conclusions back to the participants so they could judge the accuracy and credibility of my work. Two terms used to refer to this technique are respondent

validation and member check (Maxwell, 2005, p. 111; Cresswell, 1998, p. 203). Participants had the opportunity to ensure accuracy either in writing or by meeting with me.

Another important way I established credibility was to clarify researcher bias (Cresswell, 1998, p. 202). In qualitative research it is not the goal to eliminate researcher bias but to understand it. Maxwell (2005) states "any view is a view from some perspective, and therefore is shaped by the location (social and theoretical) and lens of the observer" (p. 39). Reason (1988) emphasizes the importance of being aware of how our experiences have shaped our assumptions and values. We are not to suppress them, nor "be swept away and overwhelmed by them; rather we raise them to our consciousness and use them as part of the inquiry process (p. 12). It was vital to not uncritically impose my assumptions and values on the research (Maxwell, 2005, p. 38).

I explored my assumptions and experiential knowledge relevant to this study by writing an identity memo or a biography, which is chapter four of this study (pp. 39-40).

Transferability

A question that the qualitative researcher needs to ask is if the information learned from the study can be transferred to other settings. Providing rich and detailed description of the analyzed data can enable the reader to determine whether the findings can be transferred to other settings (Cresswell, 1998, p. 203).

With six respondents, I examined in detail the data I gathered to provide rich descriptions. Details were also gathered from an analysis of the audio

recording and notes taken immediately after the interview. The intention was to provide readers with sufficient information to determine the transferability of the study.

In a study such as this, there are limits to transferability in that the specifics of each situation and setting are unique (Kvale, 1996, pp. 231-232). With the detailed description provided, the reader will be able to take the salient features of the study and apply (transfer) them to his or her own experience and situation.

Dependability

The issue of dependability occurs throughout the entire process of a study. I focused on the interviewing, transcribing, and analyzing processes.

Maxwell (2005) suggests that the relationships established with informants are a vital part of interviewing and establish dependability (p. 87). An essential aspect in the interview process is to recognize the importance of negotiating a relationship with the participants and to realize the necessity of an ongoing negotiation in this relationship (p. 83). What does this negotiation look like? Weiss (1994) states that it is essential to work with the respondent as a partner in the interview process (p. 119). In order to include my participants as partners I was open with my respondents throughout the study as to the purpose, design, and goals of the study.

Quality in-depth interviewing establishes a rapport with informants and develops a detailed understanding of their experiences (Bogden & Taylor, 1984, p. 79). In the interviewing process, maintaining a positive rapport with each

subject and a neutral stance with what is said by each participant is important. "Rapport is a stance vis-à-vis the person being interviewed. Neutrality is a stance vis-à-vis the content of what is said" (Patton, 1987, p. 127). I maintained rapport by being clear in what I was asking, by letting the interviewee know how the interview was going, and by providing support and recognition responses. I maintained neutrality by not passing judgment on what the person told me (pp. 126-127).

The main emphasis in my examination of how I dealt with validity threats of this study was to recognize them and then articulate my strategies as to how I dealt with them (Maxwell, 2005, p. 107).

The following chapter includes an exploration of my experiences as a way of identifying my own bias (pp. 37-41).

Chapter 4

My Biography

Alertness to the researcher's own biases is part of producing trustworthy data and trustworthy interpretations of the data in qualitative research (Glesne & Peshkin 1992, p. 147). One of the best checks on researcher bias is for the researcher to reflect and to record his relevant life experiences to assist him in arriving at an understanding of his own perspectives. In understanding the researcher's perspective, colleagues and even informants are better able to assess the validity and credibility of the researcher's analysis (p. 142).

Maxwell (2005) also recognizes the value in reflecting and writing about the researcher's experiences. He suggests writing a biography, or an identity memo, as a way for the researcher to identify and reflect on his experiences and values that are the most relevant to his research (pp. 27-28).

In addition to being aware of researcher bias, critical self-reflection can also be a valuable source of insight in qualitative research (p. 38). According to Maxwell, one of the goals in qualitative research is not to eliminate the actual influence of the researcher but to understand it. A valuable tool to the researcher in understanding how he may influence his research is in writing a biography (pp. 108-109).

As I have engaged in reflection, I recognized several areas of my experiences that are relevant to this study. I discuss three of them. The first are

my experiences as a teacher. The second are my music tour experiences. The third is my own involvement in music as a performer.

My Teaching Experiences

I have had a variety of teaching experiences teaching in many different schools, teaching a variety of subjects, and teaching a variety of ages. As I reflect on my teaching experiences, the areas where I have grown the most is in my ability to nurture my relationships with my students as well as being able to develop and maintain a good rapport with the staff with whom I work. The following are a few significant experiences that have affected my growth in how I relate to my students and fellow staff.

My interest in teaching began when, as a fifteen-year old, I was given the opportunity to be a counselor at a summer camp. I had the responsibility of caring for twelve boys from nine to thirteen years of age in my cabin and, like the boys I was supervising and at times teaching, was away from the familiar surroundings of home.

The significance of this experience was three-fold. I was given the responsibility that was usually reserved for a more experienced counselor. Knowing the director trusted me and being aware he was letting me do my job without looking over my shoulder was a boost to my confidence in a role I had only observed in others when I had been a camper. Secondly I discovered the fun, the rewards, and the value of interacting with the campers in my cabin as well as with other camp staff. Third, due to the positive feedback from others and

my enjoyment of the experience, I continued volunteering as a camp counselor for several more years.

Other experiences during my teen years provided me with positive experiences in a teaching role. For example, one of my band teachers gave me the opportunity to mentor the other trumpet players in my grade-nine band class. For several classes at the beginning of the school year I was sent out of the class with the other trumpet players in my section and, with very little direction, told to teach them what I knew. I enjoyed the status this responsibility provided, the trust that my band teacher had in me, as well as the chance to interact with and help the others in my section.

During my years as a music student at university I had opportunities to teach and earn some money as a private trumpet tutor. In the two years I was enrolled in the music faculty at the University of British Columbia, I taught trumpet to a few elementary and high school band students. After I transferred to the University of Victoria to continue my music studies I continued to teach trumpet to students who played in their school bands. I enjoyed the relationships that were established with my students and with their parents. My goal, and I sensed the goal of my students' parents, was to encourage my students to continue their involvement in band at school. There were a couple of families with whom I became very good friends and where I was occasionally invited for dinner. The pleasant interaction that would occur around the dinner table taught me the value of spending time with students and their parents.

After receiving my Bachelor of Music Degree from the University of Victoria I enrolled in the Education Faculty at the University of British Columbia to earn my Teaching Certificate. This was a very difficult year for me in that I missed those with whom I had formed very close friendships while attending the University of Victoria as well as those with whom I lived for three years.

Soon after receiving my teacher certification, I began teaching in the school district where I am presently employed. I have had the opportunity to work with many teachers in several schools in the district. In my first years of teaching I was an itinerant band teacher, teaching in several elementary schools as well as teaching band and choir in one of the high schools. It was challenging and sometimes frustrating trying to get to know the staff in each school as well as establish a relationship with my many students. I gradually got to know many of the teachers in the schools where I taught and had the opportunity to observe how they interacted with each other and with their students.

I feel very fortunate having had the opportunity to work closely with many other teachers. There are many examples of my colleagues influencing me in my development as a teacher. I will give three.

I became good friends with an elementary vice-principal whose assignment, in addition to his administrative duties, was teaching a grade seven class. I was impressed with the rapport he had with his students. I noticed he regularly spent time with them during lunch hour playing various board games such as chess. I saw the value he placed in developing relationships with his students coaching basketball and track and field before and after school. Having

heard others speak of the value of spending time with students apart from the regular class routines and then actually seeing a colleague in action had an impact on me. As a result, despite being assigned to several schools, I decided to choose at least one school where I would spend additional time apart from my scheduled teaching time getting to know students.

Another example occurred at the high school where I am presently teaching band. I had the opportunity to work closely with a colleague who taught the choirs at our school for many years. I was impressed with how she clearly communicated her expectations but also gave her students opportunities to make choices and have input into the kinds of activities in which she would engage them. There was an interesting mix of maintaining control over what was occurring in her class and giving her students freedom to make some of their own choices. I wanted to adopt some aspects of her approach to teaching.

At the school where I am presently teaching I had my first exposure to teaching First Nations students. Early on I had very little patience for my First Nations students who were facing their own challenges in a school system that many of them resented. A memorable assembly honouring one of our First Nations colleagues who had passed away unexpectedly provided me with a new appreciation for the First Nations culture. I began to look for opportunities to participate in and attend First Nations ceremonies and functions at the school where I taught as well as on the reserve.

In addition to teaching school age children, I have also directed an adult community band for several years. Teaching adults of all ages has allowed me to

observe and work with adults who value their own music involvement. During our rehearsal breaks, I found it very interesting to know why these adults had chosen to be involved in music and how they had become involved in the specific band I was conducting. I became interested in what became of my own students' involvement in music after they graduated.

My Music Tour Experiences

I view my music tour experiences in two categories; as a young person who participated in a variety of tours and as an educator who plans and organizes music tours.

As I reflect on the many music tours in which I participated as a student, I realize most were positive experiences. I realize they have influenced me in my decision to provide my own high school music students with the opportunity to tour as a group of music students.

My own first music tour occurred in a high school I attended in Ottawa, Ontario. Band tours to Expo'67 in Montreal and in the following two years to Quebec City provided me with memorable experiences. The unique opportunity to perform on a barge on the St. Lawrence River during Expo'67 in Montreal and then having our music blown off our music stands during our concert was one such memorable experience. In addition to a variety of performance opportunities in high school musicals, school concerts, and band festivals, music tours provided me with memorable experiences as a music student and helped provide an identity to a somewhat introverted high school student.

Another tour experience I had as a boy was with my Sunday school class. This was not a music tour but was a significant experience just the same. The Sunday school teacher who was willing to take several energetic boys on weekend day trips and on the occasional overnight camping trip had a significant impact on me. These experiences had a very positive impact on my attitude to church, in my relationship to my Sunday school teacher who cared, as well as to the other boys in my Sunday school class.

Probably the most significant music tour experience occurred when I was twenty years old. I had just completed my first year of university as a music student. I received a telephone call in late summer before I was to begin preparing for my second year and was asked if I was interested in auditioning on trumpet for a Gospel Band. The band was based in Edmonton and was preparing to tour Western Canada September to June of that year. I had a very short time to make a decision to either continue with my university education or move to Edmonton to rehearse and prepare for this tour.

I decided to accept the invitation, and it was soon evident that my decision to tour with this band was the right one. I was immediately accepted and welcomed by all thirteen musicians in the band as well as the people who were organizing the tour. Friendships that impacted on my life for several years were formed. There were challenges such as dealing with fatigue, adjusting to various types of accommodation, and resolving personality conflicts that were inevitable when performing and living with each other. Performing six days a week at schools, churches, community events, and at major concert halls throughout

Western Canada presented various challenges such as having to deal with fatigue. Resolving personality conflicts was another inevitable challenge. Performing in a variety of situations and interacting with a variety of audiences increased my confidence as a performer. At the end of our tour it was very difficult to say goodbye to thirteen people who had become my best friends for several months.

It was several years after this experience that I was teaching elementary band in North Vancouver and decided to take my elementary band on a one-day tour to Vancouver Island. It was successful in that the students enjoyed the experience, and the parents as well as the school staff were very supportive. I organized two performances and one social event in our one-day tour. I enjoyed spending time with my students apart from the classroom setting and I soon realized my students were looking forward to this event each year.

In 1991 I began teaching at the high school where I am presently teaching. Prior to accepting my new teaching position, a ten-day music tour to China had been planned in the spring of 1992. It was a very busy year for me as I prepared for this tour and as I worked at establishing myself as the new band teacher. I was fortunate to have a colleague who taught choir with whom I shared the tour responsibilities. After the event, there were many music tour experiences about which I would frequently reminisce with my students throughout the remaining weeks of school that year. I felt that the experiences we all had on our China tour had a positive effect on my relationships with my music students in my new school.

In 1994 the high school where I taught hired a new choir teacher who had been teaching music in high schools in British Columbia since the early 1970s. I soon realized she considered music tours to be a very significant part of the school year for her music students and, with all her years of experience, she had definite ideas as to how to organize music tours. My experience in organizing high school music tours was not nearly as extensive so I was happy to have her do most of the planning at the beginning of our working relationship. We soon settled into a routine where we would share the responsibilities of planning our annual junior music tour and our annual senior music tour.

It would be useful to briefly describe how we planned our tours as well as the various components that would be similar each year. We had something like a formula that we more or less followed.

Our junior tours for students in grades nine to ten would last for three days and two nights, and we would always stay in our province. Our senior tours would be anywhere from five to seven days, and travel would be more extensive and sometimes include going to the United States or to another province. Twice we have traveled to another continent; once to Japan and the other time to China. In all of our tours, finances were always a consideration because we had families that would have difficulty affording an expensive tour; we worked hard to keep the tour affordable. Performances were always an integral part of the experience of each tour, and we attempted to provide a variety of performance opportunities. We included one or two planned social events and included some free time where the students chose what they would like to do and with whom they would spend

their time. We always booked a motel and never billeted our students except for one international tour. Staying in motel rooms together, "hanging out" in each other's rooms was an important part of the tour experience for our students.

In all my years of planning music tours, I can think of one very negative experience. The most negative experience of my career involving music tours occurred in the spring of 2001 during one of our senior tours when we returned earlier than we intended, ending our tour prematurely. On that tour, one of our chaperones received a telephone call from the front desk of the motel where we were staying saying that there was too much noise coming from some of our rooms. As we investigated where the noise was coming from we discovered several students were consuming alcohol. One student in particular was so drunk he was throwing up and we felt he could not be left alone. In the course of our inquiries that night, we discovered that a few of our students had been drinking the previous two nights as well. My colleague and I felt very much betrayed.

In the following year with the incident fresh in our memories we addressed the issue of not drinking on tour even more directly than we had in the past at our pre-tour meetings. We used the previous year's experience to emphasize even more than we usually did that trust among all participants is necessary for a tour to be an enjoyable and a safe experience. We reminded them when trust is betrayed there are consequences. We informed our students one consequence is that we are not able to return to the location where this incident occurred. It was a beautiful place, had excellent facilities, and we wish we could return and enjoy it again. We were also able to say there are many places where

we are welcomed back due to the exemplary conduct of our students during other tours.

It was difficult to gauge the impact of the previous year's experience and how much our early return affected student behaviour. However, during the meeting our students were attentive and appeared to be seriously considering what was being said. During the tour that year there were no incidents involving students drinking.

As far as I am aware, such rampant drinking has not occurred since this incident. In the subsequent tours when we have had our pre-tour meeting with students, their parents, and school administrators, my colleague and I continue to use this experience as a lesson in that the few rules we have while on tour are to be taken seriously. We have also used other experiences, both negative and positive, as examples of appropriate conduct.

