Lifelong engagement with music: Learning through the lives of Portuguese music educators

By:

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Abstract:

This thesis adds to the growing body of knowledge of lifelong engagement with music but with a new emphasis on Portuguese music educators' lives. This investigation places its focus on the importance of Portuguese music educators' narratives in understanding the experiences of music education and its lifelong impact.

This is a qualitative study, based on 64 questionnaires used for recruitment purposes and contextualization, and 26 life-history interviews. The aims of this research are: to analyse early musical experiences in the lives of music educators (in various settings such as philharmonic bands and specialised music institutions); to provide an in-depth, up to date analysis of their experiences in formal music education and how these affect their lifelong engagement with music; to identify the reasons that led them to choose music teaching as a career and to analyse their attitudes towards music education and how those were shaped by their previous experiences. The interviews each provided one to four hours of recorded verbal data and have been analysed using interpretative phenomenological analysis approach.

The findings indicate that these participants' experiences as music students showed great impact in their musical engagement, their career decisions and their attitudes towards music education. This thesis reports on participants' experiences within the Portuguese music education system and argues that it places its focus on performance leaving aside other possible selves in music. Furthermore, these findings suggest that music educators' attitudes towards music education are constantly evolving rather than bound to previous attitudes and experiences.

The importance and originality of this study are that it explores Portuguese music educators' life stories for the first time and offers important insights into the role of music education in lifelong engagement with music and in music teaching careers.

Key-words: life stories; music education; Portugal; music educators; possible selves.

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Chapter 1 – Introduction

1.1 Personal perspective and experience

This research had its beginnings in my memories of being a music student in Portugal. During the final year of my conservatoire course (at 17 years of age), I was about to face nine exams in a two month period and one of those was the daunting piano exam. I spent five years preparing for that exam, making sure I was covering as many pieces as possible from the repertoire. This repertoire was drawn from an extensive list (still written on a typewriter) and on the day of the exam I played for what felt like an entire morning, without any scores, as three silent judges took notes. I will never forget the days leading to that exam and I will never forget the feeling of liberation after the exam had finished. From that day on, I had no desire whatsoever to play the piano ever again. Learning music in a Portuguese specialised institution was extremely competitive and stressful and although I am passionate about music, I could not wait to finish the music course so I could pursue other interests. I have immense respect and affection for my conservatoire teachers who supported me through that difficult journey, but I am very jealous of people that play the piano for fun because somehow along the way I forgot how to do that.

My interest in this topic arose from my experience as a Portuguese music educator and student as well as from the interviews that I conducted with conservatoire students during my MA research. These interviews that I conducted in a preliminary MA study (Braz Nunes, 2017) showed that although each of them had different experiences in their music course, there was a common theme in their conservatoire experiences. Theirs and my entire music course was focused on becoming the best at playing an instrument and every effort was towards that goal.

Later, as a music teacher working in Portuguese schools, I found that this tradition of focusing on high level performance was still embedded in many Portuguese specialised institutions and some of my students did not respond well to those expectations. In the first years of my career I was extremely confused about the message that I should have been passing on to my students. Through conversations with colleagues I realised that I was not the only

one: confusion about our purpose as music educators was a common feeling. Should this be a common feeling? And what was causing it?

During my career I have encountered various challenges: lack of resources, low pay, lack of teaching material and little or no guidance, to name a few. However, I have also met students with motivation and aspirations, interested and supportive parents, and finally colleagues that dedicated endless time and effort to teaching music and making a difference. The question that remained was: if we have the dedicated teachers, the supportive parents and the motivated students, why is not everybody learning music?

I always felt that there was something missing in this scenario and although I had some pieces of the puzzle (my experiences as a student, my experiences as a teacher, interviews with students and previous research) I always aspired to understand the fuller picture. Conversations with Portuguese colleagues on this topic always tend to focus on the economical limitations and financial crisis that Portugal was, and still is, subject to. Whilst I recognise that the financial crisis has created barriers to cultural activity, I am opposed to the idea that this is the only problem. This research is thus the exploration of these ideas and questions towards an understanding of the role of music education in lifelong engagement with music.

1.2 The phenomenon of people labelling themselves as unmusical

There is a growing body of literature demystifying the concept of musical giftedness and showing that musical gift is based on a complex relationship between genetic predispositions and environmental factors (Jaap & Patrick, 2015; Mrazik & Dombrowski, 2010; Sloboda & Howe, 1991; Sosniak, 1990; Welch, 2005). In their analysis of musically gifted children, Sloboda and Howe (1991) found that most students did not show any early signs of musical ability but they did come from families who were able to provide opportunities for musical learning (further analysis of this study will be provided in Chapter 2). In the same vein, Welch (2005) emphasises that all individuals are musical:

> We are musical: it is part of our basic human design. The human brain has specialist areas whose prime functions are networked for musical processing. Also, we are musically educated, in the sense that we acquire sophisticated musical behaviours from pre-birth through enculturated experience (Welch, 2005:117)

Despite these inclusive approaches to musical ability, research shows that people that do not engage with music often see music as only for people 'who should have a licence to do it' (Ruddock & Leong, 2005; Shuter-Dyson, 1999; Sloboda, Davidson, & Howe, 1994). Shuter-Dyson (1999) suggests that this is due to two elements embedded in our musical culture: performance and competition. According to Shuter-Dyson, western public music performances are only carried out by individuals who have been previously judged by others and have worked hard to develop high levels of music performance. Ruddock & Leong (2005), analysed this topic from the point of view of four adults without musical training and showed that the lack of opportunity for music learning led these participants to identify as unmusical. In line with this view, Sloboda, Davidson and Howe (1994) note that assumptions about being musical or unmusical determine whether or not individuals seek access to musical learning. Similarly, O'Neill (1997) observes that children in school are subjected to tests discerning musical ability and this restricts formal music learning opportunities to only a minority of children. It seems then, that music education is failing to convey the message that 'music is for everybody'.

Lack of engagement with musical activities, such as concert going and performing is noticeable in Portugal. The Cultural Access and Participation report from the European Commission (2013) shows a comparison between the different countries of the European Union and its access to cultural activities. As can be observed, the percentage of Portuguese citizens that went to a music concert at least once in 2013 was 19%. This is a very small percentage when compared to other EU countries:

Figure 1 Cultural access and participation report from the European Commission (2013:12)

QB1. How many times in the last twelve months have you…?
Total 'At least once'

	Watched or listened to a cultural programme on TV or on the radio	Read a book	Been to the cinema	Visited a historical monument or site (palaces, castles, churches, gardens, etc.)	Visited a museum or gallery	Been to a concert	Visited a public library	Been to the theatre	Seen a ballet, a dance performance or an opera
EU27	72%	68%	52%	52%	37%	35%	31%	28%	18%
SE	89%	90%	74%	79%	76%	61%	74%	53%	34%
DK	86%	82%	76%	73%	62%	60%	63%	38%	25%
EE	86%	78%	46%	59%	46%	54%	47%	45%	25%
FR	85%	73%	63%	54%	39%	33%	33%	21%	25%
NL	84%	86%	70%	71%	60%	51%	45%	53%	23%
LV	83%	72%	43%	60%	49%	55%	39%	43%	24%
LU	81%	76%	61%	59%	49%	52%	17%	35%	29%
LT	80%	66%	41%	53%	39%	51%	35%	34%	23%
MT	77%	55%	51%	53%	37%	32%	29%	24%	18%
SI	77%	67%	43%	52%	36%	50%	48%	33%	15%
SK	77%	68%	40%	49%	31%	40%	26%	30%	15%
UK	77%	80%	61%	65%	52%	37%	47%	39%	22%
FI	75%	75%	50%	47%	40%	47%	66%	42%	17%
DE	74%	79%	54%	63%	44%	45%	23%	30%	19%
ES	74%	60%	49%	48%	29%	31%	33%	21%	15%
BE	72%	65%	54%	51%	40%	36%	37%	32%	22%
BG	71%	55%	29%	41%	26%	30%	18%	24%	11%
CZ	70%	71%	47%	60%	37%	36%	28%	36%	15%
IE	70%	74%	61%	54%	40%	43%	45%	31%	17%
AT	62%	73%	59%	57%	42%	52%	22%	40%	18%
PL	61%	56%	40%	36%	24%	22%	26%	16%	10%
PT	61%	40%	29%	27%	17%	19%	15%	13%	8%
IT	60%	56%	53%	41%	30%	26%	24%	24%	17%
CY	59%	54%	30%	31%	18%	30%	8%	23%	9%
RO	59%	51%	20%	33%	21%	25%	17%	15%	11%
HU	57%	60%	33%	33%	28%	26%	19%	20%	10%
EL	54%	50%	36%	22%	16%	23%	10%	24%	9%
HR	63%	56%	34%	37%	29%	36%	31%	22%	12%

Highest percentage per country	Lowest percentage per country
Highest percentage per item	Lowest percentage per item

The greatest proportion of Portuguese respondents (40%) stated that the main reason for not attending concerts was 'lack of interest' and the second reason was 'money expenses' (35%). The same small percentages can be observed for musical activities such as 'playing a musical instrument' (3%) and 'to sing' (6%). These results seem to support my initial speculation that money is not the only obstacle to musical engagement. Whilst money may be one of the reasons, this report seems to indicate that 'lack of interest' is the main one.

My own experiences in the Portuguese educational system led me to believe that the lack of interest mentioned in the report above may be due to the lack of opportunities for musical learning because if only small sections of the population have access to musical learning, the remaining majority will not be aware of cultural life nor motivated to engage with

it. I therefore concluded that it would be important to investigate what exactly is the role of music education in lifelong engagement with music? And how could music education enhance and foster more interest in musical activities?

1.3 Portuguese Music Education: establishing the context

The Portuguese music educational system is different from other countries as it is divided into two main branches: the generalist and the specialised. Both these branches have complex characteristics. Generalist music education refers to the music education subject that is taught in generalist schools. In Portuguese schools however, music is in the curriculum for two years only (year five and six). Before these two years, music is an activity of curricular enrichment (Actividade de enriquecimento curricular, AEC), non-compulsory to all schools (further details will be explored on chapter 2 section 2.3.2). As a result, the main route to musical learning is through the specialised music course. The specialised music course has a unique and complex structure (see Appendix 1) which will be further explored on chapter 2 (section 2.4).

Access to music education in Portugal has always been limited to specialised music institutions such as conservatoires and music academies (Folhadela, Vasconcelos, & Palma 1998; Sousa, 2003; Vasconcelos, 2002). As I will further discuss in Chapter 2, specialised music education institutions have a reputation for being centres of excellence and to be a part of these institutions, students must go through an admission process that can include an interview and a performance (Folhadela, Vasconcelos, & Palma, 1998).

Previous research on the history of Portuguese music education shows that the taught subject 'music education' was established as late as the 1960s (Alves 2013; Iria, 2011; Mota 2001, 2014; Palheiros & Encarnação, 2007). As a result, music teacher training in music universities was only established around 1983 (Iria, 2011; Mota, 2001). It can be argued then, that the late establishment of music education in the Portuguese curriculum is one of the main obstacles to music educational practices today. However, there is little or no research on this topic and the changes experienced remain unreported.

Existing research also recognises the role of the Portuguese Philharmonic Bands (*bandas filarmónicas*). These *bandas* exist in most small rural villages in Portugal and they are a community music tradition amongst Portuguese families. Many children begin their musical education this way and many professional musicians in Portugal have this background (Mota, 2009). Whilst Mota's (2008, 2009) work sheds some light on the route to music education through the Portuguese philharmonic bands, this route is under-represented in the majority of Portuguese music education literature. As will be further analysed throughout this thesis, music education in the Portuguese philharmonic bands has such an impact in Portuguese music education that today community philharmonic bands are an alternative to specialised music institutions.