There are other negative and unpleasant music tour experiences I could describe that were not as serious as the drinking incident. However they have been few compared to what I have considered to be positive experiences.

My colleague and myself were committed to providing a music tour to all our students. Planning our tours and spending time with each other on tour enhanced and strengthened our relationship and usually the relationship with our students.

My Performing Experiences

Performances have been an integral part of the music tours I have organized. The reason is due to my own varied experiences as a performer. In

addition, my colleague with whom I have organized the majority of my high school music tours considered performance an integral part of any music tour. In the context of this study, it will be useful to provide a summary of my own performing experiences.

As a young person my parents provided my two younger brothers and myself with piano lessons. We gave the usual year-end recitals from the age of seven to about fourteen. Much to the chagrin of us three boys, for several years my father insisted that we practise our half-hour each day in the morning before we went to school. I know it was a challenge to my parents to set up an equitable schedule as to who would be getting up first to practise in these early mornings. It was important to both of my parents that we attend our weekly lessons well prepared and to play our best at our recitals.

I also played the trumpet in school bands. My Dad had played trumpet in school bands and had played it around the house, sometimes giving us boys an opportunity to try to play the trumpet. In grade four in Seattle Washington I was given the opportunity to join the school band. I have a vague recollection of Dad saying that trumpet would be a good choice since we already had a trumpet around the house.

This was the beginning of my trumpet playing days. There are two reasons that I continued to be involved in band in school. I remember feeling successful in band because my teachers encouraged me, my friends enjoyed hearing me play, and my parents were positive about my involvement in band. Secondly, band class was usually a place where my friends and I usually enjoyed

being together while preparing for our next performance. When I was entering grade 8 my father was transferred to Ottawa Ontario, and I continued playing in the high school band until I graduated.

In addition to my two younger brothers, I have two sisters, the youngest members of our family, who were also involved in music. They were also provided with opportunities to be involved in music as performers. This included performing in their elementary and high school bands and choirs. My youngest sister enjoyed singing and took advantage of opportunities to sing at church, friends' weddings, as well as at school concerts and musicals.

My parents played a significant role in my desire to play in school bands. They encouraged me in my trumpet playing by providing me with private lessons, which I usually enjoyed. I also remember seeing them in the audience at our school concerts for many years and, as I reflect on these memories, I realize how encouraging it was to see them in the audience. I also had opportunities to play at church where we attended each week. In my church performances my Mom occasionally accompanied me on the piano and my Dad and I would sometimes play trumpet duets.

As I reflect on my parents' consistent attendance at my concerts, I have become very much aware of the effect of seeing my parents in the audience. I realize seeing them in the audience had a significant impact on my decision to continue to play in band. Their support also contributed to my confidence as a performer and my desire to continue my involvement in music at high school and at the post secondary level. In addition to my parents, my band teachers and

friends encouraged me in my participation in band in a variety of ways. One of my primary identities in high school was as a trumpet player who performed in the school band as well as in the occasional musical. As I reflect on my music experiences in school, I realize receiving recognition and admiration from others was important in developing my overall confidence as an adolescent.

At university I enrolled as a music student majoring in trumpet performance and had many opportunities to perform. While attending university I had my first professional experience playing in a symphony orchestra. The exhilaration of performing *Gershwin's Rhapsody in Blue* to a very appreciative audience after just two days of rehearsal is a very special memory.

At university I was given the opportunity to perform in many ensembles such as concert band, orchestra, large brass ensembles, brass quintets and trios, and jazz bands. My graduate recital provided me with my first opportunity to organize, rehearse, and prepare an evening recital. It was gratifying to accept and meet the various challenges involved in performing as well as experience my progress as a performer.

As an adult I have had numerous professional opportunities as a performer. These have included performing in symphony orchestras, brass chamber ensembles, the occasional recital, wind ensembles, and a four piece dance band. I have also performed at the occasional church service, friends' weddings, and social gatherings with friends.

My performance experiences have not always been pleasant. There have been times when my nervousness affected my performance in such a way that I

could not wait to finish. With experience, I have usually been able to overcome the fear of making mistakes and of being nervous and enjoy the exhilaration of performing for an appreciative audience.

Conclusion

Maxwell (2005) states that any view is a view from some perspective, and is therefore shaped by the location (social and theoretical) and lens of the observer" (p. 39). It has been my intention to write a brief biography of experiences that have influenced my development as a teacher, my perspective on music tours, and involvement in music.

Chapter 5

Informants

In this chapter I provide a biography of each participant in my study. I use pseudonyms and provide information that is general in nature because the identities of each participant must remain anonymous. I also include some anecdotal information about each individual that I hope will provide interesting insight into the identity, personality, and background of each of my former students.

I interviewed six former students; two who have chosen music as a career whose pseudonyms are Suzie and John and four who have not chosen music as a career whose pseudonyms are Brenda, Andrew, Marie, and Jackson. All participants have read their stories and are satisfied with my account of their background for the purposes of this study.

Suzie

Suzie was involved in the music program at my high school from grade 8 to grade 12. She began playing a woodwind instrument in beginning band in grade 5 and continued playing it in high school in concert band until she graduated. She says her reason initially for being involved in music at school was due to being in a "musical family."

Suzie chose concert band as one of her electives in each year throughout high school. In grade 12 Suzie decided to sing in concert choir and in the jazz choir because she had room in her schedule. Another reason for her decision to

take choir was that by her graduating year she had decided to pursue music as a career and was able to drop courses that were not relevant to her career choice.

Suzie remembers attending three music tours while at high school. She participated in two consecutive music tours in grades ten and eleven that involved participating in the same national music festival held in another province. Participating in these two festivals gave Suzie her first opportunity to hear music groups that were from another part of our province and country. It was enjoyable for her to "sit with her friends and take in a concert." She remembers being interested in observing the "different directors, hearing different repertoire" and "hearing other groups do things differently."

When she was in grade 12, our high school music department was invited to be involved in an exchange with our city's "sister city" located in an Asian country. High school students from that foreign city visited us, performing and touring in our city and sightseeing the surrounding area. Many friendships were established as we billeted these foreign students. A few weeks later we also traveled to their city. Various performances, touring their city visiting unique places, and being billeted in their homes were all a part of the experiences that Suzie remembers.

After graduating Suzie auditioned at a local college on the woodwind instrument she had been playing since grade five. She was surprised to hear orchestra was no longer going to be offered as a course at the college, nor was there a college concert band at the time. As an alternative it was suggested she audition as a singer, and she was accepted into the program as a voice major.

After two years at college she transferred to a local university where she graduated with a BMus. She had many opportunities to sing in the college and university choirs where she attended and thoroughly enjoyed her experience and excelled as a singer. After graduating with a BMus Suzie enrolled in the teacher education program at the same university and earned her BEd.

Upon graduating with her BEd she applied to and was accepted as a Teacher on Call in the school district where she had attended elementary and high school. After one year she was offered a job teaching classroom music, library, and ESL at an elementary school, which feeds into the high school where I taught her and where I still teach. She has been in the same position for three years. Hearing her speak about her career as a teacher during the interview and about her goals for the music program at her elementary school, it is evident she is enjoying teaching in elementary school. Her passion is teaching music, but she is enjoying all aspects of her teaching assignment.

Suzie also continues to perform as a vocalist. She is the paid section leader in a choir at a large church in the city where she lives. She also sings in another semi-professional choir where she is active as a board member. She continues to look for additional ways to challenge herself as a music teacher and in her involvement in choirs.

During our interview Suzie answered my questions thoughtfully and seemed to be very comfortable having our conversation recorded. Suzie was very confident in her ability to express herself when she responded to my questions during the interview and had no hesitation expressing her opinions. Her ability

and willingness to express herself conveyed to me that reflecting on her experiences was a usual occurrence in her professional life as well as in her personal life.

Suzie is looking forward to continuing to teach at her present school for many more years and is looking for ways to continue to develop the music program and her teaching skills. It is obvious to me she enjoys the interaction with her music students in the classroom and when they perform at various school and district events. She is motivated by and sees the value of "teaching kids and allowing them to experience music…share music and go to district concerts." Knowing that she's "making a difference" is very important to her.

John

I remember very clearly the first time I saw John. I had taken my high school concert band and jazz band to the junior secondary school that fed into the high school where I taught. John was a grade nine student at the time and had one more year before I would be seeing him in my class in his grade eleven year. I remember noticing how much he seemed to enjoy performing and playing his instrument.

During John's grade nine year I received a call from his Mom asking if I would give her son private lessons. I think his band teacher had noticed John's motivation and suggested that his Mom give me a call. I agreed, and a relationship began with John that has lasted many years.

John began playing his brass instrument in grade 5 in elementary band. From what he told me in our first interview, he was assigned the saxophone

because he was told there were too many brass players in the band. His disappointment was so extreme that his mother contacted the band teacher and John was eventually allowed to play the instrument of his choice. He was so motivated right from the start that he practised all summer to get a head start for beginning band in September. Seeing John's motivation his Mom also enrolled him in the local community youth band in which he played for several years. In the youth band he enjoyed the camaraderie of playing in a section with other players and where there was some friendly competition for "first chair."

It was in grade nine that he had heard from his band teacher that someone could be a professional player and, from that time, he wanted to be a professional musician. He says, "there was nothing I enjoyed doing more than playing my instrument. And I figured if you could get paid to do this, like, you've got to be kidding me!"

John played in the Senior Concert Band and Jazz Band in both his grade eleven and grade twelve years at my high school. I knew him as an excellent and reliable student in my class. He also sang in the Concert Choir in grade 12 and so enjoyed this experience that he looked for opportunities to sing in the college he attended.

John participated in two music tours in grades eleven and twelve while attending high school. Both music tours were to the same national music festival annually held in a picturesque location in another province. He enjoyed the intensity of the festival experience where he would have opportunities to perform and be adjudicated, hear and support our choir students in their performances,

attend clinics that would address various topics, listen to a performance of a high caliber university group in the evening, and be in a venue with many high school and professional musicians from Canada and the United States.

In a local college he enrolled in the University Transfer Program as a music student where he took his Private Music Instruction (PMI) with me for two years and took all the required courses. He also sang in and participated in international tours with the auditioned college choir. After two years he transferred to a university in another part of the country where he earned his BMus and then went on to get his MMus with a major in trumpet performance at yet another university. I was always very impressed with how he thoughtfully arrived at his decisions as to what post secondary institution he would attend.

One highlight of his career as a university music student was touring with the National Youth Orchestra for two summers. Another was being invited with his university brass quintet one summer to work with the American Brass Quintet at the Aspen Summer Music Festival and then touring with this internationally known brass quintet for the remainder of the summer. He also toured with the university Jazz Band when he was a Master's student.

When he returned to his home city after earning his Master's Degree he began looking for work as a professional musician in the city where grew up. He set up a studio where he gave private lessons on his instrument. He also began preparing to audition for orchestral jobs. He soon began to play in various professional orchestras in his home province.

Recently John had his first contract playing in a professional orchestra in a small city in Canada. It was short-lived in that it was an interim position; it was, however, another valuable experience he could include on his resume.

John is now making a living as a professional musician teaching and playing in the city where he grew up. He is always looking for opportunities to improve his skills as a trumpet player, as a musician, and networking with other musicians. He has set up an impressive website and stated in one of our interviews that he is planning to make a solo recording.

I felt his agreeing to be interviewed in my Master's project was an expression of the friendship that we have enjoyed for many years. I also felt it was a show of support of my efforts to earn a Master's Degree.

During both of our interviews John was very candid as he answered my questions, and both interviews seemed to be like many conversations we have had over the years. I enjoyed hearing him erupt in spontaneous laughter as he reflected on his experiences. John seems to love what he is doing. Throughout his brief career he has set realistic short and long-term goals. He seems to be establishing a very good reputation as a professional musician.

Brenda

Brenda speaks very fondly about her first band experience in grade 7. She said there were plenty of opportunities to experiment and try a variety of instruments and from these experiences, and with some advice from a teacher she liked very much, the students in her class chose which instrument to play. Brenda decided to play a brass instrument and enjoyed the experience so much that she

wanted to continue the following year in grade 8. Due to her initial success in band in grade 7, she chose band as one of her electives when she moved from one province to the province where she began attending high school in grade 8.

She soon discovered that she was behind many of the other players, "barely knowing the fingerings of the notes," and felt like quitting. The other players were much more experienced because they had been playing in band two years longer than she had. Her mother did not allow her to quit and instead enrolled her in the community youth band. Attending school band classes regularly, going to youth band twice a week, performing in several school and youth band concerts, and participating in youth band tours, she once again began to feel successful.

Her Mom, seeing that she was enjoying playing in the band, decided to provide her with private lessons. Her junior secondary band teacher knew I was providing private lessons and, knowing that Brenda would be in my band at high school if she were to continue, suggested she give me a call. This was the beginning of my relationship with Brenda, which has developed into a good friendship throughout the years.

When Brenda attended high school I taught her concert band and jazz band in both her grade eleven and grade twelve years. When she was in grade twelve Brenda was also a TA (teacher's assistant) in my beginning band class, learning to teach and play a variety of the band instruments. In her grade eleven year, I asked her if she was interested in giving private lessons on her instrument. She was very interested and I began sending young students to her.

Brenda participated in two senior tours in grades eleven and twelve in the high school where I was her band teacher. The first music tour was to the United States. Various planned social events as well as the opportunity to choose her own activities as to what she would do with her friends were what made this tour memorable for her. Brenda doesn't remember the "actual playing of music very well" and said that this tour was a "very social thing."

The second music tour was to a national music festival held in a well-known part of Canada. Brenda remembers the performances in this tour more vividly. Hearing other student bands perform and "listening critically" to them, attending clinics, winning a scholarship, and hearing a professional band in the evening are memorable events for Brenda.

With no prompting from me she also remembered participating in two jazz band retreats in the fall of both her grade eleven and grade twelve years. She felt those were a good idea at the beginning of the school year as it was a good time for "music bonding" to occur. Eating and cooking meals together were all a part of this bonding and made "coming to band class more fun, making it less of a class and more of a group of friends with a common goal."

At a local university, Brenda enrolled as a music student where she earned her BMus. During her last year at university she became interested in playing jazz because her private instrumental instructor started "doing a little jazz" with her. This instructor "hooked" her up with a one-year scholarship at a local college to study jazz and she ended up studying there for three years. She had many opportunities to perform at the college, which had not been the case at the

university where she had attended. She enjoyed having many performing opportunities and grew as a performer.

It was during this time that she, along with several friends, formed a jazz combo, which began to play a lot around the city. She was one of the leaders and enjoyed these responsibilities. Brenda always kept me up-to-date on her playing engagements, keeping me on her email list and occasionally contacting me. I also continued sending students to her as I was cutting back on my own private teaching. During her university and college years, she supported herself by teaching trumpet and working at various jobs.