Recent research on Portuguese music education has tended to focus on music in schools and music in specialised music institutions. Research focussing on school-music questions its history and how that might be still what influences music education legislation and its place in the Portuguese curriculum (Boal-Palheiros, 1993; Cabral, 1988; Gomes, 2000; Iria, 2011; Mota, 2014; Neno, 1994). Research carried out on specialised music institutions questions the history, structure and organisation of those institutions and how they adapt to the populations' needs (D'Ávila, 1986; Folhadela, Vasconcelos, & Palma, 2000; Gomes, 2002; Ribeiro, 2013; Rosa, 2000; Sousa, 2003; Vasconcelos, 2002; Vasconcelos, Rodrigues, & Oliveira, 1995; Vieira, 2003). In summary, while it has previously been observed that Portuguese music education still has many weaknesses that originated decades ago, there is little published data on the people involved with music education in Portugal (including students, parents and teachers). To counterbalance the prior research focus on institutions, policies and legislation, my own project focusses on the importance of people's narratives in understanding the experience of music education and its lifelong impact.

1.4 Learning from music educators' life stories

In the past, research into musical life histories has analysed professional and well-known/famous musicians, composers and performers (Hargreaves & North, 1997; Manturzewska, 1993) with the exception of recent studies of amateur musicians (Pitts, 2009; Pitts, 2012; Pitts & Robinson, 2016; Taylor & Hallam, 2011). The literature on professional musicians' life stories has emphasised the importance of two main factors in the lives of the

participants: parental influence and school musical experiences. Musical life history research argues that the connection between both influential environments (school and parents) is the most beneficial for lifelong learning and involvement with music. On the other hand, research on amateur musicians shows that lifelong engagement with music happens in various settings outside specialised music institutions (Pitts, 2012; Pitts & Robinson, 2016; Taylor & Hallam, 2011). Amateur musicians' early musical experiences at home and in school continue in adulthood through music making in community settings, educational settings, worship settings, self-directed music making and private music making (Pitts, 2012). Taylor and Hallam (2011) indicate that those musical experiences influenced participants' desire to become a music teacher. In their analysis of amateur musicians Taylor and Hallam (2011) are able to demonstrate that their participants' positive experiences with music led them to follow their inspirational teacher's steps.

The investigation of musical life histories is a major area of interest within the field of lifelong engagement with music (Baker, 2006; Gavin, 2001; Manturzewksa, 1993; Pitts, 2009; Smilde, 2009). However, there are fewer examples of researchers focussing on the lives of music teachers (Baker, 2005, 2006; Chua, 2018; Ha, 2017). Previous research on music teaching careers has emphasised that teaching is not a desirable career in the eyes of music students (Baker, 2006; Bennett & Chong, 2018; Dolloff, 1999; Ha, 2017; Hargreaves, Purves, Welch, & Marshall 2007; Mills, 2004; Welch, Purves, Hargreaves, & Marshall, 2011). Authors suggest that this is due to the lack of pedagogical training and inadequacy of music courses. Of particular concern is that music educators' lack of pedagogical training means that they take a trial-and-error approach to their teaching, which can have negative effects on their students' musical learning and lifelong engagement with music.

The issue of music teacher training has grown in importance in light of the recent shortage of music teachers especially in the UK (Welch, Purves, Hargreaves, & Marshall, 2011). A much-debated question is whether music-teaching training should focus on the musician side of a music teacher identity or on the teaching side (Bernard, 2004, 2005; Regelski, 2007). Furthermore, a considerable amount of literature has focussed on the complexity of the music teacher professional identity (Bennett & Chong, 2018; Bernard, 2004, 2005; Bouij, 1998; Dolloff, 1999, 2007; Hargreaves, Purves, Welch, & Marshall, 2007; Isbell, 2008; Mark, 1998; Mills, 2004; Pellegrino, 2009; Regelski, 2007; Thompson, 2007). As will be further discussed throughout this thesis, music teachers' identities are shaped by many factors such as their professional community, institution, career development, current experiences in the classroom and past experiences (McCarthy, 2007). The ways in which these

factors interact is a process that varies across cases and is constantly evolving. However, while some research has been carried out with music teachers, there have been fewer studies analysing this issue from a biographical point of view.

> Will the time come when the qualitative aspects of being a music educator that are often embedded in narrative will sound as loud as, if not louder than, the immediate logic of economic circumstances or national educational agendas dominated by international competition? (McCarthy, 2007:9)

As will be further analysed in chapter 2, the literature recognises that the music teaching profession is precarious and marginalised (McCarthy, 2007). However, music teachers' life stories are still not perceived as proof of the lifelong impact of music learning. Music educators' lives have been under-studied and many aspects of their identities, attitudes and beliefs are still not well understood. The analysis of their life stories is a starting point for the understanding not only of music educational experiences but also music teachers' personal and professional growth.

1.5 Research aims and objectives

> Some of the very best Portuguese performers and composers, as well as critical audiences, are for the most part a product of special circumstances and particular biographies (Mota, 2001:157)

There has been little or no detailed qualitative research on Portuguese music educators' life stories and it is unclear what role music education is playing on Portuguese people's lifelong engagement with music. Very little is currently known about those 'special circumstances' that Mota (2001) refers to as crucial in musical engagement, or about the place of music education in creating those 'special circumstances'. In order to analyse the role of music education in lifelong engagement with music it would be beneficial to analyse the views of all people involved in music education (educators, parents and students). I chose music educators to give these accounts because not only they are the ones included in the small percentage of people engaging with musical activities, but they also dedicate their time to providing opportunities for others to engage with music. In this thesis, the term music educators

refer to people whose main source of income is to teach music. In this study, participants teach in different settings such as specialised institutions, generalist schools, private academies, universities and community organisations. As will be further discussed in chapter 3, this group of participants derived from the questionnaire responses obtained in the beginning of the study. Participants who answered the questionnaire and demonstrated interest in participating in this research have typically received training where the repertoire is based on western classical music and as such, this study is limited by the sample available. However, their current practices include a wider musical variety. Their voices were a good starting point for the exploration of this topic as they bring multiple perspectives: they once were music students, are now music educators and many of them are the parents of music students. Therefore, the aims of this research are:

- to analyse early musical experiences in the lives of music educators,

- to provide an in-depth, up-to-date analysis of their experiences in formal music education and how those affect their lifelong engagement with music,

- to identify the reasons that led them to choose music teaching as a career, and

- to analyse their attitudes towards music education and how those were shaped by their previous experiences

The importance and originality of this study are that it explores Portuguese music educators' life stories for the first time and offers some important insights into the role of music education in lifelong engagement with music and in music teaching careers.

Research questions:

▶ How is the long-term impact of musical learning evident in the lives of Portuguese music educators?

▶ How do different learning opportunities/contexts contribute to the musical lives and professional identities of Portuguese music educators?

▶ What factors affect the choice of music teaching career and attitudes towards music teaching?

1.6 Methodological approach

This research project was based on the life history approach to allow the exploration and interpretation of these educators' values, motivations and understandings as well as how these influence their attitudes towards music education. It was important to find an appropriate methodological framework, which would effectively explore these educators' views, to gain a detailed understanding of educators' lives and to make sense of their life experiences. Whilst quantifying experiences and comparing the data with other countries would provide some information on educational experiences, quantitative data would be superficial and would not offer the possibility to analyse those educational experiences in detail. A qualitative approach offered this possibility.

This research draws on data collected from 64 open-ended questionnaires and 26 life history interviews. This study uses an interpretative phenomenological approach to investigate these participants' life stories. This technique focuses on participants' perspectives as individuals and it allows me to compare and contrast between participants. Each participant has a unique life story and it was important to maintain that individuality, however, it was also important to identify main trends for further analysis and discussion.

1.7 Thesis structure

The remaining part of this thesis will be organised as follows: Chapter 2 Literature Review, Chapter 3 Methodology, Chapter 4 Questionnaire Findings, Chapter 5 Early musical experiences and transition to formal music education, Chapter 6 Formal music education experiences and career decision, Chapter 7 Attitudes towards music education and career aspirations, Chapter 8 Final discussion and conclusion.

Chapter 2 will analyse and discuss previous research on musical life stories in detail by focusing on the impact of home and school early musical experiences as well as previous music psychology research that has examined high achievers in music. It will also consider previous research on music educators and discuss music education as a career. Chapter 2 concludes by presenting the existing research on Portuguese music education in order to provide a context and background to the life stories that will be analysed in the thesis. The chapter will also

include an analysis of the previous literature on community music and briefly discuss the role of the philharmonic bands in Portuguese music education. The literature review presented in this chapter will provide a framework for the analysis and discussion of the questionnaires as well as the interviews.

Chapter 3 presents the theoretical framework for the study's methodology and is concerned with the methodology used for this study. The chapter includes a detailed discussion of qualitative research techniques focussing on life history research and interpretative phenomenological analysis (IPA) as a way of understanding musical life histories. An outline of the research design is provided together with a brief profile of the participants and the use of the questionnaires and interviews. The chapter concludes with a description of the analytical procedure according to IPA.

Chapter 4 is a brief analysis of the questionnaire findings. This analysis provides a starting point for the understanding of my participants' life histories and already shows connections with the literature analysed in the second chapter. The chapter concludes by establishing a framework for analysis and identifying further areas of exploration in the interviews.

Chapter 5, 6 and 7 are organised chronologically according to my participants' life stories. Chapter 5 starts by analysing early musical experiences at home, school and the community as well as participants' transition to formal music education. Chapter 6 then moves on to examine strong experiences in formal music education and the transition to a career in music education. Finally, Chapter 7 analyses these participants' attitudes towards music education and links with previous experiences. All life stages presented are discussed in detail and some relevant literature is introduced in order to fully understand these participants' musical life stories.

Chapter 8 summarises the main findings and main ideas of this thesis by discussing participants' life stories as a whole. It provides new perspectives for understanding the many possible selves that my participants encountered during their musical lives as well as the many aspects that characterise them as music educators. Finally, this concluding chapter evaluates the research approach and findings, considers their implications, and proposes future research directions.

Chapter 2 – Literature Review

2.1 Introduction

As indicated in the previous chapter, a growing body of literature has investigated lifelong engagement with music through the exploration of musical life stories (Baker 2006; Gavin, 2001; Manturzewksa, 1993; Pitts, 2009; Smilde, 2009). However, there are fewer examples of researchers focussing on the lives of music teachers (Baker, 2006, 2005; Bennett & Chong, 2018; Ha, 2017). Consequently, what is known about lifelong engagement with music is largely based upon studies of professional and amateur performers, leaving a gap in the understanding of other professional roles in music. In Portugal, there has been little or no detailed qualitative research on music educators' life stories and many of the changes experienced in Portuguese music education remain unreported.

The overview and analysis of previous research on musical life stories as well as the existing literature on Portuguese music education will provide a framework and outline the key ideas that will help an informed analysis of my participants' life stories.

2.1.1 Previous research on musical life stories

The literature on musical life stories has highlighted the impact of early musical experiences in lifelong engagement with music (Bloom, 1985; Brand, 1985, 1986; Davidson, Howe, Moore, & Sloboda, 1996; Davidson, Howe, & Sloboda, 1997; Doan, 1973; Manturzeska, 1990; Sloboda & Howe, 1991; McPherson, 2009, 2016; Moore, Burland, & Davidson, 2003; Pitts, 2009). Most researchers investigating life stories have utilised qualitative approaches such as interviews and, by using this approach, have been able to identify home and school environments as having the most impact on musical lives (Davidson, Howe, & Sloboda, 1997; Gavin, 2001; Pitts, 2012; Smilde, 2009). To date, several studies have investigated these two settings in detail and evaluated the impact of both environments on the

lives of musicians. This section of the literature review will then analyse previous research on early musical experiences and outline key ideas that will help to understand my participants' life stories.