Brenda recently enrolled in a training program that is not related to music and expects to be working in her new career in a few months at the location where she's been receiving her training. I know she's looking forward to it because at one point Brenda says that even if she would win the lottery, she would still be committed to her new career. She is committed to completing her training and entering her new profession.

Brenda and I have interacted as adults and friends for many years. Before and after each of the two interviews Brenda and I enjoyed continuing to talk about various topics as we have when we have either talked over the phone or have met. During the interview there was an element of trust between us as I directed the interview. Knowing someone for many years allowed us as friends to be honest with each other. Consequently I felt Brenda was honest in her responses.

Brenda is a quiet yet confident young woman who has her opinions and is not hesitant to express them. She has a very casual way of talking to anyone she

meets, and seems to be able to put anyone with whom she meets at ease. She is excited about her new career but continues to make music a significant part of her life. She enjoyed being the organizer of the performing group in which she was also performing and would like to be in the role of leader again as she feels she has the ability to provide a vision for such a group. Having known Brenda for many years I believe she does have the skills and leadership capabilities to be successful in assuming such responsibilities.

Andrew

Andrew's initial school experiences in music were at elementary school in general music classes. His parents also enrolled him in class piano that used the Robert Pace Piano Method. From my conversations with him, his being in this program was a very positive experience. This experience had enough of a positive impact on him that he told me in one of our interviews that he had recently convinced his girl friend to enroll in the program.

Andrew enrolled in elementary band as a beginning woodwind player in grade five. He continued to choose concert band as one of his electives in the high school where I taught from grades eight to twelve. When I discovered he played piano I also invited him to play in the jazz band in grade eleven, and he enjoyed it enough that he enrolled in jazz band in his grade twelve year. He also was asked by my colleague who taught choir to play piano for the jazz choir as well.

Andrew participated in four music tours while attending high school. His first music tour was as a grade 9 student and it was our usual three-day junior

music tour out of the city to somewhere in our province. He was hesitant to participate because as he says "it was tricky for me to get out my shell in those days" and he says he participated "more out of obligation than anything." He also says he was "willing to try anything once."

Andrew was motivated to participate in a second junior tour the following year because the first one seemed to be over so quickly, he enjoyed getting to know everyone, and the activities had been a lot of fun. Memorable experiences on this tour included first time non-music experiences such as getting up at 5:00 AM and going to the motel pool with several friends. He states that the mixture of having the freedom to choose activities during free time, doing social activities as a group, and having a taste of being responsible was important. Andrew spoke about being responsible as a group for the performances such as setting up on time and knowing your part: "it's your job to do that (be prepared) and nobody's going to ram it down your throat and enforce it, but it's going to be obvious if you don't."

Andrew's third tour was as a grade eleven student and was his first senior tour. The fun in the context of music was being involved in three performing groups and performing in a completely different context such as at high schools in a different province and at a church service one Sunday morning. This tour was his least enjoyable experience because he initially found that the friends he had previously "hung out" with were hanging out with others. He was critical of this tour in that "we never really got to do things as a whole [group]." However, he did get to know a few students whom he had not known very well.

Due to the somewhat negative experience of his third tour and the pressures of grade twelve, Andrew almost did not participate in his final opportunity to go on tour. At the insistence of other music students who were planning on going and a memorable performing experience at a Jazz Club that gave him the feeling that "this is a good group," Andrew decided to participate.

During the summer after high school graduation, Andrew says that he went into "music withdrawal." So he and a few friends decided to meet throughout the summer to play together in each other's homes. He fondly remembers this involvement in music: "We jammed away in somebody's basement…and had aspirations to play somewhere…and before that really happened, September hit and …some of us were hitting university and others just went off and did their thing."

In September following high school graduation, Andrew attended a local university and enrolled in sciences where he earned a Bachelor of Science Degree (BSc). After graduating from university Andrew found a job working as a lab technician.

He very much enjoys his work. He says that a big part of enjoying his work is the social atmosphere. He says everyone "gets along" and he appreciates people in the company who "set up events to sort of facilitate that [friendliness]."

Andrew's involvement in music as an adult consists of playing piano. He says he enjoys playing piano for himself at home and enjoys playing when he gets together with friends. Sometimes he says he tries to encourage others to just try to play even when there may be some reticence on the part of those he is with. He

remembers using the piano for recreation when studying for exams while a student at university. He says "having this feeling of 'aarrgghh' and I can't even put it into words, and you just go find a piano and attack it…and after a while of that, it's like… alright, I can calm down. Alright, get back to studying."

Andrew is also a regular subscriber to the Pops series of the local symphony orchestra. He enjoys listening to the various sounds of the orchestra and also enjoys observing and focussing on specific musicians and sections in the orchestra. He says when he is observing the musicians perform it helps him hear the specific parts of the music more clearly.

Due to Andrew's frequent attendance at school concerts and his occasional visit to the band room, a friendship between Andrew and myself has developed. He says he enjoys attending school music concerts as it reminds him of his music involvement in high school and it's fun to be "on the other side of things as a listener."

Despite admitting to being somewhat shy, he is very easy going and natural when we have seen each other and there's a sense of many shared experiences. For example, a memory that is very clear in my mind is in June when he was graduating from high school, I found him sitting in the same spot that he had sat for several years in the band room. When I asked what he was doing, he very openly and somewhat wistfully said that he was remembering the five years he had spent in the band room. I caught a glimpse of Andrew that I had not noticed before.

I enjoyed Andrew's dry sense of humour during our interviews. Comments such as, "Does it talk back?" when I would be testing if the recording machine was working properly gave us both something to laugh about. He was very thoughtful in his answers and came up with interesting expressions such "fun accomplishment bundle" when referring to the experience of getting past practising one's own part and beginning to hear when everything begins to click in a rehearsal. Andrew appears to be content in his chosen profession.

Marie

Marie considered enrolling in band in elementary school because her friends were taking it. However, she says at the time she was too busy with swimming lessons and other sports in which she was involved after school to be able to take band. Another reason for not taking band was due to band being offered outside the "regular timetable." In our school district some elementary band classes are held outside of the "regular timetable" meaning it was held in the mornings before school began and sometimes during lunch.

With the support of her mother Marie decided to take beginning band when she began attending high school in grade eight. Other reasons for taking beginning band as one of her electives was due to band being in the "regular timetable" and because her friends were continuing to take band in high school. She continued taking concert band as one of her electives from grade 9 to 12 because she looked forward to the tours and because her friends were continuing to take band. She also decided to take jazz band but doesn't remember if she took it in grades eleven and twelve or just in grade twelve.

Marie participated in two junior music tours in grades nine and ten, and one senior tour in grade eleven. In grade nine the tour was to a small city located about five hours drive from our high school. The second tour the following year involved travelling to another city located in the interior of our province about six hours drive from our high school and also going to a dude ranch. The senior tour involved participating in a major music festival in our province. The festival involved performing, being adjudicated, hearing our choirs perform, attending various clinics, hearing other school groups perform, and hearing a featured group perform in the evening. In addition to participating in the festival, the music tour included performances at various elementary and high schools, as well as a memorable stay at a small resort where the students stayed in small cabins, cooked their own dinners, and socialized.

In our community there are opportunities to be a cadet, and Marie decided to join sea cadets while she was a high school student. Marie spoke about attending summer camps as a sea cadet. She enjoyed the camp experience because she had the opportunity to learn skills such as sailing. On the music tours she enjoyed having free time, staying in motel rooms with her friends, planned social activities, being away from her parents, and performing for various audiences and enjoying their reaction.

One disappointment she recalls was planning to go to Cuba for one of the senior tours and then having the trip fall through because not enough students were participating.

After graduating, Marie worked as a lifeguard for one year. She then planned a trip to Australia with a friend who eventually changed her mind about going. Marie ended up going on her own not knowing how long she would be staying. She worked as a lifeguard in Australia and, being on her own, was "forced to meet a lot of new people." After she returned home she traveled again, working at a ski resort for one year. She says she "worked with the kids there, got to do some skiing, and teach them some skiing." After returning home she traveled with her boy friend to work at a Club Med in Mexico for several months.

Returning home, she began to work as a lifeguard in one of the local indoor pools. She also enrolled in an eight-month secretarial program in a local college. She decided on taking this course because it seemed relatively easy and a couple of her friends had taken the course and had found employment. She said in our first interview that it was a challenge "wrapping my mind around going to school again, and having to get up every morning" but that it was good to have the structure again. After our second interview Marie was scheduled to go on a two-week practicum at a firm downtown after which she was hoping to find a job.

Marie's music activities involve a variety of listening experiences. She enjoys listening to "classic rock such as Led Zeppelin", listening to solos, and "being able to appreciate every aspect of the band" like the drums and the bass. She listens to music on her stereo at home, sometimes on her sister's ipod, and when she's in class while she's practicing her typing skills. She also enjoys hearing live music when she goes to nightclubs. She especially enjoys hearing and seeing performers she knows.

Marie enjoys going to local beaches for recreation and in the summer hears a variety of music on the beach, including concert bands. When she hears concert bands she says she reminisces about her experience playing in concert band as a student.

She says she wishes she had kept playing her band instrument after graduating from high school but had no idea where she could play after graduation. After our first meeting to discuss getting together for our interview she said she began to consider playing trumpet again. When she listens to her rock music, she has a desire to play drumset or bass in a rock band herself. She expresses playing the drumset or bass more as a dream than a reality.

Marie has a younger sister who attends high school in a neighboring school district because of the volleyball program that's available. Marie also hopes to have children of her own and, when asked, said she would support her child going on music tours.

After our second interview I asked Marie what she would like to do if she were independently wealthy. She said her dream would be to be able to travel anytime and anywhere and find a home on the beach somewhere. Her time on the beaches in Australia were very memorable and her traveling as an adult seems to have given her the "traveling bug."

I have seen Marie in our community a few times since she graduated and each time we talked and caught up on news about each other. When I recently saw her working as lifeguard it seemed natural to ask her if she was interested in participating in my study. She expressed a genuine interest and readily gave me

her telephone number and email. When she was leaving to take a break she said with a smirk that she would be very disappointed if I didn't call her. As she was walking away, I jokingly said that it had been a long time since a young woman had said such a thing to me. We had a good laugh and it seemed we were both looking forward to getting together. I might add that when I told my wife about the encounter my wife and I both also had a good laugh.

Jackson

The elementary school where Jackson attended provided general music classes taught by an experienced and dedicated music teacher who had taught for several years at that school and who still teaches there. From the conversations we have had I sense that his experiences in his music classes in elementary school were positive and rewarding.

In grade five Jackson wanted to play the drums in elementary band. However his parents did not consider drums to be a "real instrument" and said he could play a woodwind instrument instead. Jackson says despite not being allowed to play drums he "really fell for his woodwind instrument, and liked it."

Jackson continued playing his woodwind instrument in elementary band in grades six and seven and continued to enroll in band classes when he attended junior secondary school in grades eight to ten. He says he also enjoyed being involved in musical theatre after school. After grade ten he attended the high school where I teach band and was his band teacher for two years until he graduated.

In high school Jackson was very involved in performing arts. He took concert band, jazz band, concert choir, and jazz choir in his grade eleven and grade twelve years. He said he was motivated to continue to take music because the music continued to be "more challenging, more interesting, and engaging." He also enjoyed having the opportunity to perform solos on his instrument in jazz band and as a singer in jazz choir.

Jackson participated in both music tours during his two years in the high school where I teach. Both tours involved participating in the same music festival, which was held in another province. He enjoyed the performance opportunities the festival provided, the adjudication, as well as the opportunities to listen to other high school groups.

After graduation Jackson traveled across Canada for nine months participating in a well-established national youth-volunteer program that gives young people between the ages of seventeen and twenty-one the opportunity to volunteer in community projects across Canada. Jackson attended a local college in a university transfer program but dropped out after six months. Jackson then had various jobs for a few years working at a coffee shop, at a restaurant that served sandwiches and pastries, and then for a national franchise that specializes in home renovations and decorating. He also was busy volunteering as a Boy Scout leader and as an improv coach working with high school students. For four years he also volunteered as director in a musical theatre company with a few friends directing several shows.

It was interesting to hear about Jackson's musical involvement since high school. At two places where he worked he was in the habit of singing to himself and even on occasion to his customers. He enjoys doing karaoke with his friends occasionally entering into some friendly competition. He does not hesitate to be identified as a musician and is willing to either play his instrument or sing with his friends. He also told me he does not hesitate to "jam" with friends drumming on whatever is handy, singing, or playing his instrument.

Jackson is in the process of finishing his undergraduate degree and is planning on being a high school teacher. He is excited about the prospect of teaching as a career.

Jackson's openness, thoughtfulness, and honesty were evident in both interviews. For example he was somewhat critical that both music tours were to the same festival. He stated that having the same destination for two consecutive years could make some aspects of the second tour monotonous. He also felt that I could have done a better job of reflecting on the specifics of the adjudicator's comments.

Jackson was very enthusiastic and positive about his music classes. He stated that he found music to be "an escape from the structure of school" and that "music classes were fun and it [being involved in music] felt natural."

He used interesting and sometimes humourous analogies to explain or elaborate on an answer to a question. For example when I asked him what he meant when he said that music is "human, we all have the urge to sing" he said: "Well, if you get 1000 people a little bit drunk, probably 950 of them can be

convinced to go do karaoke, but not many of them are going to be jumping for their calculators." He was very articulate and seemed to be in the habit of, and enjoy, reflecting on his experiences and discussing his thoughts.

Since graduating, Jackson and I would see each other frequently in a variety of contexts and he usually gave me a big hug. He is a very thoughtful person. He was very articulate in his responses to my questions and frequently summarized what he had said after a particularly long answer. After our second interview Jackson said he hoped we would be able to get together again during the coming school year while he was doing his practicum. I am looking forward to getting together with him again in the next few months.

Chapter Six

Analysis

The purpose of this study was to investigate the role of music tours in the lifelong music involvement of six adults who participated in two or more music tours at the school where I have taught since 1991. In this chapter I analyze the content of the interviews with the research participants. I begin by listing the major ideas that emerged from my review of the literature and the themes that emerged from the interviews.

Three major ideas emerged from the review of the literature in Chapter Two which explored the value of music education, the value of music tours, the value of lifelong music learning, and the value of music performance. Music making, or musicing, as a diverse human practice was one major idea in the literature. Another idea that emerged is that musicing can be a significant part of the process of developing one's full potential as maturing humans. A third idea is that performing music and listening to music are significant musicing experiences that provide opportunities to celebrate, affirm, and explore relationships.

The concepts and ideas I learned in my examination of the literature provided me with new perspectives as to what it means to be involved in music. The literature provided me with a framework upon which I could interpret what I heard during the interviews, the interaction that occurred throughout the interviews, and in my analysis of the data.