2.1.2 Investigating the impact of home environment in musical individuals

The impact of home environment in musical individuals has been an emerging topic in music life history research. Traditionally, it has been argued that parents are strongly influential in encouraging their children's musical aspirations and musical practice (Brand, 1986; Doan, 1973; Davidson et al., 1996; Davidson et al., 1997; Davidson & Borthwick, 2002; McPherson, 2009; Moore et al., 2003; Sloboda & Howe, 1991). Sloboda and Howe (1991) interviewed 42 students from a special school for gifted music students and found that most students did not necessarily show early signs of musical excellence. Curiously, their parents took an active role in their musical education. The authors suggest that the most important factor influencing musical excellence is the provision of an environment in which music is an integral part of life.

Sloboda and Howe's (1991) work is complemented by McPherson's (2009) study of parental influence in children's musical development. McPherson (2009) concluded that specific parental behaviour (attending concerts, music lessons etc.) reflects the goals that parents have for their children. Specific parental behaviour also stimulates self-confidence and control in their children's decision-making (McPherson, 2009). McPherson (2009) indicates that parent-child interaction can enhance four key principles which are determinant in children's learning such as: competence, autonomy, relatedness and purpose. The more children perceive themselves as competent the more confident they feel about learning and that conception of their own competence comes in part from parenting style (McPherson, 2009). Autonomy is also enhanced by parents who support their children's development and high levels of intrinsic motivation are more likely to happen with children that feel loved and have a strong bond with their parents. On the same topic, Davidson, Howe, Moore and Sloboda (1996) also found that, in their study, the most successful music students had parents who were highly influential in their musical learning right from the beginning. These parents were also involved with music, not necessarily as music performers but mainly as attentive listeners (Davidson et al., 1996). In their major study that analysed 257 young students, the authors

identified that having a parent who is a highly skilled musician could present either a role model or a threat, depending on their behaviour. According to the authors, parents who are highly skilled musicians in some cases expect their children to achieve high level of musical competence and those high expectations can negatively influence their children's musical development (Davidson et al., 1996). However, in the majority of cases musician parents have a much more realistic approach to the challenges of music education and therefore it is easier for their children to overcome obstacles in their musical practice (Hargreaves & North, 1997). It seems, then, that professional musician parents may not be a predictable determinant of a child's musical excellence

Studies on home musical environment also analysed interactions and influences between siblings (Davidson et al., 1997; Davidson & Borthwick, 2002; Howe & Sloboda, 1991). Howe and Sloboda (1991) analysed this topic in detail and found that the majority of successful musicians recognise their eldest siblings as having a positive influence in their musical development. Davidson and colleagues (1997) argue that despite the sibling contributing as an external motivation, it depends on the family dynamics and how learners' intrinsic motivation develops. In the same way, Davidson and Borthwick (2002) found some tensions between the two siblings analysed but argued that their influence on each other depends on parental perceptions and expectations: 'Those shape the progress of the specific child and the paths of the remaining sibling too' (2002:135). In their study analysing a British family dynamic, Davidson and Borthwick were able to identify that the mother believed that the eldest son had inherited her high-level musicality and this perception had a strong negative impact on the younger brother who showed low self-esteem in relation to music learning (Davidson & Borthwick, 2002). Furthermore, in their case study, Davidson and Borthwick (2002) identified specific characteristics of parental styles that shape and nurture intrinsic motivation. The authors underline that extrinsic pressure from parents is necessary to overcome the obstacles that inevitably appear in musical practice. With no pressure, the child tends to lose motivation and the focus that is needed in musical learning (Davidson & Borthwick, 2002). Despite parental expectations showing impact in their children's musical achievements, the authors challenge that there are always exceptions. Children with a strong intrinsic motivation may not need as many external influences as others.

Considering all this evidence, it seems that parental support implies more than just availability. Parental attitudes and behaviours are crucial when nurturing their children's intrinsic motivation. By drawing on the concept of intrinsic motivation, O'Neill and Sloboda (1997) have been able to demonstrate that children with extrinsic motivation tended to

experience some difficulties in their learning after negative feedback because their source of motivation is extrinsic to them. The authors define this as 'maladaptive trait'. Others with intrinsic motivation are predisposed to develop autonomy despite feedback (adaptive trait). Davidson and Borthwick (2002) identified that parental expectation combined with 'support' over musical development determines the source (locus) of a child's motivation. This suggests that the locus of motivation is highly dependent on parental support and expectations. Motivation theories will be further discussed on section 2.1.4.

To my knowledge, the support of parents in the musical learning paths in Portugal was never investigated in detail. Nevertheless, in a study recently carried out by Silva (2015) in a Portuguese music conservatoire, results show that parents that value supporting their children's musical learning are determinant of their children's musical success. The results of this study indicate that the phenomenon observed in previous literature and discussed in this section could also be applied to Portugal. The generalisability of these results is subject to certain limitations. However, this thesis will also analyse this topic in detail to better understand the Portuguese case of the parental role in music education and to what extent parental support is crucial to lifelong engagement with music in my participants' lives.

2.1.3 Music school environment and the music teacher as source of encouragement to musical activity

A number of authors have considered the effects of school music on the long-term engagement with musical activities (Bowles, Dobbs, & Jensen, 2014; Elpus, 2018; Gavin, 2001; Pitts, 2009, 2012). In general, research shows that school music is a potential source of motivation for lifelong engagement with music. Literature on musical identities has suggested that participants' musical experiences in and out of school are crucial to the construction of a musical identity. Bowles and colleagues (2014), for example, found that curricular and noncurricular participation in music during secondary school influenced participants' continuing participation in musical activities. Similarly, a recent study carried out by Elpus (2018), demonstrated that music performance and music appreciation courses in school are strongly associated with lifelong engagement with the arts.

Gavin (2001), in her study investigating musical memories of musicians and non-musicians, found that musicians perceived their experiences in school lessons as being encouraging. As for non-musicians, they recall their experiences in school as: '…enjoyable, what other lesson can you make noises in?' '…a time for skiving, it wasn't exactly Maths or Geography!' '…irrelevant…' '…a waste of time…' (2001:58). Overall, these studies highlight that positive and negative memories with music in and out of school are essential and determinant in lifelong engagement with music.

A seminal study in this area is the work of Pitts (2012) which that analyses the long-term impact of music education by analysing a diversified range of participants' life histories. In her study analysing 134 life histories, participants did not remember music in the classroom as much as they remembered their extracurricular music activities such as orchestras, the school choir, concerts and drama. Around half of the respondents had belonged to the school choir, 37% belonged to the school orchestra and 19% to the county orchestra. Pitts (2012) draws on her participants' life histories to assess the role of extracurricular music activities:

> Indeed, the emotional richness embedded in the descriptions of extracurricular music is striking: rehearsals, concerts, repertoire, and personalities are recalled much more vividly than classroom experiences of music, suggesting that the qualities of extracurricular participation contain some useful clues as to what makes musical education memorable (2012:66)

When analysing musical experiences happening in school, Pitts (2012) observed that extra-curricular music was far more consistently represented across the generations. In extra-curricular music, participants found the teacher's support that they were seeking in formal tuition and the opportunity to share musical experiences and enthusiasm with their teacher. Also, for Pitts's participants, the voluntary, out-of-hours nature and the informality of extra-curricular activities were qualities that positively differed from classroom music.

In an earlier analysis of the same data Pitts (2009) observed that the only factor common to all the participants was the instrumental teacher who the author described as: 'an influential adult who can cross boundaries between home and educational contexts and so holds a pivotal role in recognizing and affirming young people's developing musical interest and skills (2009:249)'. In the same vein, a paper examining the role of parents and teachers in the biographies of young musicians written by Davidson, Moore, Sloboda and Howe (1998)

includes a section relating to the views of young musicians. Their results show that the teachers' personal warmth was highly rated as a vital characteristic in early stages of music teaching, thus, being considered more important than pedagogic competence (Davidson, Moore, Sloboda, & Howe, 1998).

As previously emphasised by Davidson (1997), personal warmth is most typically found in familial relationships, which demonstrates that music students often hold familial-type bonds with their teacher. In music learning, more than in other forms of learning, the teacher and student often work in one-to-one settings. Therefore, the relationship between music student and teacher is perhaps the most significant in the process of musical learning (Davidson, 1997). Findings from Davidson, Moore, Sloboda and Howe's study (1998) show that whilst warmth is an important characteristic in early stages of learning, in later stages teachers' professional characteristics become more important, thus suggesting that the relationship between student and teacher develops over time. Furthermore, Davidson (1997) suggests that the teacher-pupil relationship is highly interactive and that music skill acquisition is 'a collaborative act between teacher and pupil' (1997:214). An example of this relationship can be found in Rosenthal and Jacobson's (1968) study demonstrating that if teachers hold high expectations for their students, they are more likely to obtain good results. Anguiano (2006) was also able to demonstrate that music teachers who promote autonomy in their students' learning contribute to their students' perceptions of their own autonomy and this contributes to their intrinsic motivation. In the same vein, McPherson, Davidson and Faulkner (2012) showed that students exerted more effort into their practice when teachers' carefully negotiated repertoire and tasks with the student as opposed to teacher-regulated environments that undermined students' feelings of autonomy.

Creech and Hallam (2003) add to the existing research on the influence of the music teacher on musical lives and show that the teacher, the pupil and the parents should be seen as interrelated. The authors propose a model for the interpretation of the teacher-pupil-parent interaction to be interpreted as a circular communicative system in which the individuals' particular behaviours mutually influence one another. This idea is similar to that found in Davidson and colleagues' (1997) suggesting that:

> There are a number of common features in the backgrounds of those who successfully acquired musical skills: a supportive parent, a friendly teacher, ample opportunities to practice coupled with high levels of investment in formal practice, and informal musical engagement (1997:203)

Together these studies seem to indicate that successful musical learning is highly supported by the social environment in which the individual learns music. Overall, research indicates that the most important aspect for participants' musical learning was having an informal supportive environment for musical activity. I will now move on to analyse the literature on formal music education and the intrinsic aspects of music learning.

2.1.4 Theories of learning

As observed in the previous section, literature on musical life histories emphasises the influence of home and school environments in the earlier stages of musical lives. However once participants engage in formal musical training, a number of other aspects need to be considered. As previously noted by Burland (2005) 'a developing musician is not simply an inactive recipient of the influence and support of others: it is the way an individual perceives and responds to his/her experiences that is crucial' (2005:23). This section of the literature review will therefore focus on intrinsic aspects that affect musical learning by analysing motivation theories which were previously identified in the literature as crucial in understanding musical learning experiences. The analysis of these theories will help understand how participants in this study engaged with their musical learning experiences and the impact that these had in their motivation to continue to learn music and chose music teaching as a career.

The literature on early musical experiences has emphasised that social influences (teachers, parental support) are important in motivating and regulating the initial musical engagement. O'Neill (1999) argues, however, that whilst external influences show impact on lifelong engagement with music, there must be a limit to children dedication to music without any intrinsic motivation. Previous research had shown that professional performers have dedicated at least 10,000 hours of practice by the age of 20 in order to achieve musical excellence (Ericsson, Krampe, & Tesch-Romer, 1993). Research on motivation explains the source of deliberate practice and demonstrates why students vary in the degree of persistence in their musical studies by analysing key motivation theories such as Expectancy-Value Theory (Austin, Renwick, & McPherson, 2006; McPherson, 2000; McPherson & O'Neill, 2010), Self-Efficacy (Bandura, 1977, 1991; Hendricks, 2016; McCormick & McPherson, 2003; O'Neill & McPherson, 2002; Pitts, Davidson, & McPherson, 2000), Flow Theory (Csikszentmihalyi,

1990, 1996; O'Neill, 1999), Attribution Theory (Grings & Hentschke, 2017; Parncutt & McPherson, 2002; Vispoel & Austin, 1993; Weiner, 1986), and Mastery Motivation (O'Neill & Sloboda, 1997; Smith, 2005). Whilst this thesis is not analysing careers of professional performers, understanding how these factors affect musical learning will provide a framework for analysis of my participants' life stories specifically at the stage of their lives when they are learning music in formal settings.

Expectancy-value theory refers to reasons why students value an activity. It encompasses three components: attainment value (how important it is to do well), intrinsic motivation (pleasure of music-making), and extrinsic value (its usefulness to their futures). In order for a student to give value to an activity, these three components need to be balanced (Austin, Renwick, & McPherson, 2006). McPherson (2000), for example, showed that students with little or no music training already hold beliefs of what music learning means for them, how useful will be for their future, and how much effort do they must put into learning an instrument. His results show that participants' initial beliefs and motivations interact with their practice levels, thus affecting their level of achievement in music.

According to Austin, Renwick and McPherson (2006) motivation for students to participate in music involve self-systems (perceptions, beliefs, emotions), social systems (teachers, parents and siblings), actions (behaviours) and outcomes (learning, achievements). By focussing on the belief variable, McPherson & O'Neill (2010) have been able to demonstrate that students value music less than other subjects, feel less competent in music than in other subjects and considered music easier than other subjects through an analysis of the expectancy-value for the music subject (in comparison to other subjects) of 24,143 students from eight countries. The authors concluded that the less students value music education, the less likely they are to engage with it. Brazil was the only country that showed differences in students' perceptions of competence and value of the music subject compared to the other seven countries. The authors believe that the discrepancy might be due to the fact that only a few Brazilian schools offer music in the curriculum, therefore, the students analysed in Brazil see themselves as music students. This contrasts with participants in other countries who only took music lessons because it was compulsory in their years of studying.

Self-efficacy theory can broadly be defined as the degree to which students believe in their own abilities (Bandura, 1991). Self-efficacy includes personal judgments of ability as well as the ability to develop skills that are necessary to successful performance. Therefore, Bandura's theory recognises the power of the individual's determination in persistence and

achievement and promotes the enhancement of thought processes as opposed to coercing action (Hendricks, 2016). An analysis carried out by McCormick and McPherson (2003) shows that high levels of self-efficacy ensure confidence and persistence in music learning, thus emphasising the importance of the music teachers focussing on the students' self-beliefs rather than personal competence.

According to self-efficacy theory, influences on self-belief can be divided into four main sources: enactive mastery experiences (prior achievements), vicarious experiences (observation of peers and role models), verbal/social persuasion (encouragement from others) and physiological and affective states (Bandura, 1977). *Enactive Mastery Experience* entails previous accomplishments for which the individual has tangible evidence of success, which can foster the determination necessary to achieve goals despite potential obstacles. On the other hand, if the individual experiences a series of previous failures, it weakens their confidence. *Vicarious Experience* refers to social comparisons, which allow the individual to assess his/her abilities in relation to others. Nevertheless, previous research carried out by O'Neill and McPherson (2002) has emphasised that not all students react well to vicarious experiences and therefore, this source of motivation should be approached with caution. *Verbal Persuasion* is generated by verbal feedback, which should essentially focus on effort rather than ability (Pitts, Davidson, & McPherson, 2000). Finally, *Physiological and Affective states* are the body's physical and emotional reaction to both ability and situations when ability is being assessed. Whilst I have described these motivational sources separately, they should be viewed as reciprocally influenced by one another (Hendricks, 2016).

Another motivation theory is based on the concept of Flow, which can be loosely defined as a psychological state that people experience when immersed on a task that is adequate to their levels of skill but challenging at the same time (Csikszentmihalyi, 1990). Previous research on flow generally agrees that to experience flow the level of challenge is balanced with the individual's level of ability/skills. As such, if the level of challenge exceeds the level of skills the individual experiences anxiety; if the level of skill exceeds the level of challenge, the individual experiences boredom (Csikszentmihalyi, 1990, 1996). By exploring Flow theory in music learning, O'Neill (1999) found that low achievers in specialised institutions reported non-flow experiences whilst practising their instruments. The level of challenge in these participants' musical learning did not match their abilities, thus resulting in low motivation to practice. However, what flow theory fails to address is that the student may still experience anxiety if they perceive their level of skills to be insufficient for the task.

Therefore, their self-belief and perception of their own skill-level is very important in maintaining the balance necessary to achieve flow (Bandura, 1991).

Attribution theory (Weiner, 1986) entails that students' beliefs about success and failure determine their achievements. According to this theory, students who attribute failure or success to a stable and uncontrollable factor (e.g. luck, task difficulty etc.), expect continuous failure. Students who attribute failure/success to an unstable and controllable factor (e.g. effort, focus) work towards controlling that factor, thus putting more effort into a task (Parncutt & McPherson, 2002). Vispoel and Austin (1993), for example, found that students who attribute failure to learning strategies and effort (rather than their ability to perform the task) show improvement in their musical learning. Furthermore the authors found that students who attribute failure to effort - and not to learning strategies - may put more effort towards the task but not necessarily succeed. In their study, attributing failure to inappropriate learning strategies was a high indicator of successful musical learning (Vispoel & Austin, 1993). In a more recent analysis of the attribution theory carried out by Grings and Hentschke (2017), the authors also found that the greater importance participants attribute to the task, the more they prepare for it and attribute failure or success to the perceived value of the task, thus implying a connection between attribution theory with expectancy value-theory.

Finally, the theory of Mastery motivation refers to levels and patterns of motivation commonly referred to as learning styles. This theory encompasses two main patterns/learning styles, adaptive and maladaptive. Students with adaptive mastery oriented learning style remain persistent in their music learning despite obstacles and learn from their mistakes. On the other hand, students with maladaptive oriented learning style think that the learning process is out of their control and there is nothing that they can do to succeed, thus avoiding challenges (O'Neill & Sloboda, 1997). O'Neill and Sloboda (1997) examined children in musical testing situation and found that those who had low confidence in their abilities were more vulnerable to maladaptive helpless regardless of their actual level of ability. Smith (2005) observed similar results concluding: 'that task goals and incremental theories are adaptive and may lead to deep and efficient learning processes' (2005:51).

2.1.5 Adolescence and music learning

In my study, participants' experiences in formal music education overlap with their adolescence. Therefore, before discussing the literature on music teachers, I will briefly examine literature on adolescence and music learning in this section. Various studies have suggested that childhood is a crucial time in the acquisition of musical skills (Manturzewska, 1993; Sloboda, 1990). Manturzewksa (1993), for example, carried out a biographical study analysing the lives of professional musicians. The results suggested that childhood is crucial for acquiring musical skills and the author stated a lack of musical experience during childhood can cause "serious damage" to the individual's musical future:

> The musician who made his or her first contact with music after the age of nine may reach the status of the professional musician, even a good one at that, but he or she will probably never attain full ease and naturalness of musical performance (1993:133)

However, the author overlooks the fact that adolescence is the most critical stage in psychosocial development (Damon & Hart, 1982; Newman & Newman, 1988). Previous research has established that adolescence is a very significant transition in the life-span when identity constantly shifts (Damon & Hart, 1982; Marcia, 1966; Newman & Newman, 1988; Roscoe & Peterson, 1984). During adolescence the individual is in the process of questioning, experimenting with and evaluating what is valuable to them. This constant search constitutes their identity formation which 'is a creative integration of past identifications, future aspirations, and contemporary talents and abilities that is formed within a context of cultural expectations and demands' (Newman & Newman, 1988:552). This process of identity formation also affects musical learning and how adolescents see themselves as musical individuals. Davidson, Moore, Sloboda and Howe (1998) examined this transition in musical lives and reported that teenagers are indeed increasingly driven by intrinsic motivation. In their research the authors found that parental support diminishes and the relationship with the instrumental teacher changes. During adolescence the instrumental teacher becomes a mentor figure whose professional attributes become more important than personal qualities. In their study, Davidson and colleagues (1998) demonstrate that in the beginning of their musical

learning, children prefer a teacher that transmits a positive and safe atmosphere and has a warm personality. At a later stage, students value their teachers' demonstration of professional expertise and respect teachers who demonstrate high level of skill, thus suggesting that the adolescent engages with skill development to a greater level than in the earlier stages and develops autonomy in musical learning (Davidson et al., 1998). Autonomy has been identified in previous literature as one of the basic psychological needs central to development and learning (Deci, Vallerand, Pelletier, & Ryan, 1991). Kupers, Dijk, Geert and McPherson (2013) were able to demonstrate that teachers who support students' autonomy are more likely to enhance their motivation and progress in musical learning. This is achieved when the teacher carefully negotiates goals and tasks with the student, hence avoiding a highly teacher-regulated and controlling environment and taking a mentoring approach (the concept of mentoring will be further analysed later in section 2.4).

McPherson, Davidson and Faulkner (2012) draw attention to the fact that in adolescence, the students' internal attributions are as relevant as external ones. This view is supported by Burland and Davidson (2002) when introducing a tripartite model of professional music performer success (see fig.2). According to the authors, the transition through adolescence to becoming a professional musician is achieved when three elements are reported: (1) a need for strategies for coping with social pressures; (2) positive experiences with others and; (3) music as determinant of self-concept.

Figure 2 Tripartite model of experiences and beliefs (Burland & Davidson 2002:134)
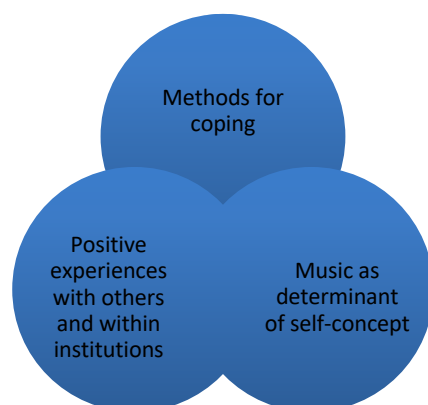
The model above illustrates that, by being resilient to social pressure and determined to achieve goals, adolescents are capable of developing strategies for coping with the pressures that are inherent to the musical learning process. That, combined with positive experiences in their music training and a strong commitment to music and music learning, is a determinant factor of a career in music performance. It is important to bear in mind that this model cannot be applied to any career in music. Whilst the model proposed by Burland and Davidson (2002) offers a significant contribution to the understanding of music learners' success in professional music careers, it fails to consider other possible paths still within the music profession such as music researchers, composers, conductors and teachers. It remains to be asked what happens if one of the elements in Burland and Davidson's (2002) model is less evident than the others?

As discussed by McPherson, Davidson and Faulkner (2012) there is an "alignment of circumstances" that needs to be considered when analysing musical journeys:

> The smoothness of some journeys to musical expertise in wider historical contexts and in the lives of several of our participants is often facilitated by repeated syzygies- alignments and realignments of environment and experience, personality and temperament, present skills and challenges, teaching methods and styles, parental support, inspiring musical events, the continued recognition of achievement, and aspirations for even greater ones (2012:82)

The analysis of my participants' life stories will be a starting point for the exploration of the circumstances leading to a career in music by considering other career paths rather than performance.

2.1.6 Summary and conclusion

Previous research shows that the earlier stages of musical lives are highly influenced by home and school environments. Collectively, these studies outline a critical role of parents who provide dedication in many forms (time, transport, organisation and motivation), and a supportive teacher and school that provides opportunities for music making. However, when participants engage with formal music education, intrinsic factors come into play such as the development of a musician identity and motivation to learn. Previous research argues that intrinsic motivation determines participants' determination in their musical learning.