Several themes emerged from the interviews. 1. Tour participants made significant connections when they performed, when they listened to others perform, and when they were engaged in a variety of other tour activities. 2. Leaving the daily routine of school and family life provided opportunities for new experiences such as performing for new audiences, listening to other ensembles perform who they had not heard before, and engaging in new activities not directly related to performing and listening. 3. Being away from parents, family, and school obligations provided opportunities to experience a degree of freedom and independence not available in family life or with the obligations of school life. 4. Participants expressed their own views of the meanings of performing and listening. I will conclude with a discussion of my participants' views on lifelong music learning.

I have organized my analysis in five sections: Exploring Connections; Musicing and New Experiences; Autonomy, Freedom, and Independence; Performing and Listening; Lifelong Music Learning.

Exploring Connections

Connecting with each other as tour participants, with others in other places and with their own identity were themes to which my participants frequently referred regarding their connections. Words used by my participants that described various meanings associated with connecting were interacting, intimacy, cliquishness, camaraderie, chemistry, embracing the experience of connecting, group feeling, like-mindedness, communication, protocol, and feeling empowered.

Connecting With Each Other as Tour Participants

My interviewees described connecting with other tour participants in the context of performing and listening and in the context of non-performing activities.

Andrew often used the word interaction to describe his experience of connecting with other players in the ensemble as he was performing. To Andrew, interaction meant understanding the importance of and the process of "learning to perform as a whole for people" and of "sounding good as a whole." Andrew described the process of learning to perform as a whole as first learning one's own part. However, he indicated that the more important part of the process was in understanding the importance of getting the "gist of listening to each other's parts" while performing.

Andrew felt that music tours helped to improve his interaction as a performer. He felt that the frequency of performances in a short period of time helped him to learn to connect and interact as a performer. There was also the added incentive to connect and interact while performing for other students in other schools and at festivals: "… while performing we wanted to sound good. I mean, there's a bit of pride on the line. So we listen [to each other]."

Andrew's recognition that the process of learning to interact was important to his ability to interact as a performer confirms Gardner's (1991) view that the process in developing understanding is as important as the various levels of understanding in any domain or discipline (p. 118).

The connections experienced on tour were also significant to John. According to John, connection was camaraderie, which he defined as commitment to each other, supporting each other, accepting each other, and being the best you can be. John also spoke of "close connections" which he defined as "feeling comfortable with each other", being in a comfort zone, knowing that "others have faith in you." Experiencing close connection and camaraderie while performing with other tour participants was very significant to John as a performer. He also said that the close connections he experienced while performing continued to be experienced after a performance.

John said the following to emphasize the significance of the connections made while on tour when performing and following performances.

> Especially in a high school ensemble, you're friends with so many of the people that you're in classes with. So I think more than anything else, the tours helped you get out of your friend bubble. I maybe have three or four playing in the trumpet section, I have two or three trumpet players that I'm really close with because I'm spending so much time directly next to them. And I've also got some other friends who've just been friends throughout school. And I'm in that social circle. But when you get exposed to a tour and you're with everybody all the time, you interact with a lot of people you're not normally friends with and are normally in your group. And as a result you get closer to everybody in the band that way. And like I said, that also helps you work better in an

> ensemble. I mean like just supporting each other. For example, you don't hang out with a sax player very much… this applies to all the groups I've been in, but you know, especially in high school band tours. You go on tour. You start hanging out with him. And then he plays a solo and you're the first one, now that you're friends with him, you're the first one to be cheering him on when he's playing his solos and encouraging him. So that kind of peer support is created by spending time with these people.

Like John, Jackson also referred to the connections on tour as camaraderie that occurred during the performances and during the times apart from performing. He said it was not the individual experiences that were memorable and providing opportunities for growth, but that it was the feeling of camaraderie, of "having your gang, your frat there." Camaraderie involved socialization, which he described as hanging out with each other in motel rooms. According to Jackson, the performance initiated the connections made by the tour participants and the connecting continued to occur after the performances.

Brenda referred to connecting with the choir students who were on tour with whom she had little or no connection at school as significant. She discovered a willingness to embrace the experience of making new connections while on tour. To Brenda, connecting meant listening to the jazz choir perform and "not just listening [to the music], but being involved" with the music and with the performers. "Inwardly cheering them [the choir students] on" was how she

described the new connections she was embracing: “You sort of feel like you’re playing for the same team, you want everybody to do well.”

Brenda also discussed the experience of connecting with some of the jazz choir students when she spent time with them apart from listening to them perform. She said the only way to see “sides of people you wouldn’t normally see [is to] spend a great deal of time with them [and] you get that condensed in a music trip.” In Brenda’s experience, significant connections occurred both during tour performances and during the times spent together after performing and listening.

Marie also had good memories about the connections she experienced when giving others more of a chance: “I think the tours opened your mind to meeting new people [other tour participants] a little bit more. You just get so used to your own group at school. Seeing other people and seeing that they’re doing the same things you are on tour, you know being silly, and playing guitar or whatever, and just being like, Oh well, they’re kind of the same as we are.” While spending extended time with others on tour, Marie was more willing to give others “more of a chance.”

Marie said that spending time with others provided opportunities to connect. She defined spending time with others as travelling on a bus together, staying in cabins with each other on a tranquil lakeshore, performing at a festival, then doing “some more fun stuff.” She described these activities as a “sandwich of good things” which provided opportunities to “get to know everybody and kind of make more of a group feeling rather than lots of separate groups.” Marie

described the significance of her connecting experiences with other tour participants: “Interacting with each other, talking to each other, so you can read each other better and know where they're coming from.”

There were some negative connecting experiences that my participants spoke about.

Andrew had some negative experiences during his third music tour where he felt a lack of connection. He felt that there were few opportunities for the tour participants to do activities as a group. He discovered that friends of his were “hanging out” with others and that he was not included. He also complained that one of the tour activities, the visit to the West Edmonton Mall, was too long. Everyone just went off in their own little groups. Much to his credit, he made a couple of new friends, which eased the unpleasantness of that tour.

The negative experience of feeling disconnected to others in the group and the lack of connection he felt in the tour group as a whole was one of the reasons he decided not to participate in a fourth tour. Nevertheless, prompted by other music students after a very positive performing experience at a jazz club downtown, he did eventually participate in the fourth tour

Brenda spoke about the lack of connectedness in high school. She noticed many students were in small groups or cliques. In our discussion she clarified that to her there were two kinds of cliques, exclusive and inclusive. For example, exclusive cliques sometimes occurred in her high school experiences when people “walked around with their armour on all time.” She said somewhat cynically that it was the “nature of high school to have people muttering and gossiping all the

time." She clarified that she did not have many personal negative experiences but that this was an observation of hers which sometimes made high school a negative experience.

When I asked if there were not cliques on our tours she agreed: "Yeah, there were definitely small groups that would go off together. I don't think it was like anybody was unwelcome to join another group if they were going off to do something." According to Brenda embracing opportunities to connect on music tours was not the kind of cliquishness that she sometimes experienced in high school. She remembered the cliquishness, the small groups that hung out together on music tours, were more inclusive than the exclusive cliques she frequently noticed in high school.

Music bonding was another term Brenda used when referring to making connections with others in the music department. Her definition of music bonding as simply getting to know everybody in the complete context of the music tour is a good summary of what all of my participants said regarding making connections with each other.

The connecting that occurred during a performance and in the activities before and following a performance were equal in significance to my participants, they were part of my participants' music involvement, part of their musicing. According to my participants it appears that there is much more involved in musicing than Elliott's (1995) performing, listening, improvising, conducting, and arranging (p. 41). It does appear that performances were a kind of catalyst to

making meaningful connections. All of the connecting experiences with other tour participants were significant.

Connecting With Others in Other Places

Connecting with others who are not known to the participants also provided meaningful and memorable experiences. These experiences were usually in the context of performing for various audiences.

Suzie remembered connecting with an audience of Japanese students she had not previously met when performing for them and listening to them perform. After our band's performance Suzie, when hearing and seeing the accolades of the host Japanese who she considered to be superior players, said she felt empowered and validated. She described the effect of empowerment as providing her with a desire to "work harder and get as good as they are." The applause was validating to her in that she felt that the Japanese students were saying to her: "We appreciate that you've worked hard on this program, and we appreciate that you've come to our country to share that with us." She said rather eloquently that "the unspoken communication when sharing the same passion with like-minded people" was what was most memorable about this experience.

Suzie frequently used "like-minded" to describe the connection she felt with others. She defined the experience of being with like-minded people as being with a group of people who "all wanted to be there," who all shared the same passion. For example, Suzie's participation in a flute clinic at a festival on tour with other flute players whom she had not previously met provided her with an experience of connecting with "like-minded people." Everyone had chosen to

be there. Everyone was sharing the same passion for music. Everyone wanted to learn to be better flute players.

Andrew said the positive response of the audience at one of the ranches we visited contributed to an "air of amicability" among everyone present, which included the audience that we had just met. In the context of talking about this experience, he said: "Yeah, there was a general air of amicability, but we were just learning to interact." The process of learning to interact resulting in the "air of amicability" was what was memorable about the entire evening to Andrew. He described this "air of amicability" as interacting; everyone was relaxing, coming out of their shells, with people who didn't normally talk to each other. Andrew said this experience was very helpful in getting him to "come out of his shell" because as an adolescent he was quite introverted. What was memorable to Andrew was the experience of learning to interact, to make connections with others whom he had not met.

Another memorable connecting experience for Andrew was the connection he felt with an adjudicator whom we all had met for the first time. In this context he learned to take criticism which provided him with the confidence to perform without fear of criticism.

The significance of the connections made with new audiences and with adjudicators to my participants was in the confidence they gained as performers. They felt validated; they had a desire to improve their skills as musicians; and they were willing to receive and to learn from criticism. This supports Reimer's (2001) experience of seeing his students grow and improve as performers as they

are presented with a variety of challenges when performing for different audiences in different venues.

Connecting With Oneself

My participants spoke about the importance of their identity in the context of their music involvement and in the context of their participation in music tours.

Brenda referred to a desire she had as an adolescent to embrace two identities: that of being a high school music student and that of being a trumpet player. It was significant to her to be able to "be this person [a high school music student and a trumpet player] for a whole chunk of time" while on music tour. It seems that at high school there was not the same opportunity to embrace these identities in the same way in which she was able to on music tour. Embracing an identity occurred on tour because obligations such as "homework, job, and whatever else" were not hanging over her head.

She spoke of the struggle she experienced at school in establishing an identity.

> You don't get any of the "Why do you dress like that? Why do you look like that?" It's not like that so much [while on tour] and you get to… the whole identity thing too. You're this trumpet player when you're in band class, whereas you're just some freak when you're outside of band class… You don't have the "This is who I am" [when you're outside of band class].

Participating on a music tour provided Brenda with the opportunity to explore, affirm, and celebrate who she was; a trumpet player and a music student:

"I guess part of going on music tour is that you get to embrace that [being a music student] for a whole five or seven days, instead of just coming to band class and being a trumpet player for two hours a day. You get to be this person for a whole chunk of time."

Jackson found it easier than Brenda to embrace the identity of being a music student while at school. He said that the tour itself was a reinforcement of being a musician at high school: "It [the music tour] is repetition. You live like a musician for that tour – you're on tour, you're living out of a bus, sleeping in hotel rooms, going out and drinking Coca-Cola."

Suzie indicated that the opportunity to explore her passions when she participated on music tours was a building time for her. By building time she meant that she could leave her comfort zone and try different things to see what her passions were. She had the freedom to see what she liked to do. Being away from her parents and family gave her the opportunity to "see if you really liked doing that [music involvement] or not." The opportunity to explore her passions provided Brenda with the opportunity to discover her identity.

To Andrew his identity was affected by his feeling of accomplishment and of his feeling of belonging when he was on tour: "There was a feeling of belonging with the group, a feeling of accomplishment and camaraderie. Those were the three things that the tour gave you and that you got when you got back here [to school]." These feelings to which he is referring helped to develop his self-esteem which was very important to Andrew's self-identity.

In addition, the opportunity to learn to sound good as a whole when performing, to demonstrate to appreciative audiences what he and the rest of the band had learned, and to be able to come out of his shell were some of the accomplishments that helped to develop Andrew's self-esteem. Andrew's desire to achieve his full potential in his music involvement as an expression of his development of self-identity is in agreement with Boswell's (1992) point that music involvement is a significant ingredient to achieving self-identity.

Exploring their identity was a theme in the interviews that was evident which concurs with the literature I have examined. Knowles (1980) recognizes that self-esteem and being able to define one's identity is a significant indication of growth and mental health. Elliott (1995) identifies identity as a significant aspect of musicing. He says that musicing (the four dimensional approach to music involvement, the five forms of music making, and the exchange and feedback that occurs among musicers) can lead an individual to developing self-esteem (pp. 39-45, 236). Small (1998), in his exploration of the meanings of performing and listening, is even more comprehensive than Elliott in his examination of identity. He says that when we music we are exploring, affirming, and celebrating all of our values, who we are, our identity, the relationship we have with our world (pp. 49-50; 183-185; p. 204).

Connections: Interviews and the Literature

Connections made with each other, with others who were not part of our tours, and with their own identity were memorable and significant to all my interview participants because the connections made created a sense of

community with each other as tour participants. As a result there was a willingness to be engaged as performers and as listeners which supports Bartel's (2002) assertion that having a strong sense of community can have a significant impact on musical engagement (p. 67; see also Johnston, 1998). Swanwick's (1999) assertion that people become musically engaged when they regard the activity as authentic appears to be confirmed by my participants' focus on the importance of making connections (p. 40).

My participants did not use the term musicing, however, within the context of the music tour; my participants spoke of their connecting experiences in such a way as to provide me with their views of what occurred in terms of their musicing. Elliott (1995) states that music making is a multidimensional human activity that involves the musicer, musicing, the music, as well as the complete context in which musicing occurs. Viewing the music tour through the lens of Elliott's praxial philosophy, I conclude that my participants were doers (musicers) on our music tours; they were performing and listening to music (musicing); and everything about music tours was the complete context in which my participants did what they did (musicing). By context, Elliott means all of the ideas, associations, and circumstances that surround, shape, influence musicing as well as our understanding of what it means to music (pp. 39-40).

Elliott does limit musicing to what he refers to as the five forms of music making; performing, composing, arranging, improvising, and conducting. My participants viewed musicing in a much broader sense. They made significant connections with others and with their experiences on music tours not only when

they were performing, improvising, and conducting, but in the entire context of the music tour.

Elliott's praxial philosophy of music education is focussed on the action of music making, musicing, as a diverse human activity, that musicing is for everyone, not only for the talented (pp. 18-46). However, from the response of my participants, there appears to be another dimension of musicing that needs to be recognized: that of the connections made with one another, with oneself, and with the variety of experiences.