Furthermore, it suggests that adolescence is a critical life stage in achieving a particular "alignment of circumstances" that conducts to achieving musical excellence, which leads to a career in music.

Whilst this thesis is not focussing on the development of music expertise, the main implication of the literature analysed so far for my research is that the notion of musical talent is an insufficient framework for understanding musical life stories. Therefore, it is expected that the variables analysed in this section of the literature review (motivation and social environment) will play a fundamental role in the lives of the music educators participating in this research. However, it is hoped that more detailed information on those variables will emerge and enrich the understanding of my participants' experiences.

This section raises important questions for the analysis of music educators' life stories such as to what degree music educators have the same levels of intrinsic motivation and social environmental circumstances as professional instrumentalists, and what changes can be identified in their learning experiences which then motivate them to choose music education as a career.

There are fewer studies analysing music educators' life stories than performers' life stories. Perhaps this may be due to the fact that music educators' initial ambition was to become successful performers. It remains to be asked then, where and how the shift towards a career in music education happens. The following part of this literature review will address this issue by analysing the existing literature on music educators' careers.

2.2 Music teaching as a career

So far, this chapter has looked into musical learning experiences that lead into a career in music performance. This section moves on to analysing the experiences that shape music educators' lives by reviewing the literature on music teachers. This section is of particular relevance since all participants in this study are music educators, however, research of this nature is not as dominant in Portugal as in other countries.

Previous research on music teaching as a career has focussed on various themes, such as reasons for choosing music education (Bennett & Chong, 2018; Bergee & Demorest, 2003; Gillespie & Hamann 1999; Hellman, 2008; Jones & Parkes, 2012; Madsen & Kelly, 2002;

Thornton & Bergee, 2008; Rickels, Councill, Fredrickson, Hairston, Porter, & Schmidt, 2010), early career challenges (DeLorenzo, 1992; Dollase, 1992; Hamann, Daugherty, & Mills, 1987; Welch, Purves, Hargreaves, & Marshall, 2011), music teachers' professional identities (Bernard, 2005, 2004; Bouij, 1998; Dolloff, 1999, 2007; Hargreaves, Purves, Welch, & Marshall 2007; Isbell, 2008; Bennett & Chong, 2018; Mark, 1998; Mills, 2004; Pellegrino, 2009; Regelski, 2007; Thompson, 2007), professional/career development and career aspirations (Bennett & Chong, 2018; Berg, 2004; Conway, 2008; Cox, 1999; Scheib, 2003; Eros, 2013; Ha, 2017;). Fewer studies explore qualitative aspects of all the issues above by analysing music teachers' life stories and narratives (Baker, 2005, 2006; Georgii-Hemming, 2006; Ha, 2017). Baker (2006) demonstrated that music teachers reported similar earlier experiences with music as the ones analysed in the first section of this literature review. For Baker's participants, music making was 'an ingredient of family life' and parental encouragement was seen as crucial for their continuing engagement with music learning: 'Initial motivation for persistent learners might be provided extrinsically by parents who supervise practice, but this becomes increasingly intrinsic and self sustaining (2006:41)'. Similarly, Smilde (2008) observed that a number of instrumental teachers grew up in a musical family (where parents engaged with musical activities) or in a place that had a strong musical tradition: 'In certain parts of the country the brass band tradition proved influential and younger members of the family were expected to play in the local brass bands (2008:111)'. In Smilde's study music educators' parents were interested in music but were not necessarily music practitioners. Parents would assist their child's musical development through a range of musical experiences, support and encouragement by providing support that included finance and time: rehearsal fees, music, instruments, repairs, examination fees, music festivals, residential courses, tours, transport to and from lessons and rehearsals.

The existing literature on music teachers' lives seems to indicate that participants only consider music teaching as a career later in their lives (Baker, 2005, 2006; Georgii-Hemming, 2006; Ha, 2017). It is still unclear, however, how the shift towards a career in music teaching takes place. Research on music teaching as a career shows that 'music teaching is perceived as relatively unattractive for a significant proportion of eligible candidates' (Welch, Purves, Hargreaves, & Marshall, 2011:286). Music teaching is seen as a secondary option to being a performer and authors argue that this is due to the way that music courses are structured (Baker, 2006; Mills, 2004; Pellegrino, 2009; Welch et al, 2011). It is now well established from a variety of studies that participants spend years practising their performance skills and in most cases their professional roles tend to rely on music teaching. Authors continuously underline

the fact that music courses are mainly focussed on performance skills leaving aside other possible career paths in music.

Baker's results, for example, show that the majority of the participants' initial desire was to become a music performer (Baker, 2006). Similarly, in Smilde's (2008) study participants often mentioned only using music teaching as a safety net. Interestingly, both Baker and Smilde argue that the lack of interest in music teaching in their participants' early careers is attributed to the values defended by the European conservatoire culture where the participants developed their musical skills. As emphasised by Kingsbury (1988) the conservatoire culture values music teachers for their individual artistic quality rather than pedagogical expertise and this is transmitted to the student. The author indicates that: 'Conservatory life is about talent' (Kingsbury, 1988:59) and that during their conservatoire years students are primarily concerned with how much musical talent they have.

On the other hand, research carried out in the United States shows that music education students choose a career in teaching not because it is their second choice, but because they are passionate about teaching, music, children, and want to become role models (Gillespie & Hamann, 1999; Hennessy, 2000; Isbell, 2008; Madsen & Kelly, 2002; Thornton & Bergee, 2008). For these participants, positive experiences with music teachers were influential in their career choices. In Rickels and colleagues' (2010) study on music teacher candidates, for example, it was demonstrated that the influential teacher was even credited more often than parental influences.

Isbell (2008) shows that the most influential experiences on music teaching career choices are performing experiences and teaching experiences (leading sectionals, conducting school ensembles, and teaching lessons). The author concludes that although significant others have influence in career choices/occupational identity, these are strongly determined by experiences during the music course (Isbell, 2008). It is important to note, however, that the American educational system provides opportunities for teaching earlier in musicians' lives (Hoffer, 2017). In American universities, students have music teaching training where it is required to do observations of classes as well as 'student teaching' (teaching experience in course) (Hoffer, 2017). This might be one of the reasons why studies carried out in UK show less positive results than research carried out in the US.

As previously mentioned, there is little research on this topic in Portugal. Nevertheless, Gomes (2000) carried out a questionnaire with 138 students in music universities and found

that 55.8% of students aspire to be performers, 26,8% are aiming to become music teachers in specialised music institutions and 4.3% consider being performers and teachers. These results indicate that Portuguese music students have the same aspirations as British music students. Considering all this evidence, it seems that experiences in music education are crucial in music teachers' lives and have a strong impact on their career choice. However, there remain several aspects of music teachers' lives about which relatively little is known.

2.2.1 Music teachers' life phases

Various career models have been proposed by previous literature on teaching careers (Fessler, 1985; Huberman, 1993; Steffy, Wolfe, Pasch, & Enz, 2000). In general, research agrees that teachers' first life stages are characterised by a career entry followed by a period of induction when the teacher is essentially an apprentice. After that period of learning, teachers go through a growing process of experimentation and enthusiastic ideas followed by a period of reassessment usually marked by career frustration. Finally, in later stages, the teacher experiences stability and serenity until the last phase of career exit.

Baker (2005) proposed a similar model for music teachers which identifies the following career stages: professional training; induction; consolidation; professional apex; reassessment and proximate retirement. More recently, Ha (2017) offered a career model based on an analysis of three string teachers consisting of four main career stages: tertiary student phase (education), beginning teacher (induction); independent learner-teacher phase and experienced teacher. As can be observed, the career stages proposed by Baker (2005) and Ha (2017) are similar to the ones previously identified in literature on teachers. However, there are some distinctive features in music teachers' life phases, particularly in the first few stages (education and induction), which have received considerable attention from previous researchers (Bennett & Chong, 2018; Berg, 2004; Conway, 2008; Cox, 1999; Eros, 2013; Ha, 2017; Scheib, 2003).

Research on music teaching careers has continuously suggested that music teachers rely on previous experiences as students and have a lack of pedagogical training (Baker, 2006; Bennett & Chong, 2018; Dolloff, 1999; Ha, 2017; Hargreaves et al., 2007; Mills, 2004; Welch et al, 2011). As such, music teachers' initial career stages are attached to many challenges. Baker (2006) for example, observes that teachers look back on their training as inadequate to

their present situation. These findings match those observed in the Teacher Identities in Music Education project (TIME) carried out by Purves, Marshall, Hargreaves and Welch (2005) on UK Postgraduate Certificate in Education (PGCE) music students. As a result of their lack of pedagogical training, music teachers often suffer from 'role conflict' (Pellegrino, 2009; Scheib, 2003). Scheib (2003) describes 'role conflict' as the existence of two or more role expectations for the same person. Leonhard (1982) explains the feeling of 'role-conflict' in a more drastic way:

> As a result of a long series of compromises, the present music teacher education program results in a human product whom the applied music specialist considers less than adequate as a performer, whom the musicologist considers deficient as a music scholar, whom the theorist views as lacking in basic musical skills, and whom the school administrator considers unprepared to relate music to the total school program. The graduate himself is placed in the unenviable position of having tried to please everybody and having pleased nobody (1982:245)

In other words, role conflict happens when a music teacher's previous training does not match their professional role and, as a result, they do not know what is expected of them as a music teacher.

In addition to the lack of pedagogical training, several lines of evidence suggest that music teachers face many problems in their early careers, such as: isolation, budget restrictions, inadequate facilities and resources, inadequate and unrealistic curriculum guidelines, discipline, fatigue, inflexible school schedules, being left out of decision making, pressure to achieve certain standards that are not realistic, and lack of understanding from policy-makers (Baker, 2005; DeLorenzo, 1992; Dollase, 1992; Eros, 2013). Considering the challenges mentioned above, it is not surprising that education research has previously characterised early career years as the "survival years" (Eros, 2013). Eros' (2013) analysis of music teachers' career development suggests that after the 'survival years' music teachers 'no longer worry about day-to-day survival, have stabilised in their classroom practice and management, are considering deeper issues of pedagogy, and look for ways in which they can make contributions to the school as a whole' (2013:72). This is consistent with the previous career models analysed in the beginning of this section suggesting that after a period of induction, music teachers go through a period of consolidation and professional growth.

2.2.2 Music teachers' professional identity

The concept of professional identity in teaching has been defined differently across the literature. Nevertheless, studies agree upon the following features (Beijaard, Meijer, & Verloop, 2004):

- Professional identity is an ongoing process of interpretation of experiences and therefore should not be seen as static.
- Professional identity implies both person and context and the interaction between them.
- A teacher's professional identity consists of sub-identities that should not be in conflict.
- Teachers have to be active in the development of their professional identity.

In general, literature emphasises that teachers have an active role in their professional identity formation which is a process influenced by various factors such as their teaching context, interaction with colleagues and students, experiences in the classroom and other personal and professional experiences. This process is not seen as static and as such, professional identity should not be labelled as a fixed attribute. Furthermore, within a professional identity there are sub identities or as previously observed by Regelski (2007) 'identification points' which vary across cases. A considerable amount of literature has focussed on music teacher professional identities. However, there is little consensus on what a music teacher's professional identity actually entails. In general, authors argue that participants' experiences as students affect their future ideas of music teaching and their professional identity is then a product of those experiences (Bouij, 1998; Thompson, 2007). The complexity of this process has been debated across the literature.

Dolloff (2007) for example, argues that a music teacher can be a teacher, a musician, a classical musician, a popular musician and so on and the fact that music education attempts to separate all these dimensions from an early stage may cause future problems in participants' professional roles:

> Our institutions have forced our students to self-identify between those who do and those who teach. No less have our curricula, by teaching an "educational repertoire", reinforced the division between musician and teacher (2007:9)

By reinforcing the complexity of music teacher identities, Dolloff (2007) emphasises that music students should not think of musical identity and teaching identity as separate components because the fact is that a professional musician usually holds more than one professional role (conductor, performer, teacher, composer etc.).