Small (1998) is more comprehensive than Elliott in his examination of the various meanings of performing and listening. He recognizes that behind the action of musicing by all those involved in a performance there is a more significant meaning than being an expert, a highly skilled performer and listener (p. 50; see also Elliott, 1995, p. 78). Small (1998) recognizes that the significance (the meaning) of performing and listening is in the opportunity to explore, affirm, and celebrate one's concept of ideal relationships (connecting with others) and one's values (connecting with oneself) (Small, 1998, pp. 50, 77, 183, 218). Is the music tour where performing and listening an integral component a significant opportunity for participants to explore, affirm, and celebrate relationships with each other as well as their own identity? From what my participants are saying, the answer is yes.

Musicing and New Experiences

Going to new places, performing for new audiences, and hearing new groups perform while on tour were memorable and significant experiences to all of my participants.

Suzie defined new experiences as "getting out of the usual sort of everyday" part of life. John's definition of new experiences was "being out or your normal daily routine." According to John new experiences on music tours "stick out in your mind" because they are experienced with people for an extended period of time. For example, John described with a great deal of enthusiasm a memorable experience of being part of a huge audience of high school students hearing the performance of a university jazz band at a festival and of returning to our motel by bus. According to John everyone on the bus was singing and "on a high" after this experience.

Another new experience John spoke about was performing for other student bands at the same festival: "It was the first time playing not just in front of my parents and friends, but playing in front of other students." Listening to other students was also a memorable experience for John: "… it was interesting to learn from other people and hear other bands."

Marie described new experiences as interesting. Performing for audiences whom she did not know was interesting because it was "just that they've never heard you before and you like to see their reaction." Why did she enjoy seeing their reaction? She remembered hearing performing groups as an elementary school student herself: "When I was in elementary school and hearing bands play,

I thought they were so great and I hoped that they felt the same way when we went there [to perform at various schools]." Marie enjoyed observing the reaction of the audiences as a performer and hoped to be providing them with a similar experience she had as a student.

She also enjoyed other new experiences that performances provided, such as getting off the bus at a new location, setting up in a new venue, helping everyone else during the setup, not just worrying about yourself, and having time constraints to deal with. According to Marie these were all good learning experiences and were memorable. Spending time later with friends in a motel room were also new and memorable experiences for her and seemed to be just as significant as the performance.

Andrew remembered that he was more willing to embrace new experiences when spending extended time with other tour participants. He said that on tour there is time for personal reflection, discussion, joking and bantering, and fun times that allow the tour participants to embrace new experiences.

For example the new experience of performing for an audience at a ranch where we stayed for two days was memorable for Andrew. Performing outside to several appreciative guests and employees who were completing their dinner was a unique experience. Andrew's response to hearing positive comments about the performance as well as their behaviour at the ranch from the guests who were not expecting to spend their time with sixty teenagers was somewhat humourous: "So just hearing positive feedback from that, it's like, 'Oh cool. We're not just a bunch of young punk teenagers, a bunch of misfits.'"

Upon hearing other bands and choirs for the first time at a festival, Suzie noticed the different approaches to playing the music: “Some groups were focussing on exciting repertoire, and some were looking for balance. And I think just seeing, Oh you mean everyone doesn’t do it the same way we do it?” Suzie described the new experience of performing for an audience that was made up of strangers as being passion-filled, nerve-wracking, as well as exciting.

Andrew also said new experiences such as performing at different locations and for unfamiliar audiences provided opportunities to notice different ways of going about listening or playing as well as their procedures for producing music.

John remembered that embracing new experiences was more likely to occur when away from the pressures of school and home. He was also more willing to embrace new experiences because of the camaraderie that occurred among the tour participants. The camaraderie occurred during performances and extended to the time spent with each other after the performances. When asked if his listening experiences while on tour contributed to his listening choices as a student, John said that hearing African music, hearing Latin music, and hearing someone play the congas was memorable. He spoke very enthusiastically about hearing the congas: “I’d never heard anything like that before. I’d never heard someone play the congas before.”

Jackson talked about the new experience of performing for new audiences on tour as sometimes being an extension, a magnification, of all the victories in class. For example, Jackson compared mastering a solo in class as being ten out

of ten, but mastering the same solo in front of total strangers who are applauding not just because they are your family as being one hundred out of ten.

Jackson also remembered the new experience of being "being slammed" for a poor solo he did at a festival by an adjudicator whom he did not know. As an adolescent Jackson remembered viewing the bad review as a positive learning experience. He said he was more receptive to it and didn't take it personally because it was coming from an adjudicator he did not know. He implied that the same kind of "slamming" coming from either myself or his choir teacher would have been much more difficult to take because he would then have taken the "no holds barred criticism" personally and would not have been very receptive to it.

New experiences were memorable to all of my participants. It was both the feelings that were experienced as well as the specific events. The effect of remembering the feelings associated with new experiences on Suzie was that they "propel her to want to recapture and rekindle the experience." For example the exhilaration of performing for "a group of people that had never heard us before" was something she wanted to experience again. New experiences gave her the opportunity to step out of her comfort zone. The effect of new experiences on all of my participants was similar to Suzie's.

Freedom, Autonomy, and Independence

Achieving human fulfillment is one of the basic needs of people (Maslow, 1970; Knowles, 1980, p. 28). According to Knowles (1990), the need to mature is a vital part of the process of achieving human fulfillment. Learning to be responsible for our own lives, to be self-directing, and to move from dependence

to autonomy are a necessary part of the process of achieving maturity (pp. 31**,** 57). Knowles also describes the achievement of autonomy as self-directing interdependence (p. 31). He is acknowledging the reality that mature individuals have the ability to make decisions such as making deliberate and conscious efforts to learn, but that learning is also a collaborative and social achievement (Knowles, 1990, p. 31; see also Davidson, 1997, p. 215; Nazareth, 1999).

According to my participants, music tours are a collaborative, social achievement. They were learning to make connections with each other, with others with whom they came into contact, and within themselves as they performed, as they listened, and as they interacted in the total context of the music tour. They were learning to get out of their comfort zones as they engaged in new experiences. They were also learning to experience freedom, autonomy, and independence. According to what my participants were saying, all of these are collaborative and social achievements in the context of the music tour.

All of my participants said music tours provided opportunities to experience a degree of independence not available when "under the watchful eye" of their parents or under school authority when attending school. Jackson said the freedom on tour could not be experienced to the same degree in the daily routine of family and school life. Music tours provided my six participants with opportunities to experience freedom and the autonomy to make their own decisions with fewer authority figures observing them. On subsequent tours the sense of freedom continued to be a significant part of the music tour experience. Andrew remembered from grades nine to twelve that freedom on tours increased.

I have categorized the freedom, autonomy, and independence that my participants discussed into four sections: *pseudo freedom*, *discovery*, the *art of being grownup*, and *responsibility*.

Pseudo Freedom

Knowles' (1990) multidimensional theory of maturation includes, among other things, the movement from dependence to autonomy (p. 31). Andrew's use of the expression *pseudo freedom* was significant because it expressed in his own words the beginnings of the progression from dependence to autonomy. He defined what he meant by pseudo freedom: "What I meant by pseudo freedom was you get the feeling of more freedom [on tour] than you otherwise would because as an adolescent you're usually fairly well falling under some agenda." The agenda to which he was referring were such things as school and family schedules.

In addition, other participants also referred to the concept of pseudo freedom but did not use those exact words. I interpreted Marie's comment, "being with your friends in a different context than at school, playing music, and doing what you like to do" as her way of describing the pseudo freedom to which Andrew referred. Brenda expressed the same sentiment: "You get to do whatever you want within the confines of your itinerary." My participants were saying that opportunities to make their own decisions in a variety of contexts were more frequent than if they had been at home and attending school.

Discovery

Discovery occurred as a result of the pseudo freedom experienced on music tours.

Discovering what it was like to be a touring band attracted Marie. Marie said being away from parents, staying in motel rooms with friends whom she had chosen to be with, and the freedom felt as a touring band of musicians were memorable experiences. When asked why she initially decided to go on her first music tour, she said missing classes and getting away from school were important but she also thought it would be fun to "kind of be like a touring band like you hear about rock stars going on." The discovery as to what it would be like to be a touring band attracted Marie.

Brenda said being in a motel room with people you've chosen to be with was a significant experience as she discovered what it was like to be with friends on her own and as she enjoyed the pseudo freedom that was allowed within the confines of the itinerary.

Andrew talked about discovering the reward of performing for an audience in the context of freedom. The freedom an audience has with no obligation to applaud, to express appreciation, and the freedom the performer can have to enjoy the audience's response as genuine was memorable to Andrew. As an adolescent, viewing the audience as having "the freedom to clap only if they wanted to clap" resulted in the feeling that "he was doing something right."

Suzie provided her own explanation of discovering such experiences as freeing. In our interviews she described herself as a high school student who was

shy, lacking in self-confidence, who was not a risk taker, and who was content to stay in her comfort zone. Suzie described her comfort zone as her "usual sort of every day routine."

She said she "loved structure"; she "loved having a schedule." She was more willing to get out of her comfort zone when "there was a safe factor there" of being with friends and having some structure such as a tour itinerary. Getting out of her comfort zone meant having opportunities to explore while not having someone of authority there all the time. Music tours gave her the structure she needed, gave her time with good friends, and also provided her with the freedom to discover the experience of being out of her comfort zone. She remembered exploring new places in new cities with friends with whom she felt safe: "It was one of the first occasions where I was given the opportunity to be alone with friends, exploring a city, and not having someone there all the time… and that was very freeing." Suzie remembered performing for a variety of audiences in just a few days which took her out of her comfort zone resulting in a feeling of freedom. Leaving "her nest," her family life in which she felt very comfortable, gave her the freedom to discover for herself if she really liked to do certain things, to discover her passions, such as her music involvement, and to extend the boundaries of her comfort zone.

She described "striking out on her own" and the discovery of getting out of her comfort zone as opportunities for growth. Performing music gave her the opportunity to take risks, to explore something that "was a little more outgoing" resulting in growth in her self-confidence. She said this was very important for

her growth: “Getting out of that familiar place is hard, but important, and music was something that helped me get a little out of that shy place, that comfort zone, and do something that was a little bit uncomfortable for me. Singing in front of hundreds of people… it broke me out of my shell.”

John discovered freedom as a performer when he learned to get in a comfort zone in a practice room and when he was comfortable that he knew his part well enough to perform. He also experienced the freedom of being in a comfort zone on stage performing when others had faith in him.

The Art of Being Grownup

The discovery of what it felt like to begin feeling like a grownup was significant to my participants. The *art of being grownup* was a term Jackson frequently used. He remembered that the music tour provided him with the opportunity to begin to explore what it meant as an adolescent to be grownup. He remembered having the desire to be and to feel grownup.

Being and feeling grownup meant several things to Jackson. He remembered feeling like a professional travelling musician when he was on a music tour. The freedom of staying in a hotel room, cooking for himself, and socializing after a day as a performing musician and getting reviews from adjudicators were significant experiences in his quest to discover the art of being grownup: “The idea of going and staying in a hotel and performing, and getting reviews seemed like a very grownup thing to do; that’s something you associate with grownups. You stay in hotels, you go to conferences; so in that respect that was the very first time doing something big and grownup.”

When asked to summarize what was memorable about his first music tour, he said: “The feeling of being grownup, you had some free time to yourself, but there was also the business side of things where we had a job to do.”

Jackson was very critical that the destination of the second tour was the same as the first tour and says he and several other students almost decided not to participate on the second tour. After thinking about participating on the second tour and speaking to some of his friends who felt the same way he did, he realized going to the same place afforded him the status of experience.

He said on the first tour he had “refined the art of being grownup” and on the second tour he was “living the grownup life” by being knowledgeable and clever as a result of his previous experience. He felt knowledgeable about what to expect at the festival as a performer, in the adjudication process, as a listener when listening to other student groups, and even of the layout of the campus.

Feeling clever was a significant part of Jackson’s experience of feeling grownup on the second tour: “Oh we can find our way to the adjudication building. Oh we can figure out how to replenish our stock of glassware in our hotel room. I mean nothing significant, but again, you get to say, ‘These are things that I want to be important this weekend, and ah, ha, I’ve succeeded at that.’”

Jackson felt that music tours provided him with the opportunity to explore what it meant to be an adult or, to use his term, to be grownup. The sentiment expressed by Jackson when he used this term was the desire that he remembered as an adolescent to be able to experience the freedom, autonomy, and

independence that he viewed as a significant aspect of being an adult: “The tour is a little miniature representation of what it’s like to be a professional musician. For one weekend, you get to use everything out there beyond the school walls. It redeems it all [the tediousness of rehearsals].”

As I reflected on Jackson’s descriptions of wanting to feel and of feeling grownup as an adolescent in his music tour experiences, I began to notice that some of the other participants’ answers to my questions were also expressing a desire as an adolescent to feel grownup, or to be independent.

Suzies’s experience of feeling grownup on tour was in the opportunities she had “to strike out on her own” by experiencing something bigger and by “getting out of her comfort zone in a safe way because she was with people she trusted.” Suzie talked about feeling like a professional, like a grownup. Performing “big, epic like movie score pieces” where everyone would be excited to play the music made her feel professional, like she was part of something bigger which was a passion-filling experience for Suzie.

Suzie spoke of the value of experiencing something bigger, which she defined as doing things outside of the “intimate and safe environment of the classroom,” of focussing on what is going on outside, of “thinking outside of your own selfish world.” Experiencing something bigger meant there was an opportunity to continue to explore and discover her passions in a different context away from parents. When she was exploring her passions she was more willing to take risks.

Marie, when asked what motivated her to go on her first tour, said she thought it would be fun to go to different performance venues and play music "like a touring band, like you hear about rock stars going and everything." Like all the other participants said or implied, missing school and classes, and being away from parents to be with their friends were prime motivating factors in their decision to go on their first tour. On subsequent tours Marie discovered and enjoyed having the opportunity and responsibility of dealing with all the constraints that setting up for each performance involved.

All my interview participants had the desire to explore the experience of being independent. The experience of being away from parents provided all of my participants with the feeling of being on their own, implying a movement toward independence. Performing for audiences that did not include their parents, enjoying free time without parents, setting their own agenda within the confines of their itinerary, and staying in motel rooms with friends were all experiences that provided my participants with opportunities to explore what it meant to be grownup.

Jackson, in saying that the tour was usually a good mixture of freedom and responsibility, brought to my attention an additional aspect of freedom, autonomy, and independence; the desire to be responsible.

Responsibility

My participants considered the experience of being grownup was not only in the freedom they embraced. They felt being *responsible* and taking *responsibility* was also part of being grownup.

John equated responsibility with learning and practising appropriate protocol in the context of performing in an ensemble. To John, protocol meant understanding your role in an ensemble such as how to delegate responsibility, how to lead others, to be able to take criticism, and interpreting different situations as to what response is best. According to John, one aspect of knowing what to do in a performing situation meant taking the responsibility to make a connection with those around him when he was performing. He said "knowing who you're playing with, knowing their personalities and knowing how to respond positively to a stressful situation" was an important part of one's responsibility as a performer.