Scheib's (2003) research addresses this issue by interviewing four music educators with the main goal of exploring their main stresses. Scheib's findings suggest that role conflict was one of the main causes for stress in these participants' lives. As previously mentioned, role conflict happens when there are two or more role expectations resulting in psychological conflict. One of Scheib's participants offered a great example by being expected to be a conductor for whom the product is the main goal, and at the same time an educator for whom the product is not as important as the group experience. Bernard (2004) analyses the same topic and concludes that participants see their teaching role in three different ways: as entirely separate from their performing activity, as two activities that they approach the same way and both activities inspiring one another. In a later study, Bernard (2005) suggests that performance is the heart of participants' multiple identities. Bernard (2005) proposes a model for understanding music-teacher identities based on three dimensions: a) professional discourses of music teachers' identity; b) their music making experiences and c) the impact of those experiences. Based on this model, the author suggests that rather than focussing on teaching musicians to be teachers, music teacher training should help music teachers appreciate the importance of continuing their music making. However, Bernard's (2005) paper would appear to be ambitious in its claims by drawing on findings from six participants and ignoring extensive previous research on music-teaching identities such as the ones conducted by Roberts (1991) and Nettl (1995) that emphasise that a learning culture based on performance (over other skills) complicates the construction of a music teaching identity.

As a way of making sense of previous results from different authors, Regelski (2007) observes that, despite the multiplicity of identities, these are organised around central axes or nodal points which are stronger identification points and participants can vary on their central axes. This variation in central axes shifts according to experiences and constitutes the identity-construct process (Regelski, 2007). Similarly, a more recent study carried out by Chua (2018)

argues that music teacher-identity has different facets and that these facets go through a 'transformative learning process' which is created by interactions between teachers, their 'activist identity', their music and teaching experiences, the impact of their students, their social relationships, and their social world.

Thompson (2007) argues that music teachers articulate their beliefs based on their image of themselves, teaching and learning, and perspectives on their role, which according to the author cannot be separated from their practices in the classroom. Subsequently, teachers only accept educational theories when they are in accordance with their beliefs (Thompson, 2007). As a result, teachers tend to state that the only way to learn how to teach is by teaching (teaching alongside doing). Thompson (2007) states that whilst this might be a valid point, it should not be the foundation of music teaching education. This view is echoed by Ha (2017) who underlines that instrumental teachers should not be encouraged to base their pedagogy on trial and error because of the bad impact that it has on students and their lifelong engagement with music. Ha's findings show that in 2017 participants maintain that they did not know how to teach when they started teaching, which shows that music teacher training and the understanding of the music teaching profession are important issues that require further research.

2.2.3 Summary and conclusion

Overall, previous research on music teachers has succeeded in identifying key aspects that enrich the understanding of the music teaching profession and will be crucial to the analysis of the narratives in this study. In all studies reviewed here, music education is recognised as having great impact on lifelong engagement with music and career decisions. However, the studies presented thus far provide evidence that music education institutions do not prepare their students for other potential careers in music other than performance. As a result, music teachers feel unprepared for their role and their first years of experience are determinant in their careers. Considering all this evidence, it seems to be clear why and how participants are still actively engaged with music or became musicians. It is still not that clear, however, why and how participants became and are now music educators. Whilst research on music teaching careers offers a significant contribution, there are still many unanswered questions on this topic.

This thesis will then prioritise further exploration of the aspects of Portuguese music-teachers life stories about which relatively little is known.

2.3 Portuguese music education: introduction

Research into music education in Portugal is relatively hidden and limited compared to other countries. Nevertheless, in recent years there has been an increasing number of theses from Portuguese postgraduate students debating Portuguese music educational practices (Gomes, 2000, 2002; Iria 2011; Neno 1994; Ribeiro, 2013; Vieira, 2003). Furthermore, the work of the researcher and teacher Graça Mota (2001/2008/2009/2014); is of great importance not merely in music education research but also in the investigation of Portuguese philharmonic bands and their role as music learning/teaching informal institutions which will be analysed in the last section of this chapter. Antonio Vasconcelos (2002), lecturer and head of department at Setubal Superior School of Education is also a major contributor in this research field. His work focusses on Portuguese music education practices and its political issues and debates legislation as well as the music curriculum and its effectiveness. In the same vein, the work of Professor Vieira (2003) has also questioned specialised music institution practices by challenging the organisation and elitism of music Conservatoires and arguing that the history of Portuguese music education still reflects on educational practices today.

Nevertheless, further research is needed to better understand how music educators can make music education more accessible to young people in Portugal and how they can provide opportunities for long-term engagement with musical activities. This section of the literature review will analyse the existing literature on Portuguese music education and identify further areas for exploration in this thesis.

2.3.1 Portuguese music education: historical influences

The complexity of the Portuguese music educational system is best understood in terms of its historical background and as such, this section provides a brief historical context which will enable the reader to better understand these participants' life stories. In the Portuguese history of music education, music teaching survives in many forms in the school curriculum. In 1911 it was called 'Music and Choral Singing', 'Music' in 1921, 'Choral Singing' from

1928 to 1937, and finally 'Music Education' in 1960 (Boal-Palheiros, 1993). For a long period, music education in schools was centred on choral singing used as governmental propaganda with the aim of 'cultivating the glories of Portugal and the exaltation of the patriotic sensitivity'[1] (Boal-Palheiros, 1993:27). During the Second Republic (*Estado Novo de Salazar e Marcello Caetano*, 1933 - 1974), education was restricted to the communication and implantation of the values defended by Salazar (Prime Minister of Portugal during the Second Republic) (Boal-Palheiros, 1993; Mota, 2001; Vieira, 2011). These values were clearly specified as *God, Patriotism and Family*. As a result, music in state schools was restricted to choral singing with the main goal of: 'the enhancement of children's physical conditions, lungs and vocal chords[2]' (Iria, 2011:15) and with a selected patriotic repertoire. Only after 1960, the taught subject "music education" was established in state schools and finally had a syllabus (Gomes, 2000; Iria, 2011; Vasconcelos, 2002;). From 1968, music education was and still is compulsory for year five and six with a fixed timetable (Iria, 2011). Today, music in state schools is named *Educação Musical* (Music Education) and the characteristics of the music subject will be introduced in section 2.3.2.

Apart from music in state schools, in Portugal there were also music conservatoires. The first one, established in 1836, was the Lisbon music conservatoire which was also controlled by the government and as such, also susceptible to changes in the curriculum that would convey the values defended by the Second Republic (Gomes, 2000; Iria, 2011; Vasconcelos, 2002).

In the 1970s, arts teachers started a movement that aimed to unify artistic education and general education by connecting music conservatoires with generic schools – *Educação pela Arte* (Education through the Arts). This movement brought a new choice to Portuguese music students by making the access to formal music education more democratic (Vieira, 2011). *Educação pela Arte* specified that the student could choose between: i) having specialised music education in parallel with the general school in two different establishments, also called the "articulated system of education" (*regime articulado*); or ii) the integration of the artistic education in the general curriculum both taught in a music conservatoire (*regime integrado*) (Iria, 2011; Vieira, 2011). The "articulated system of music education" was first established in 1983 and it reinforced the connection between general and specialised schools. This allowed students to study in both schools, with regular subjects in the general school and music subjects in the conservatoire/academy. The majority of participants in this study went through the

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[1] 'cultivar as glorias de Portugal e a exaltação do sentimento patriótico' (Boal- Palheiros,1993:27)

[2] 'melhoramento das condições físicas das crianças, robustecendo-lhes os pulmões e os órgãos da fonação' (Iria, 2011:15)

articulated system and experienced their specialised music education in parallel with their general school in different buildings.

In 2006/2007, the Portuguese government established the new project "Full-time school" (*Escola a tempo inteiro*) (Ribeiro, 2013). This project applied to primary schools and determined that the student should spend more time in school engaging with extra-curricular activities, those being the "Curricular Enrichment Activities" (Actividades de Enriquecimento Curricular/ AEC). Hence, the "Curricular Enrichment Activities" program made music accessible in some state schools as an extracurricular activity (Vieira, 2011). Music as curricular enrichment activity will be further analysed in section 2.3.3.

In high school, the taught subject *music education* does not exist as curricular or extra-curricular activity. In order to access music education, students at this point either know that they want to pursue music as a career and apply to a specialised music institution, or pay extra to either have music education in a music academy or lessons with a private teacher (Iria, 2011; Mota, 2001). However, the latter option is expensive and therefore not accessible to all.

This chapter will analyse the current options available within the Portuguese State System of Education (Appendix 1) for students who aim to learn music in either a professional or amateur capacity and the pros and cons of each of these paths. The options available for music students analysed in this section will be present in my participants' life stories. Therefore, the understanding of these options will help the analysis and interpretation of my participants' music educational experiences.

2.3.2 Music education in state schools

As previously mentioned in the section above, music education in Portuguese state schools is only part of the curriculum for year five and six. As a result, in a group of year five, some may have had music training before and some may not, and music teachers must manage those differences. In sum, as stated by Iria (2011), the main problem with the music curriculum in state schools is that it is too ambitious for the reality in regards to the development of musical concepts.

To date, it is not clear why music education is only part of the curriculum for two years. The curriculum structure is based on the government state education law, which explains that the Portuguese educational system is divided according to different goals:

a) In the first cycle (year 1,2,3 and 4): the development of Portuguese speaking and initiation to reading and writing, numeracy, physical and social environment, materials, drama, music and physical expression.

b) In the second cycle (year 5 and 6): humanistic, artistic, physical, scientific, technological, moral and civic education […]

c) In the 3rd cycle (year 7,8 and 9): the systematic and differentiated acquisition of modern culture in the humanistic, literateness, artistic, physical, scientific and technological dimensions […] (Diario da Republica, 1986)

It can be argued that for the artistic areas, this structure is vague because it does not specify which artistic areas should be integrated the curriculum, nor how and why. Furthermore, the Portuguese educational system is regulated by the government through the ministry of education and science and, as such, students are allocated to state schools according to their postcode or their parents' work location (Diario da Republica, 2017). In Portuguese newspapers various stories report on families that move house or use a false postcode just so their children can attend the best state school **(**Taborda, 2017**)**. The best state schools are usually located in the big cities and privileged neighbourhoods (Taborda, 2017). The implication of the allocation of students in my analysis is that participants' musical experiences in school are determined by a hidden hierarchy of opportunities, even in state schools. This means that some schools have access to more resources than others, for example, some schools will have a music room with instruments whilst others will offer music lessons in the library with no instruments or not offer any music lessons at all.

The following sections will give an overview of the previous research on music education in Portuguese state schools since schooling is compulsory in Portugal and therefore all participants in this study have had musical experiences in school. This thesis will not attempt to address the issue of music education in the curriculum; it will, however, report on the experiences of Portuguese students and teachers and how those experiences affect their lifelong engagement with music.

2.3.3 Music education as activity of extra-curricular enrichment (AEC)

As previously observed, music education in primary state schools is run according to the government guidelines for Activities for Extra-curricular Enrichment in 2006 (Ministério da Educação, 2006). In 2006, with the main goal of improving grade results, the Portuguese government determined that students should spend more time in school (Ribeiro, 2013). Therefore, in addition to the curricular areas (Portuguese, Mathematics, Sciences etc.), schools must offer extra-curricular activities, those usually being English, Music and Sports (Palheiros & Encarnação, 2007). Today those still exist and are now called the "Extracurricular Activities for Curricular Enrichment" (*Actividades de Enriquecimento Curricular* - AEC) (Iria, 2011; Palheiros & Encarnação, 2007). The integration of the AEC implies that instead of five hours of lessons daily, students have seven hours of lessons per day. However, the AEC are not compulsory for students to attend (Palheiros & Encarnação, 2007).