He also talked about taking the responsibility of making connections with those around him. He gave the example of recently playing in a professional orchestra where the conductor was "riding the principal trumpet player" with whom he was playing. He realized the best way for him to handle the situation was to lighten the mood: "You know with her it was lightening the mood to make her feel more comfortable; make her feel like nobody was out to get her." When I asked how much of that was learned and how much of that was personality, he said with some light hearted laughter: "Maybe 60:40. The way you deal with situations to resolve situations is your own personality, but getting practice resolving situations you get from things like band class, going on tours, and being in close quarters with people for long periods of time."

He indicated that, for him, being in school band provided him with the opportunity to begin learning appropriate protocol: "I think the advantage of

being in school band is you get a chance to be put in various roles." For example, being in a subservient role meant the following to John: "Understanding that when you're not in a position of authority, regardless of what you think your playing ability is or where you think you lie in the grand scheme of things, understanding it's not your time to take charge [is important]. It's your time to listen to what other people have to say and try to make it work for the group and not for yourself."

In the context of responsibility, John also shared how he provides leadership: "… setting the bar, making people feel like they're appreciated, and adding something extra. I just try to be prepared and I indicate stuff with my body language for people around me and I try to lead with my work ethic." To John, leadership helps create good chemistry in a performing ensemble. He said it was in school where a lot of these habits such as knowing your role were established.

Music tours provided my participants with the opportunity to experience freedom, autonomy, and independence. Music tours provided my participants with an opportunity to experience *pseudo freedom*, to *discover* freedom and independence as they participated in various music tour activities, to explore the *art of being grown up*, and to be *responsible*. The value that my participants placed in experiencing freedom, autonomy, and independence on tour confirms Knowles' (1990) premise that people have a need to be self-directing, to be moving from dependence to autonomy (pp. 31,57).

Performing and Listening

Performing and listening experiences were memorable and significant to my participants. They had very interesting ways to describe the significance of, the reason for, and what is happening, in performances. Hearing adults reflect and interpret their experiences as adolescents in their own words provides the qualitative researcher with insight and understanding into the lived world of those whom he is interviewing (Bogden & Taylor, 1984, pp. 77 – 81; van Manen, 2003).

Jackson indicated that performances were an important part of the tour: "It's the level of performance that contributes to personal growth on tour and it's the performance that provides a hook to keep everybody engaged [on music tour]." He said that the initial reason to go on tour was the opportunity to socialize away from home and school but that, as he reflected on the experience as an adult, it was the performances that made the tour significant. According to Jackson the performances provided a focus for music learning.

To Andrew, performances provided him with an opportunity to experience success. Andrew equated success with being able to get past the technical challenges of learning how to play a piece of music and then have fun performing it: "I mean, once you get past the practice, there's the mixture of fun and… just hearing something when it clicks, there's this fun-accomplishment bundle that goes together. It's like, 'Oh wow! That sounded really cool,' and at the same time, 'Whoa, I finally got it! I mean that rhythm was so bloody awful but I finally

got my hands to do what my brain's been telling it to do and it sounds decent,' and just that feeling. It's a good feeling."

When I mentioned that I enjoyed the expression of the "fun-accomplishment bundle" he said using his usual dry sense of humour: "That was me not sorting my ideas properly out in my head and those two words were kind of fighting to get out of my mouth." He said the tours amplified the feelings associated with the "fun-accomplishment thing" and the "feeling of belonging" because tours gave the participants the opportunity to continue enjoying the experience without the distractions of responsibilities of school and home.

Brenda remembers her listening experiences on tours more than the specific performances. As I have previously said she remembers the connection she felt with those in the jazz choir who she was just getting to know, inwardly cheering them on, especially those who had solos.

Andrew's description of performing and listening as being on the inside and being on the outside was an interesting analogy**.** I interpreted his meaning by saying to him that being on the inside seemed to mean someone is on the giving end and being on the outside you're on the receiving end and he agreed: "You can play with that metaphor too."

He then used his own metaphor: "I mean when you're performing you're the ape just running around with your family of apes, and when you're the audience, you're Jane Goodall." When I asked what it was like as an adolescent to be one of the apes, he replied: "It was neat to be able to put on a production and… Oh they get to watch this… you're doing it a bit for yourself too. You're

able to express yourself in a way that you can't do without an instrument in your face, or at your fingertips. I speak English with my mouth and I speak music with an instrument."

Another way that Andrew described performing was: "You get to show that [what he's been rehearsing] to a whole bunch of people." Throughout high school performing became an enjoyable experience that he looked forward to. The positive performing experiences on music tours affected his outlook as a performer and as a listener.

Both Andrew and John spoke about the negative effects of performing poorly. Andrew spoke of the possibility of playing a piano solo in jazz band so poorly that anxiety about the next time could make performing the solo a negative experience. John spoke about an actual experience at one of the festivals when we were on tour where he felt he played very poorly. However both Andrew and John spoke of the support they both felt from other students after a performance in which they were disappointed in how they played. They were able to embrace the support from their peers on tour after such experiences.

Marie also referred to the stressful aspect of performance, which she eventually learned to deal with effectively. She especially did not want to play any solos, implying that if she were to play a solo, it could be a negative experience. I sensed that Marie did not have very much confidence performing music as a student and wondered if I had done a poor job of providing encouragement for Marie.

In this context I wonder if there might be students who choose not to be involved in music where I teach because performing on an instrument or singing in a choir is not the kind of musical involvement in which they are interested.

Marie's listening experiences on tour were also memorable. She said her interest was stimulated when she heard other bands at a festival perform and when she heard adjudicators at a festival on one of our tours adjudicate and critique our performance. She said that "it was interesting to learn from other people and hear other bands."

Jackson's summary of his thoughts on singing, on the value music has in life, and on performing provided me with insight into why he feels passionate about music and possibly why music is central to his life.

> And singing. I'm surprised it doesn't come naturally to everybody. It almost seems like it should be just as required as P.E. It's [music, singing] more human, we all have the urge to sing and be musical. If you get 1,000 people a little bit drunk, probably 950 of them can be convinced to go do karaoke, but not many of them are going to be jumping for their calculators. It's an inherent function of our body that we can be musical, and not with many other things… we all have mathematics in us somewhere, but it's not something that rises to the surface in kids who coo to a tune. It [music, singing] seems like a human function, speech is completely central to the way we behave even as individuals, we think linguistically and speech is expression through sound. It

> flows into music directly; the lines between poetry and song for example are almost non-existent. Spoken word is a genre of music, so it's very hard to see where the lines are drawn, but it all comes out of the thing that makes us human is our ability to speak and communicate, and music is a part of that.

Lifelong Music Learning

As I have said in Chapter Two, lifelong learning can occur as a natural process through learning from and reflecting on our experiences (Dewey, 1938; Knowles, 1990; MacKeracher, 2004). Others have distinguished planned learning from learning as a natural process. Lifelong learning is as a result of deliberate conscious involvement on the part of the learner (Gagne, 1965; Davidson, 1997; Nazareth, 1999). Jackson, Andrew, and Brenda have made deliberate efforts in their music learning. Marie's music learning has been from her life experiences as a listener and she has not made a deliberate choice to be involved as a lifelong music learner as have the others. John and Suzie continue their lifelong music learning in their music careers. I will briefly describe the music learning of my participants as adults.

According to MacKeracher (2004) the most fundamental thing that we do with our experiences is to make sense of them and give them meaning, thereby learning from them (p. 134). As they spoke of their music involvement as adults, most of my participants showed that they were making sense of and learning from their experiences.

Jackson's music involvement as an adult has been varied; he performs music, he listens to music, and he has informally taught music to his younger nephew and older brother. I provide two examples of Jackson showing he is frequently making sense of, reflecting on, giving meaning to, and learning from his music involvement. He viewed music involvement as serious and fun involvement and he had specific views about his identity as a musician.

According to Jackson, serious music was structured and has expectations attached to it: "[You might say] I'm going to do some sessions at the studio today. You have to walk through the door, put down your briefcase, hang up your hat, and put on your musician clothes." According to Jackson, serious music occurs when it is compartmentalized in one's life; there's money invested; there's a paying audience to hear musicians perform. He equated fun music as jamming: "Jamming is something that people do who have 'x' as a lifestyle choice… It's when you seamlessly incorporate something that is compartmentalized in other people's lives into just the act of living."

Jackson has been involved in what he calls "serious music involvement" through performing in musical theatre, directing musical theatre, and touring as a singer across the country representing a national company for whom he worked as a salesperson. His "fun music involvement" has included playing his saxophone at parties, jamming at beach parties, singing his customers' orders back to them at a local coffee shop, teaching his nephew the penny whistle, and giving his older brother the occasional voice lesson. Listening to his friends' bands and

"swapping tunes" with high school students who are on his improv team are two listening activities in which he is involved.

He also spoke about his music involvement in terms of his identity as a musician: "Whatever you identify as being central to your life, you're going to be passionate about, so… that's a fair definition of musician." Jackson said that part of his identity as a musician is due to his involvement in music as one of the central activities in his life. He commented on what it means to him to be a musician: "Being a technically superior musician is different from being a musician. Being a musician's just about lifestyle, identity, and confidence." Jackson defined identity as "this is what I do."

Like Jackson it was evident in the interviews that Andrew has learned and continues to learn from his music involvement by reflecting on and making sense of his music involvement. In addition, much of Andrew's music learning as an adult is as a result of a deliberate effort and conscious long-term involvement as a performer and as a listener. He has taken lessons on the piano as an adult; he is considering learning to play other instruments such as string instruments; and he is a regular subscriber to the pops series of the local symphony orchestra. Nazareth's (1999) definition of lifelong music learning as "music learning that occurs as a result of deliberate effort and long term involvement on the part of the individual" describes Andrew's music learning as an adult. I give a few examples of Andrew's long term music involvement as an adult.

In his second year university he looked for a way to be involved in music so he took piano lessons and participated in piano recitals that his teacher

organized. Andrew continues to play the piano. He said the following about his piano playing as an adult: "I'll probably touch the piano once a day and I'll be on it for quite a bit [and] if I've had a tough day, or a good day, just the ability to say something in that language lets me get something out that I couldn't otherwise do just mumbling."

Andrew includes music involvement in his lifestyle and is an advocate for music involvement among his friends. He teaches others by example through taking piano lessons and usually playing the piano at social events. For example, he jams on the piano at parties. According to Andrew it is not necessary to be highly skilled or talented to be involved in music. When his friends are reluctant to join him in playing the piano at a party, he is known to encourage anyone to play and to enjoy the experience despite his friends' idea that they may not be talented or skilled.

He has recently encouraged his girl friend to take piano lessons and when I asked how she was doing said: "I'm very proud of her." He was proud of her because she was willing to be involved in music, to be a music learner. He encouraged her to make a deliberate effort to be a music learner.

Andrew's long-term music learning is also as a listener. He is, has been, and will continue to be a regular subscriber to the local symphony orchestra concert series. At orchestra concerts he "enjoys being on the outside" as a listener because he enjoys listening to specific parts to see how they go "together as a whole." He fondly remembers his performing experiences as a high school music student, helping to make the group "sound good as a whole" as a performer while

listening to the other performers. His performing experiences as a high school student have provided him with a perspective that allows him to enjoy and listen to different sections of the orchestra or band to see how it all comes together "as a whole." His music learning as a high school student listener continues as an adult.

Marie's involvement in music as an adult has been as a listener. She enjoys frequently listening to her ipod. She is sometimes analytical as to why she enjoys the music she is listening to. She enjoys the experience of reconnecting with former school friends when she sees and hears them perform in their bands. She makes an effort to attend concerts when she realizes one of the performers is someone she might know.

For example she spoke very fondly, almost wistfully, about a young man whom she had known since kindergarten who was in our band class for a couple of years and who is now experiencing significant success as performer in a rock band. There was no longer the same connection she once had with him, which was a disappointment to her.

She says she wishes she had kept playing her band instrument after graduating from high school but had no idea where she could play after graduation. After our first meeting to discuss getting together for our interview she said she began to consider playing trumpet again. When she listens to her rock music, she has a desire to play drumset or bass in a rock band herself. She expresses playing the drumset or bass more as a dream than a reality.

Talking about her music involvement in high school during our first interview had an interesting affect on her. It was evident during our second interview that Marie had become more reflective and was more observant and thoughtful in her subsequent music involvement when listening to bands at the beach during the summer.

Brenda has continued her music involvement as an adult performing, listening, and teaching. Referring to her music involvement as a performer she said that "you have to do something to keep inspired." Her experience of being inspired by one of her trumpet teachers at university to learn to play jazz has resulted in a desire to continue to be inspired to be involved in music.

She stays inspired by performing with others. For several years she has enjoyed performing in a jazz band that she and several others have organized. Her passion is not only in performing with the band but in taking the added responsibilities of managing the band. She has a vision for the band that she would like to explore and implement.

Brenda stays inspired by attending concerts. She said listening to "live music is super inspiring." For example she recently was invited by her former trumpet teacher to attend a concert of a well-known jazz trumpeter in a nearby city. She had the opportunity to meet him in person which she found to be "super inspiring." She enjoys inspiring others in their music involvement by teaching trumpet to elementary and high school students.

Brenda, when defining her identity as an adult said: "Well I do these music things and then I have a day job." Describing her sense of identity as an

adult, Brenda stated that it, her music involvement, playing trumpet, is her voice: "A musician is someone who plays music, actively plays music, and learning to play a new instrument such as guitar. But trumpet, it feels like, it's sort of my voice." As an adult she identifies herself as a musician and as a trumpet player.

Brenda is involved as a lifelong music learner as a listener and performer. She makes a deliberate effort to be inspired to continue her music learning, supporting Nazareth's (1999) definition of lifelong music learning as a deliberate action on the part of the learner (p. 17).

Both John and Suzie are enjoying their respective careers in music. They view their music involvement as not only a way to make a living, but their involvement in music extends beyond their career or job responsibilities. They are making music a lifestyle choice; it is their passion. They are involved as lifelong music learners.

Suzie speaks of her time as a music teacher in public school in similar ways in which she spoke about her time in music class as a high school student: "… it's my job, my career, my passion time." She also spoke of the "transcendent experience" she sometimes experiences as a music teacher: "When you transcend past that [the difficult and frustrating aspects of teaching] and you go beyond, or your students go beyond your expectations, or you go beyond your expectations together, then that's what makes it [teaching music] rewarding." The experience that she was describing was performing in class with and for each other as well as performing at school assemblies.

When I asked if she thought this transcendent experience is unique to music, Suzie said she didn't think so: "That transcendent experience is unique to each person. And if music is something that helps people get to that place [of transcendence] more frequently, then I think it's valuable. And music has value for those who may not take the same transcendence from it [that Suzie takes]… they still get something from it, even if they're not aware of it."

Suzie's music involvement extends beyond her teaching career. Singing in two professional choirs, participating as a board member in one of them, continuing "to work with as many choirs and choir directors as possible," and her desire to form a new choral group demonstrate that she is looking for new experiences as a music learner.

John is also passionate about his music involvement as an adult. His passion was communicated to me through his unbridled enthusiasm as he spoke of his performing and of his listening experiences.

John spoke more frequently about the connections he made with others as an adult in his music involvement than specific performances in which he has been involved. He noticed that being able to connect with others as a professional by observing appropriate protocol has positively affected his success in his career as a musician. I noticed during the interviews and as I analyzed the data that John is in the habit of reflecting on his music experiences. Through his reflections he continues to learn to make connections with others in his music involvement in a variety of contexts, which is as important to John as performing skillfully on his instrument.

As a performer he continues to practice appropriate protocol in different situations, to provide leadership by making people feel they're appreciated as performers, to lead by his work ethic and preparation, and to continue to improve his skills as an instrumentalist. He spoke of the value of "knowing his role in the grand scheme of things" within an ensemble, of the value of chemistry and camaraderie among musicians, and of the intimacy that is created among all those present in a performance.

Findsen (2005) defines a key aspect of lifelong learning as horizontally integrating learning throughout life. According to Findsen learning is derived from formal (a chronologically graded hierarchical educational system), informal (the process whereby everyone acquires knowledge), and non-formal (self-directed learning gained from institutions such as church, family, community organizations) experiences throughout life (p. 18).

Nazareth (1999) agrees saying that music learning is to be viewed horizontally, meaning music learning can occur and can be integrated in many of life's activities and experiences. As previously mentioned in Chapter Two, Nazareth defines lifelong music learning as "learning that occurs as a result of deliberate effort and conscious long term involvement on the part of the individual" (p. 17).

My participants did not use the term lifelong music learning but revealed to me their desire to be involved in music learning as adults in two ways. They spoke about the goals they have for themselves as music learners in the future and they spoke about learning from their past and present music involvement.

Jackson, Andrew, and Brenda have continued their music learning as adults through their informal and non-formal experiences and have plans to continue their music learning throughout their lives. As I analyzed the interviews I noticed that they viewed themselves as lifelong music learners and exhibited this view through their deliberate and conscious music involvement as adults.

Regarding their future music involvement and learning, Jackson said he plans to do more music by being a "karaoke baron," by working with people on music projects such as making recordings, and by doing more musical theatre. Andrew's goals for his music involvement is to continue to experience the "fun-accomplishment bundle that goes together" by taking guitar lessons, by taking piano lessons again, and by playing the piano at parties as well as on his own. Brenda has plans to take trumpet lessons again, to continue to teach trumpet, to continue to perform in her jazz group, and to learn to play guitar.

From what I could tell, Marie's music learning as an adult has not been the deliberate conscious long term involvement in which Jackson, Andrew, and Brenda have been involved. Suzie and John have continued their music learning after earning their degrees in music.

Through her experiences in the classroom teaching music, Suzie continues to learn by improving her skills as a music teacher. She wants to "make a difference" at school with her students and wants to continue "to build the music program." She also has set goals for herself such as continue to sing and work with as many choirs and choir directors as possible because she finds that is a good way to continue her music learning. A goal she has is to be a part of

forming a new choral group. As an adult she enjoys new experiences and new challenges. Like she did as a high school student she enjoys routine but also sees leaving "her comfort zone" as an opportunity to learn.

John views himself as a lifelong music learner. Having earned a BMus and an MMus he continues to learn from his experiences, from those with whom he works, and from seeking new challenges. A goal he has set for himself is to record a CD; he was very specific about what he will be recording. Other goals include "doing some recording on a motion picture and performing in an opera orchestra."

Conclusion

Laughter and the willingness to share showed me that my participants enjoyed remembering their music tour experiences. At the conclusion of each interview, there was a sense that both of us had enjoyed the conversation. Brenda's response after her first interview was that she was surprised the time had gone so quickly and that she couldn't remember when she had a conversation as long as the one we had.

Andrew enjoyed the memory of pseudo freedom while on tour and described it as a movement toward autonomy and independence throughout his four music tour experiences. Achieving freedom and independence is one part of the process in which an individual becomes a whole person and experiences fulfillment (Knowles, 1980, pp.27-35; Rogers, 1970, p. 122). The freedom that my participants experienced led to opportunities of discovery. Discovering life as a grownup, experiencing life, however briefly, as a professional touring musician,

and the experience of having responsibilities in a context apart from school and family life provided the tour participants with opportunities to experience a movement toward independence.

Performing and listening were significant experiences in my participants' music involvement on music tours, supporting Elliott's (1995) philosophy that musicing (music making) is an activity that humans do rather than music is an object to be admired (pp. 40-42). My participants did not use the term musicing, but they did share their views on what it was like to be the doers (musicers) and to perform music (to music) while on tour. It was interesting that, like Elliott, they viewed the context of their musicing, such as setting up and performing in new venues, as important as well (pp. 39-40). Nevertheless Elliott's praxial philosophy that emphasizes competency in performance and in the procedural knowings of performing that even influences a listener's perspectives on their relationships with music is not totally supported by my participants (pp. 55-60).

My participants viewed performing competently as important. They spoke more frequently, however, about significant connections that were made when they were performing and listening and the effect of those connections long after their performances rather than the competency Elliott speaks of when we music (p. 69). They spoke of the significance of performing for new audiences as well as listening to groups they had not previously heard. They viewed having new experiences as travelling musicians such as staying in motels away from parents and school authority as just as valuable as performing competently.

In examining the themes of what my participants were saying, it was the relationships with each other, with new audiences, with the performers they listened to, and with their new surroundings on music tours that were memorable and significant. My participants were supporting Small's (1998) view that when we perform and listen we are exploring, affirming, and celebrating our relationships with each other and with our surroundings (pp. 183-185, 212-221).

In all of my participants' responses to my questions, much of what was memorable to my participants were the feelings associated with connecting, with new experiences on music tours, with the freedom they remembered having on music tours, and with the performing and listening they did on music tours. Suzie summarized very effectively what my participants communicated to me regarding the significance and effect of remembering feelings:

> What has lasted for me are the memories of feeling involved, feeling like a oneness with a group of people… being with likeminded people. You might not remember the events but you'll remember the feelings… the feeling of exhilaration… of playing for a group of people that never heard us. Just that exhilarating feeling is something that propelled me to keep going in music, but I also tried to regain that in other performances… that exhilarating feeling is something you want to rekindle… And that's what's important about those feelings that you remember, those memories, I think is that you try to recapture them in different senses.

Jackson effectively summarized what his music tour experiences meant to him: “I lived that, I was that, I did that. Not just I learned that.” Such a statement is an accurate summary of what my participants felt about their music tour experiences.

Chapter Seven

Conclusions and Ideas for Further Research

The purpose of this study was to investigate the role of music tours in the lifelong music involvement of six adults who have participated in two or more music tours at the high school where I have taught. In my analysis I examined the various themes that emerged from the interviews: exploring connections; musicing and new experiences; freedom, independence, and autonomy; and performing and listening.

In my final chapter I will be answering my research questions, providing ideas for further research, and giving a brief reflection on the effect my project has had on my teaching practice.

Contribution of Music Tours to Music Involvement

Did participation in music tours contribute to a desire to continue involvement in school music programs?

Brenda said that the tours for her were not a "deal breaker." If there had been no tours, she still would have been involved in the school music program. She did say that the music tours contributed to music classes being "less of a class and more of a group of friends [working toward] a common goal."

Marie indicated she felt more of a connection with the other music students in her classes as a result of participation in music tours. The experience of enjoying the friendships she already had, of forming new friendships on tour, of experiencing success as a performer, and her "interesting" listening experiences reinforced her desire to continue her music involvement at school.

Andrew was very clear as to his reasons for continuing his music involvement at school. He felt good about playing in class. He felt good about the group he was playing with in his classes. He felt good about what he was learning in class. He said that music tours contributed to these good feelings: "There was a feeling of belonging with the group, a feeling of accomplishment and camaraderie. Those were the three things that the tour gave you when you got back here [in school]. The tour just really emphasized everything – all the good things about band." The good things in band such as the feeling of belonging as well as the good things that occurred on music tours all contributed to his desire to continue his music involvement in school.

As I have said, there were some things that were not so good for Andrew in his band classes and on the music tours such as the stressful playing tests and the lack of connection with other tour participants on his third tour. However, there were more good things than bad things that Andrew experienced in band class and on music tours. Referring to the good things Andrew said: "I remember the feeling of belonging and expressing yourself and accomplishment and fun and a lot of it comes from the really good memories of being on these tours."

Jackson said that he stayed in music because that's what he did and not because of the music tours: "You stay in music once you start, you stay in music because that's what you do. It's just an attitude I had, I don't know where it came from." However he did say that music tours enriched his music experiences and music learning: "I look at it not as whether or not the trips encouraged me to stay

in music, but how much they enriched my music." Jackson said: "Being able to do music tours helped a lot with keeping music as a living part of my life."

Suzie would have continued her music involvement at school if there had been no music tours. However Suzie said that music tours contributed to her enjoyment of her music involvement at school and that music tours provided music class with a focus. Music tours were something to look forward. Music tours provided new experiences and the freedom in which she could her explore her passions.

John said that he would have been involved in music at school even if he had not participated in music tours. However, music tours "strengthened his resolve" to continue his music involvement at school and music tours provided positive experiences that increased his enjoyment of his music involvement at high school.

John and Suzie's continued music involvement in high school was influenced by their decision to consider music as a career. The positive experiences, good memories, as well as the learning opportunities on music tours helped to reinforce John and Suzie's decision to choose music as a career and enhanced their readiness to study music in a post secondary institution.

For example the positive experiences on tour were an opportunity for Suzie to get out of her comfort zone and prepared her to audition as a singer when she discovered there was no orchestra or band in which to perform at college. Initially she felt she was more qualified as a flutist and was not prepared to audition as a singer. However, Suzie said the experiences of getting out of her

comfort zone on music tours helped to prepare her to be willing to get out of her comfort zone and audition as a singer.

My four participants who did not choose music as a career said that they probably would have been involved in music at high school even if there were no tours. The connections they made while on music tours with each other, having new experiences, and the positive performing and listening experiences on tours, however, provided my participants with mostly good memories contributing to their enjoyment of their music involvement at school. Andrew said that when you have good memories of something you have a desire to continue to be involved in that activity.

Did music tours contribute to the music involvement of my participants as adults?

Brenda said performing in band, which included her music tour performances, have contributed to her listening choices as an adult. She said performing in band "changes the way you listen to different instruments and how we critically listen [to music]" as adults. She said that overall positive experiences, some of which were her tour experiences, have contributed to her desire to be involved in music as an adult both as a performer and as a listener.

Marie said playing in band class, at school concerts, performing on tours, and listening to others perform on music tours has contributed to her music involvement as an adult. For example Marie said playing in jazz band taught her to hear jazz influences in some of the music she listens to as an adult. She said

that performing in band as well as listening to the jazz choirs on music tours has contributed to her ability to be discerning as a listener.

When asked if music tours have contributed to his music involvement as an adult Andrew said yes. The frequency of performances on music tours have helped him with his performance anxiety:

> "… so many performances [occurred] and you just became numb to the anxiety. I mean, you'd have some days when we had three performances in a row. I know people who play music and didn't do band. They did piano where they did all their tests sort of in seclusion and they never want to play for you because they're worried about what you might think and they're worried about performing in front of people. It [performing] doesn't bother me as much and I'll enjoy it."

To illustrate his enjoyment of performing, Andrew described a particular piano recital in which he participated as a university student.

> I did piano concerts in my second year of university and did piano lessons again. For a concert I had so much fun doing it. I mean it wasn't like this task, 'Oh my god I have to perform!' It was, 'Alright, I'm going to do this and I'm going to really amuse people.' I had picked Teddy Bears' picnic [to perform at a piano recital]. And my teacher was a little like, 'Oh, you've been dressing like a slob,' because I had been studying for exams so I'd been dressing up in sweatpants, 'So make sure you dress up

> properly for this.' So I showed up in a tuxedo and she was kind of like, 'What?' And then I went up there and I introduced everything very formally and sat down and was all very regal and then I reached down into my pocket and pulled out a bear mask and I put it on. Everyone was like, 'What?' It was really amusing being able to wail away at that and just having the… I don't know… go past the being anxious for it and really enjoying it. And definitely performing in band was a big help towards that.

When asked about the effect of music tours on his music involvement as an adult he said: "And so whenever I get this feeling now – like this draw towards wanting to play music or perform music, I remember the feeling of belonging and expressing yourself and accomplishment and fun, and a lot of it comes from the tours, the memories of being on these tours and the really good memories that I took away from them." He said that "any positive experience you have with anything is going to reflect on your decision to continue with it later on in life."

Brenda, Marie, and Andrew said that their music involvement at high school as well as their music tour experiences have contributed to their ability to be discerning listeners supporting Thompson's (1998) assertion that arts education can provide an individual with the ability to be a discerning listener (pp. 139-140).

Regarding Jackson's music involvement as an adult, I asked him if "living that life of a musician" while he was on high school music tours contributed to his desire to be involved in music as an adult he answered: "Absolutely… I think I'm

more of a musician having that experience… being able to reflect on that stuff [music tour experiences]."

The effect of music tours on Jackson's music involvement is just one contributing factor to his involvement in music as an adult. He said that he was always drawn to being involved in music and admitted to not really knowing where his desire to be involved in music came from. Even having a band teacher at one time who was "like the gestapo" did not influence him to change his mind about his music involvement in school. He said that the reason he was initially involved in music as a child was that "music was fun [and] that it felt natural" to him, which is one of the reasons he continues to be involved in music as an adult.

Jackson provided some interesting insight into his comfort level of being identified as a musician as an adult. He was comfortable in being recognized as a musician among his friends, at a party and at the beach where he might spontaneously "jam" with others. He noticed that there were times when others were uncomfortable being identified as a musician because of the perceived expectations that others might have. He was not overly concerned with his lack of or possession of technical skill as a singer or as an instrumentalist. He was not concerned with any perceived lack of talent. He indicated a confidence in his music involvement as a listener and as a performer in a variety of contexts. He was very comfortable with being identified as a musician.

Jackson's emphasis on lifestyle, identity, passion, and confidence in his identity as a musician, rather than talent and skill supports Elliott's (1995) assertion that music is not just for the talented, but is meant for everyone (pp.

234-237). However Elliott's emphasis on the value and importance of developing excellence in musicianship such as learning "to make and listen for musical works well – from the deliberate and sustained pursuit of musical competency, proficiency, and expertise" (pp. 133-134) differs from Jackson's emphasis of lifestyle, passion and confidence.