In order to analyse participants' accounts of this issue, it was important to revisit the ministry of education legislation and guidelines which can be summarised as follows:

a) Extra-curricular activities are <u>not compulsory</u> to any student or school

b) Extra-curricular activities may entail: Study Support, English, Other modern languages, Physical education, Music education, other artistic activities and other activities that fall into the listed categories.

c) Study Support and English are compulsory extracurricular activities for Groups of Schools

d) Extra-curricular activities may be supported by: city councils, parent associations, private enterprises and Group of Schools

e) Financial support from the government is calculated according to the annual cost per student

f) Music teachers may have <u>personal or professional qualification'</u> (Diario da Republica, 2006)

The above guidelines however, do not illustrate the ideals and pitfalls of music education as an extra-curricular activity. In primary school, music is taught by the same teacher that teaches other subjects. In the majority of cases however, primary school teachers do not feel qualified to teach music. In the guidelines it is specified that music teachers may have personal or professional qualification which means that the teacher might be qualified or simply

demonstrate previous experience in teaching music in private contexts (e.g. private music lessons at home). Research carried out by Lessa and Abrunhosa (2003) analysed the Primary Teaching Qualification Degrees in Portuguese Education Universities and found that the quantity of hours assigned to music teaching training is not equal to other subjects. Furthermore, the authors observe some discrepancies in the hours given to practical and theoretical subjects in the various education universities across the country and underline that most curricula include all the arts in the same module (e.g. Didactic of Expression and Communication) (Lessa & Abrunhosa, 2003). Based on the data gathered, the authors argue that a primary school teacher is not fully trained to teach music (Lessa & Abrunhosa, 2003).

The implementation of the AEC raised many questions with regards to the low number of teachers qualified to teach music. Palheiros and Encarnação (2007) analyse this topic in detail and were able to show that many AEC teachers are still students themselves, aged between 21 to 30 years old, or even amateur musicians (66.1%) (see table 1).

Table 1 Music AEC Teachers' Profile (Palheiros & Encarnação, 2007:33)

Qualifications	Number	Percentage
Music student/amateur	97	63.4
Basic school teacher/Kindergarten teacher	38	24.8
Other	18	11.8
Total	**404**	
Age	Number	Percentage
< 21	18	5.2
21 to 30	230	66.1
31 to 40	68	19.6
41-50	28	8.0
>51	4	1.1
Subtotal	**348**	
Does not know/No answer	56	
Total	404	

Palheiros and Encarnação (2007) argue that the implementation of the AEC had so much pressure from the government that it was not tested or evaluated before application. Due to the extra-curricular timetables, which tend to be less flexible and the lack of collaboration with other taught subjects, the number of qualified music teachers interested in teaching music

in this scheme is small (Palheiros & Encarnação, 2007). Trained music teachers are also not attracted to the prospect of being in charge of an extra-curricular activity because the salary is lower than the curricular salary (Palheiros & Encarnação, 2007).

The Portuguese Association of Music Education (*APEM – Associação Portuguesa de Educação Musical*) conducted close observations of these AEC lessons across the country and detected many problems in the way that they were being administered (APEM, 2009/2010). A report by APEM in 2009/2010 indicated that often the AEC was supposed to be focussed on musical activities, but was instead dedicated to other activities with no apparent reason for the change. Other complications such as the absence of curriculum orientation and lack of didactic material were also noted by APEM in their observations (APEM, 2009/2010). Teachers of extra-curricular activities also reported inadequate rooms for teaching, insufficient financial resources, low receptivity of classroom teachers to the music lessons, hostility towards music teachers and little communication between teachers (Palheiros & Encarnação, 2007). In sum, the literature suggests that the extra-curricular activities suffer from shortage of human resources, physical resources and organisation.

Furthermore, Palheiros and Encarnação in 2007, observe that the percentage of schools offering music as an extra-curricular activity is 80.2%. However, only 56.8% of the students attend music. The main arguments for the students that do not attend music classes are that their schools do not offer that option or they simply choose not to attend (Palheiros & Encarnação, 2007). In the report from DGEEC (Director board for statistics in science and education, 2013/2014), the decline of state schools offering music as an extra-curricular education can be clearly observed:

Figure 3 Percentage of schools offering music as extra-curricular (DGEEC, 2013/2014:8)

	2008/2 009	2009/2 010	2010/2 011	2011/2 012	2012/2 013	2013/2 014
Percentage	84.4	81.4	83.6	71.6	59.9	52.6
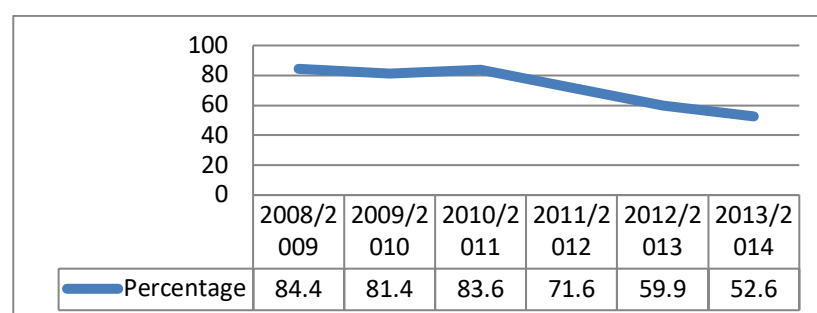
In conclusion, music education as extra-curricular activity suffers from lack of teaching materials, unstable curriculum guidelines and shortage of qualified music teachers and, as a

result, schools are increasingly choosing not to offer this option (Ministério da Educação, 2006; Palheiros & Encarnação, 2007).

2.3.4 Music education in year five and six: curricular music teaching

As previously mentioned, in the 2nd Cycle, for only two years, music is a compulsory separately taught subject with a trained music teacher. Students at this point have not developed musical skills due to the lack of music education in primary school (see previous section) and authors argue that the curriculum guidelines are vague, without structure and with no systematic planning for assessment (Iria, 2011; Mota, 2001; Vieira, 2011). Furthermore, each year curricular music teachers are allocated according to their pedagogical zone according to the places available (Fig 4) (Santos, Reis, & Sá; 2015). Teachers apply to a pedagogical zone and list the preferred schools from 1 to 100 (see figure 4).

Figure 4 Portuguese pedagogical zones (Santos, Reis, & Sá, 2015:56)
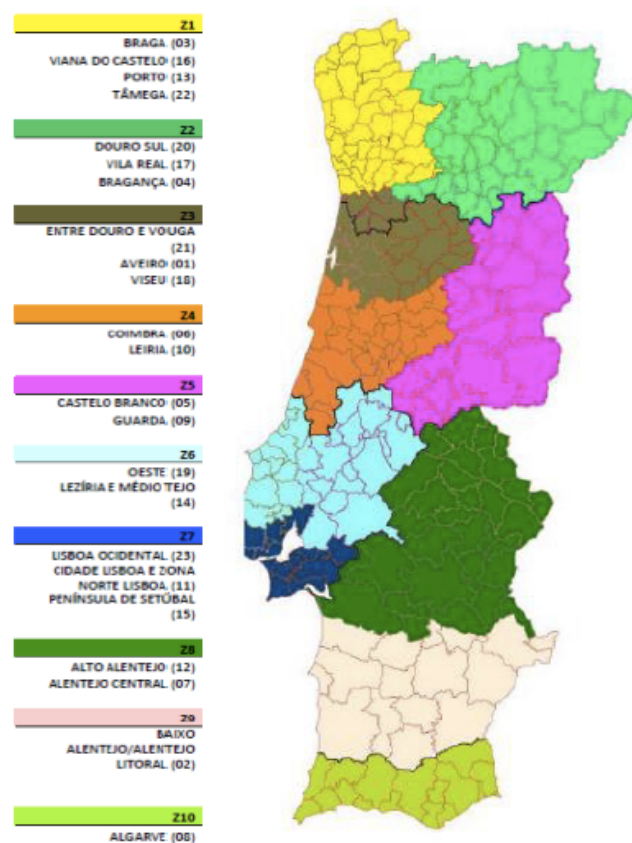
As observed in Figure 4, the pedagogical zones include large areas within the country and it must be very difficult for these teachers to not know where they will be spending the year. This allocation system is run by the Portuguese government and the allocation process can have a negative impact on the lives of these teachers: a) they might be allocated to somewhere very far from where their family lives; b) they might be allocated to a part-time position instead of full-time and c) they might not be allocated at all because there are no places available (Santos et al., 2015). It can be argued that this restriction in allocation of teachers can only bring inconsistencies in the access to education. As a result, school music education can be very different according to which school participants attended, thus implying inconsistent opportunities for engagement with music education even within the state system.

2.3.5 Summary and conclusion

In conclusion, the overall impression left by the literature is that music education in Portuguese state schools still has abundant room for further progress. It is still not clear why music education only takes a place in the curriculum for only two years. Furthermore, the literature suggests that, in order for the AECs to work effectively, many changes would need to be implemented. The evidence presented in this section suggests that Portuguese state schools do not provide enough opportunities for music making. However, there is no research reporting on the impact of school music experiences on lifelong engagement with music of Portuguese students. In the first section of this literature review, international research on musical life stories showed the importance of school music experiences in the lives of musicians. In Portugal, however, the literature suggests that those experiences in school are not as available being limited to extracurricular music in primary schools and curricular music in year five and six. As a result, Portuguese people search for other alternatives. The following sections of the literature review will then analyse the two main settings where previous research indicates music education takes place, the specialised institution and the philharmonic bands.

2.4 Vocational/specialised music education: introduction

In many European countries, the main specialised music institution is the conservatoire. In the United Kingdom, for example, conservatoires are tertiary institutions with the main focus of training professional musicians (Perkins, Reid, Araújo, Clark, & Williamon, 2017). Kingsbury (1988) characterises conservatoires as institutions where the main focus is on individual artistic quality and the teachers are the main features. Teachers are selected based on their musical excellence rather than pedagogical expertise and they are the key features of the conservatoire: 'Professors are very much protected, just because they may be the best musicians in the world' (Burt-Perkins, 2010:31). Teachers enhance the conservatoire's prestige and the prestige of the teachers is enhanced by their students' achievements (Kingsbury, 1988). However, these musicians often teach for the minority of their time (Presland, 2005).

Burt-Perkins (2010) analyses the conservatoire as a learning space and identifies certain 'ritualized behaviours and sanctioned norms' (2010:29). These include assessment through compulsory final recital and teachers being selected based on their musical excellence rather than pedagogical expertise. The conservatoire carries a reputation as a centre of excellence where performance is valued above all and where students are assessed through a compulsory final recital. Being accepted in this institution gives a student a different status and a welcome into an exclusive community (Burt-Perkins, 2010).

Triantafyllaki (2010) analyses this issue in Greek conservatoires and also shows that the teacher has the power of selecting their own students. As one participant in Triantafyllaki's study clarifies: 'Our ability to select our students is where it all begins. We always select children that stand out' (2010:194). It can thus be stated that the conservatoire is an extremely exclusive community with restricted opportunities.