As an adult Andrew also views music part as part of his lifestyle and encourages others to do the same. As I have said, he has contributed to his girl friend's involvement in music by encouraging her to take piano lessons. From what I hear Jackson and Andrew saying, might not a major task of music learning to make music a lifestyle choice, no matter what one's technical skill or perceived talent may be? Such an approach would support Small's (1998) argument that music involvement is a way of celebrating, affirming, and exploring one's values and identity (pp. 183-184).

John, in answer to my question as to whether music tours contributed to his music involvement as an adult said: "I can't possibly think of a negative [or positive] musical experience where I didn't improve myself." According to John the opportunity to improve himself on music tours has contributed to his success as a professional musician. He improved himself on music tours by learning appropriate protocol, by learning to perform in a variety of situations, by learning to embrace new experiences, by learning to deal with a disappointing performance, and by learning to be responsible. Music tours did not contribute to his music involvement as an adult but to specific skills needed to be successful as a professional musician.

As he was remembering his music tour experiences he said: “It’s a long time ago, and still there’s just certain things about those tours that still stick out to me… It’s more feelings – feelings of disappointment, feelings of success, of accomplishment.” As an afterthought John said remembering those feelings will contribute to your desire to get your own kids involved in music.

When asked if music tours contributed to her involvement in music as an adult, Suzie said the music tours were not the main reason but were a “part of the picture.” She said her music involvement at high school, including her music tour experiences, helped her to discover who she was. She said the following about her self discovery: “And I didn’t quite get there in high school as far as self esteem is concerned, and if I hadn’t done music in school I wouldn’t have been able to do music in university, which was a time I really discovered who I was and was able to build my self esteem.”

Suzie said the opportunity to explore her passions when she was a high school student began the framework for what is important to her as an adult. What is important to her in her music involvement? Providing her students with the feeling of exhilaration in their music making in class; providing her students with the opportunity to make connections with each other in music class as they make music; providing her students with the opportunity to explore their passions in their music making. She said remembering the feeling of and wanting to rekindle that feeling of exhilaration when performing for an audience propels her to keep going in music as a music teacher. She said she tries to recapture the feeling of exhilaration in different senses: as a music teacher, as a singer, and as

one who advocates for music by being involved as a board member in one of the choirs in which she performs.

In conclusion music tours did contribute to my participants' desire to continue to be involved in music in the high school where I teach. Music tours provided enriching experiences, made music class less of a class and more of a group of friends rehearsing music, provided opportunities to make connections with each other without the distractions of school and home responsibilities, and provided performing and listening experiences not possible at school. New experiences on music tours provided opportunities to explore their own passions as well gain confidence in their musicing.

Music tours have also contributed to my participants' music involvement as adults. Music tours contributed to a desire to stay inspired to be involved in music and to a desire to recapture the experiences on music tours. According to my participants music tours were a small part in terms of the time, but a significant part of each year's music involvement. The good memories have contributed to my participants' desire to be involved in music as adults.

Further Research Ideas

My interest has been on the effect of music tours on continued music involvement in music in school and as adults. In my research I became very much aware that my participants were all very positive about the music tours in which they participated. Future research could be on those students who were involved in a music program where music tours were annual events, but they either did not participate or participated in just one tour. Why did they choose not

to participate in music tours? Did their lack of participation in music tours affect their continued involvement in music at school? Did their lack of participation on music tours affect their continued music involvement as adults? If they continued to be involved in music, what were their reasons?

A study of a high school music program that does not have annual music tours and the reasons for the students' continued or lack of continued music involvement would be of interest to music educators who are interested in the long-term effects of music tours.

I also became very much aware of the emphasis on performing on the music tours that I have organized. What are the long-term effects of music tours on continued involvement in music where performing is not as much of a focus? What might a music tour look like where performing is not a focus?

From another perspective, it would be interesting to determine the reasons for the music involvement of adults who are not in a music career. What music activities when they were high school students have contributed to their present music involvement? Without asking about participation in music tours, would they speak about their music tour experiences? What has influenced those who are involved in music as adults but did not take music in high school?

Andrew said: "If you feel good about playing, you'll stick with it. If you feel good about the group that you're playing with, you'll stick with it. If you feel good about what you're learning, you'll stick with it. If you feel good about the people you're with and feeling good about the music, you'll stick with it."

Personal Reflection

During the interviews my participants reflected on their experiences and described in their own words their music learning and music tour experiences. Consequently during my research I have taken the time to reflect and am better able to reflect on my own past and present experiences as a music educator and have learned from them.

How has my research affected my teaching practice? I have become more balanced in teaching my performing ensembles. I have become more focussed on the multidimensional aspect of music making. In addition to the music we are rehearsing and trying to perfect, I am considering the musicers in my ensembles and the connections they may or may not be making during class and during activities that are outside of class much more than before I began my research. In addition to asking how I can improve the performance of the music, I am also asking how I can positively contribute to the connecting that is occurring.

How has my research affected my valuing of music tours? Listening to my participants speak positively about music tours, I will continue to make music tours an annual event. The extra work involved in planning music tours as well as the risk of something going wrong is worth it. The criticism of having music tours to the same destination in two consecutive years has prompted me to ensure that I have a variety of destinations. New experiences are important to students. New experiences are something to look forward to as well as opportunities to get out of their comfort zone.

As a result of my research I am beginning to realize that asking myself questions about what is really going on in my classroom is even more important than having all the answers. I have become familiar with issues in music education research which has provided me with the tools to reflect on my teaching practice through new and different view points.

There has also been a renewal in my life as a music educator regarding the value and absolute necessity of providing students with music experiences that will give them the desire and the tools to be lifelong music learners.

I have experienced a renewal in my efforts to encourage my colleagues to consider new perspectives of what musicing might mean to them as musicers, how they might discover more ways and opportunities to music, and to consider for their own students and community that there is a diversity of ways to music. For example, much of what we as music educators are attempting to achieve is the development of highly competent performing ensembles. There is nothing wrong with such a goal. In addition to such goals, however, we must be aware that musicing is multidimensional. There is much more involved than the musical work that is being performed.

One result that I am beginning to experience is my own renewed desire to be a lifelong music learner. My participants' willingness to provide me with an insight into their own lived experiences has given me a new lens through which I can view my own life experiences in my music involvement. I see myself as a musicer who musics in a variety of contexts and who can have the potential to

explore, affirm, and celebrate the relationships of those around me, of the sounds around me, and of the world in which I live.

I will always be a musicer. I will always be a music educator. And I continue with greater resolve, with greater passion, to embrace the experiences that being a lifelong music learner can provide.

In conclusion, Andrew's sentiment about feeling good about what you're doing summarized what most of my participants said about music tours and about their music involvement: "If you feel good about playing, you'll stick with it. If you feel good about the group that you're playing with, you'll stick with it. If you feel good about what you're learning, you'll stick with it. If you feel good about the people you're with and feeling good about the music, you'll stick with it." Music tours gave my participants the experience of feeling good about what they were doing, contributing to their desire to continue their music involvement at school and to their desire to be involved in music as adults. Music tours will remain a vital part of the music curriculum at my school.

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APPENDIX A

Script forTelephone Call

"Hello _____. This is Steve Woodyard. How are you doing? I am conducting research in an area of interest to me as a requirement for my Master's in Music Education Degree. I need six former students to interview in order to complete my research. I am asking if you would consider being one of my participants because you were in the music program at _____ (name of high school) for _____ years and you participated in two music tours that I was involved in organizing. If you're interested I will send you a letter describing the goals, purposes, and design of my research project and how you would be involved if you're interested in participating."

NOTE: If the individual says that he/she is not interested I will say:

"Thanks for considering your involvement. I hope to see you sometime so we can catch up on what's going on in each other's lives. All the best."

NOTE: If the individual is interested I will say the following:

"That's great! I'll mail you a letter providing all the information about my research project. I'd like to meet with you after you've had a chance to read the letter so I can answer any questions and address any concerns you might have. When would be a good time and were would you like to meet? If you decide to participate, at the meeting I'll give you a little more information and we can go from there."

ANSWER FROM THE POTENTIAL INTERVIEWEE

“Good! See you then!”

APPENDIX B

Participant Consent Form

(Date)

4661 Hoskins Road,
North Vancouver, B. C.,
V7K 2R3

'The Effect of Music Tours on Continued Involvement in Music'

Dear _____

I am a graduate student in the Department of Curriculum and Instruction at the University of Victoria and I am required to conduct research as part of my graduate degree requirements. I am inviting you to participate in my research project entitled '*The Effect of Music Tours on Continued Involvement in Music*'. My research is being conducted under the supervision of Dr. Betty Hanley.

Music tours are a part of most high school music programs. There is already some research about music tour experiences of secondary school students. However, I have found no research that determines the perspective that adults have on the music tour experiences they had in secondary school. In addition, there is very little research on music involvement of individuals once they have graduated from secondary school. My research project has the potential to contribute to the understanding and knowledge of the effect student participation in music tours has on their involvement in music as adults.

The purpose of my research project is to determine the effects of the music tour experience on the involvement in music on six adults who have graduated from the high school where I have taught.

You are being asked to participate in this study because you were in the music program for a minimum of two years at "xxxxxxx" Secondary School and because you participated in a minimum of two music tours with me as your teacher.

If you agree to participate at our preliminary "get together" you will be involved in two interviews. For both interviews we will meet at a convenient time and location. The first interview will take anywhere from 45 minutes to 90 minutes. During the interview I will be asking you predetermined questions that are designed to answer my research questions. The interview will be in the form of a conversation. In order to accurately record what you are saying and to assist me in my data analysis, I will be using an audio recording. I will transcribe the interview and then send the transcription to you. I will ask you to read it and arrange to meet with you for a second interview within two months of the first interview. The second interview will take between 30 and 45 minutes. This second interview will provide you with the opportunity to make any corrections to what you said as well as provide any additions that you feel are pertinent to this research. The second interview will be recorded in the same manner as the first. I will provide you with a transcript of this interview as well as a copy of my analysis of your interviews. When you receive the transcript and my analysis, you may contact me for any reason.

The only inconvenience you will experience will be the time required for the interviews and possibly travel time.

If you incur any expenses such as travel expenses as a result of being a participant in this study, you will be promptly reimbursed. If you have children every effort will be made to accommodate your schedule. If you happen to require daycare or a sitter you will be promptly reimbursed. I will make every effort to arrange a time that is convenient for you.

There are potential benefits of your participation in this research. The potential benefit to you, the participant, could be in the process of reflecting on your music tour experiences as a high school student as well as your involvement in music as an adult. Such reflections have the potential to stimulate new ideas about your involvement in music as an adult. They also have the potential of helping you re-asses your present involvement in music and encourage your continued involvement. If you have children or are planning on having children, your participation could increase your understanding of your role in encouraging your own children's music involvement as a parent.

There is potential benefit to the state of knowledge among music educators regarding the value of music tours and how they may affect continued music involvement in secondary school and music involvement as adults. My study also has the potential to benefit society by emphasizing the value of music involvement among adults

Your participation in this research is completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or

any need to explain your withdrawal. If you decide to withdraw from the study your data will not be used. Any written data will be shredded, any data on file on my computer will be deleted, and any recorded data will be destroyed. Any compensation you may have received will be yours.

To ensure ongoing consent to participate in this research project, I will do the following. First, your signature on this consent form is an acknowledgement that you are consenting to meet with me more than once. Secondly, I will confirm your on-going consent before each interview. As there is minimal risk in this study to you, the participant, and with the rapport that will have been established your verbal response will be sufficient.

Anonymity means that there is no way the researcher can ever link the data to the participant. Loss of anonymity is required in this study because the interview process requires that I meet with you, ask you the questions, listen to you, and finally analyze the data.

Confidentiality means the complete preservation of your anonymity, and respect for your privacy and confidentiality. Apart from myself, no one will know your identity.

Your confidentiality will be completely protected. Storing all written and recorded data in a locked filing cabinet in my home will do this. Data on my computer will be accessible by using a password that only I will know. In my analysis and conclusions, I will use a pseudonym selected by you. Any additional information in my analysis and conclusions that will identify you to anyone but myself will not be included in my project.

A copy of the results of this research will be provided to the University of Victoria library and to any participant who requests one.

All data from this study will be destroyed upon the completion of this study. All written data will be shredded. All recorded data will be burned and all electronic data will be deleted.

If you have any questions or concerns regarding this study you may contact my supervisor at 807-825-9048 or by email at bhanley@uvic.ca, or myself at 604-980-9535 or by email at stevewoodyard@hotmail.com. I look forward to meeting with you at the agreed upon time and place. This will be an opportunity for you to ask any questions or have any concerns addressed. If you agree to participate, we will make arrangements for your first interview.

In addition you may verify the ethical approach of this study, or raise any concerns you may have, by contacting the Human Research Ethics Office at the University of Victoria (250 – 472 – 4545 or ethics@uvic.ca). I look forward meeting with you.

Yours truly,

Stephen Woodyard

Your signature below indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered or have any concerns addressed.

_____

Name of Participant

_____

Signature of Participant

_____

Date

A copy of this consent form will be left with you, and a copy will be taken by myself.

APPENDIX C

Certificate of Approval

APPENDIX D

Interview Questions

General Information Questions

1. What years were you involved in the music program in the high school where I taught?

2. Do you remember the music courses you took? What were they?

3. Why did you decide to take music courses in high school?

4. What motivated you to continue to take music courses in high school?

5. What were the music tours that you participated in?

Research Question 1

- What initially motivated you to participate in your first music tour?
- What are the most memorable experiences of your first music tour?
- Why are they memorable?
- What prompted you to participate in a second music tour?
- What were the most memorable experiences in the second music tour?
- Why are they memorable?
- Did these experiences contribute to your desire to continue taking music in high school?

    CHOOSE ONE OF THE FOLLOWING:

    a) Which experiences contributed the most? Why?

    b) Why do you think these music tour experiences didn't contribute to your desire to continue to be involved in music in high school?

- Is there anything else about music tours that either contributed or did not contribute to your desire to be involved in music at high school?
- Do you think the music tours could have been improved? How?

Research Question 2

- How many years have you been out of high school?
    - What have you been doing since graduating from high school?
    - Have you been involved in music since graduating from high school? In what way?
    - Are you satisfied with your current involvement in music?

    SELECT FROM:

    A. Performing

    - In your music involvement do you do any performing?
- What performing do you do?
- Is there any performing that you would like to do?

        Choose one of the following: Why? / Why not?

    - Did your music tour experiences contribute to your desire to be involved in music as a performer as an adult?

        Choose one of the following:

        a) Which music tour experiences contributed? Why?

        b) Why do you think your music tour experiences didn't contribute?

    B. Listening

    - What music listening activities are you involved in?
- What is it that you enjoy about these listening activities?

- Did your music tour experiences contribute to your choices in your listening activities?

    Choose one of the following:

    a) Which music tour experiences contributed? Why?

    b) Why do you think your music tour experiences didn't contribute?

C. Other

- Are there any music activities that you would like to be involved in? What are they?
- How have your music tour experiences influenced your involvement in the music activities we have discussed?