Gaunt, Creech, Long and Hallam (2012) analyse the student-teacher relationship in a UK conservatoire according to the notions of instructing (passing on specific knowledge and skill with little scope for dialogue), advising (conversation about developmental issues that might arise from professional practice), coaching (enabling process aimed at improving performance with emphasis on immediate micro issues) and mentoring, which constitutes a developmental process including some elements of the concepts explained above. Mentoring, however, is based on sharing knowledge whilst encouraging individual, professional and personal growth. Gaunt and colleagues (2012) show that whilst student-teacher interactions in the conservatoire have the potential of being based on mentoring, the relationship is often based

on the concepts of instructing, advising, counselling and coaching. Mentoring focuses on the students' long and short-term development and it differs from the others as it is a developmental process which fosters personal and professional growth (Gaunt et al., 2012). For example, rather than aiming at the improvement of a specific aspect of practice (as enabled by coaching), mentoring helps the student understand the purpose of a task, hence, enabling higher levels of intrinsic motivation. By analysing these concepts, Gaunt and colleagues (2012) found that in conservatoire one-to-one lessons the focus is on developing high levels of expertise instead of preparing the student for professional integration, which requires a broader and diverse education.

Furthermore, in a more recent study Perkins, Reid, Araújo, Clark and Williamon (2017) analyse conservatoire students from a wellbeing point of view and show that participants suffer from environmental barriers such as high competition, isolation, fear of failure, authoritarian teaching and intolerance against mistakes.

Overall, there seems to be evidence to indicate that specialised music institutions such as the conservatoire can have great impact on musicians learning. Therefore, in addition to the variables affecting musical learning previously analysed in the beginning of this literature review, this study will also consider the impact of the specialised learning institution in the lives of participants.

2.4.1 Portuguese specialised music institutions: conservatoire, academy and professional school

In many countries, the conservatoire is equivalent to higher education and the acquisition of musical skills is done before applying to the institution (Smilde, 2009). In Portugal, the conservatoire offers pre-college training in order to ensure that the professional musician training starts as early as possible. After completing the conservatoire course, students are expected to apply to a music university to continue their music studies. In Portugal, there are three different types of specialised music institutions: the conservatoire, the professional school and the music academy. The analysis of these settings is of importance to this study because as will be further explored in chapter 3, all participants in this study attended one of these three institutions.

Establishing the first Portuguese music conservatoire was difficult due to financial restrictions imposed by the government. Despite many difficulties, the institution survived and is still located in Lisbon. Later, other conservatoires appeared in various areas of the country following the same model of the first conservatoire (Mota, 2014). The conservatoire was the only place that gave formal music education during the 19th century (Rosa, 2000). However, this institution was expensive to attend and only the elite social classes had the opportunity to learn music in the conservatoire. People with less money would have to continue their music education in other informal ways (Rosa, 2000).

In 1884 the *Real Academia de Amadores de Música* (The Royal Academy of Music Amateurs) was established and rapidly became a parallel music conservatoire (Vasconcelos, 2002). The creation of this Academy was a reaction to the needs of the population at the time. Some wanted to learn music to occupy their free time, and others wanted to become professional musicians; the conservatoire could not cover both (Vasconcelos, 2002). The government later recognised the *Academia de Amadores de Música* as a private music academy. Today, academies are pedagogical equivalent to conservatoires but private.

Professional schools are the most recent type of specialised music institutions and were established in 1989 to create an alternative to high school education. In the professional schools of music, the main goal was to train orchestra musicians to integrate into Portuguese orchestras (Mota, 2001). These professional schools place more emphasis on practical work as opposed to academic subjects and all taught subjects are focussed on performance (Oliveira, Rodrigues, & Vasconcelos, 1995). By the end of 1995, Portugal had ten professional schools of music which were mostly located in coastal areas and aggregated to the music school already existent in that specific area. The professional music schools offer people with less money the opportunity to engage with music learning, however it also requires students to go through an admission process which includes an audition. It also brings music education to villages that previously had no music in schools. Still, all taught courses in these schools are focussed on instrumental learning for performing purposes (Oliveira, Rodrigues, & Vasconcelos, 1995).

Today, the specialised music institutions mentioned above (conservatoires, academies and professional schools) maintain most of these characteristics, being expensive to attend or restricted by an admission audition and therefore not targeted at everyone wishing to engage with musical learning. Moreover, the structure of the curriculum has not undergone many changes and it is still focused on western classical music repertoire and the development of instrumental expertise. Nevertheless, the number of students applying to learn music in specialised music institutions continues to rise. From 2007 to 2010, for example, the number

of students increased from 17.282 to 29.645 (Vieira, 2014). All participants in my study attended a specialised music institution. It is then important to briefly analyse what educational experiences these institutions offer. As observed in previous literature, the access to music education in Portugal is very limited to specialised music institutions. Research on the conservatoire as a learning space, however, is still scarce.

2.4.2 Music education in Portuguese specialised institutions

The term 'vocational music education' or 'specialised music education' is described by the Portuguese researcher Vieira (2003) as being the type of music learning (primary and secondary) given by specialised/vocational music institutions public or particular and/or in cooperation with general schools (Vieira, 2003:17).[3] In other words, specialised music institutions offer music education at a professional level before university. As previously mentioned, in Portugal there are different types of specialised music institutions: the conservatoire, the professional school and the music academy. The government funds both the conservatoire and the professional school and the main difference between them is that the conservatoire operates after school hours (so students can attend after going to a generalist school) and the professional school includes all subjects in the same institution. On the other hand, the music academy is a private enterprise and as such, not funded by the government.

In the conservatoire and academy, the student has the opportunity to choose to have the music subjects as *integrated* (ensino integrado), *articulated* (ensino articulado) or as *supplementary* (ensino supletivo) (Iria, 2011; Vieira, 2011). The *integrated* scheme implies that all subjects in the curriculum are taught in the same institution and, as such, the student does not attend some of the subjects taught only in generalist schools (e.g. philosophy and physical education). In the *articulated* scheme, the student takes the music subjects (e.g. instrument, ensemble, history of western music, analysis and composition, musicianship) in the conservatoire and only a few general subjects in a general school, thus attending classes in different buildings. The *supplementary* scheme allows the student to take two courses at the same time, the music course at the conservatoire and another course (e.g. sciences) in the general school (see appendix 1). Nevertheless, in all the schemes mentioned, the main characteristics of Portuguese specialised music education are (Folhadela, Vasconcelos, &

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[3] 'ensino especializado da música: o tipo de ensino que e ministrado nas escolas vocacionais de musica publicas, particulares e/ou cooperativas – e nas escolas profissionais de musica abrangendo os níveis básicos e secundário' (Vieira, 2003:17)

Palma, 1998) that students are selected according to their level of musical ability (instrumental performance and theory assessment) and most of the lessons are individual (excluding the theory lessons and ensemble, choir and orchestra).

This variety of schemes has brought new opportunities and more chances for people who want to pursue music as a career. However, there are still some problems with the way that is being managed. In his case study, Sousa (2003) observed that the number of students decreases significantly from the beginning to the end of the vocational/specialised music course. In his results, only 14,4% of the students lasted until the second half of the specialised music course. Participants in Sousa's study (2003) state that the specialised music course is far from what they seek when they first apply to a music school. The majority of participants did not want to pursue music as a career and only started the specialised music course because they wanted to learn an instrument to play in their spare time or simply to enrich their cultural learning (Folhadela, Vasconcelos, & Palma, 1998; Sousa, 2003). Vocational/specialised music education is not compulsory in any circumstance and the majority of students that apply to specialised music courses do not intend to pursue music as a career but only seek for 'a better general education; a well-rounded education' (Ribeiro & Vieira, 2016:311). As a result, the educational goals of this institution and the professional identities of its teachers become unclear and undefined (Ribeiro & Vieira, 2016). It can thus be argued that, despite specialised music education being the only choice for students who want to pursue a music career, this type of learning still suffers from some obstacles and has a long way to go for improvement.

As observed by Cabral in 1988, Portuguese specialised music education implies beginning as early in life as possible, high levels of autonomy or parents' accompaniment (especially in the first stages) and several hours of practising that can interfere with other taught subjects in school (Cabral, 1988). It is also a unique education system in Portugal; no other subject can be taught fitting this complex structure (Ribeiro, 2013). Participants from both Folhadela and colleagues' study (1998) and Sousa (2003) demonstrate that the complexity of this educational system results in short time for instrumental practice. To support this argument, a document from the Ministry of Education in 1997 shows the distribution of hours of the vocational learning and its connection with the general subjects:

Table 2 Distribution of hours of the music vocational/specialised learning (Ministério da Educação, 1997:17)

Primary School		
	Integrated	*Articulated*
Music	10 to 11 hours per week	4 hours per week
General	24 hours per week	28 hours per week

Secondary School		
	Integrated	*Articulated*	Supplementary
Music	16 to 23 hours per week	14 to 26 hours per week	Depends on the course
General	7 to 13 hours per week	6 to 15 hours per week	

As can be observed, for example, in primary school, if the child chooses to learn music in the *articulated* scheme, he/she has to go to the conservatoire after a school day at least twice a week to complete the four hours of music subjects. This means that often, after a long day in school, the student goes to the conservatoire to have music lessons (usually at night). Sousa (2003) identifies this workload as the major cause of students choosing to drop music education at such an early stage (Fig. 5).

Figure 5 Sousa's (2003) theory of student dropout in music education

Little time
for
practising

bad grades/low
performance

low self-
esteem

low
motivation

drop music
education
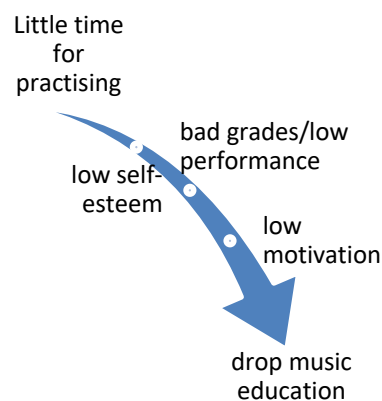
Considering all this evidence, it seems that the conditions in which students complete their music course are not ideal and may interfere with levels of intrinsic motivation. Since this

type of education is merely practical, it seems unusual that the student does not have time for individual or even accompanied study and practice (Folhadela, Vasconcelos, & Palma, 1998).

Despite there being little research in Portugal, there is some evidence to suggest that both students and teachers experience difficulties in this music education system. However, there are little or no studies addressing this issue in detail and the experiences of music students and teachers in the Portuguese specialised music institutions remain unreported.

2.4.3 Music universities and education universities

After the Second Republic, instead of taking eight years to provide a qualification equivalent to other Universities, the conservatoires required eight years alongside high school plus three years in a music university. This change provoked the creation of the first Universities of Music – *Escola Superior de Música de Lisboa* (ESML) and *Porto*. However, the connection between the music conservatoires and the music universities was never well established (Gomes, 2000; Iria, 2011), and as such the end of term in the conservatoire is later than the application process of the Universities. Consequently, a music student can apply to a Music University without completing the conservatoire.

After the establishment of the first two music universities, a private university dedicated to orchestral performance was created – *Academia Nacional Superior de Orquestra* (National Orchestra Academy) (Gomes, 2000). The initial goal of this academy and the two music universities mentioned above was to educate music performers as well as music teachers. However, the goal of educating music teachers stayed on paper until the end of the 20th century (Gomes, 2000; Iria, 2011). Only in 1990/1, the University of Aveiro started the first Music Teaching course dedicated to the training of music teachers (Gomes, 2000). However, these courses are unable to produce enough graduates required for the demand of music schools in Portugal and the teachers of these courses themselves did not have pedagogical training and as such, the training of music teachers in Portugal is still fragile (Mota, 2001).

According to Mota (2008), until 1973, music teachers were recruited directly from the music conservatoire, which meant that they had no pedagogical training. The vast majority of music teachers still come from this background. The result of this is, according to Mota (2008), *pedagogical isomorphism*, which implies that the teacher's teaching style replicates how he/she remembers being taught.

According to a document from the Portuguese Ministry of Education written in 1997, three branches of music education at university level are identified:

    a) Musical Sciences – Universidade Nova de Lisboa (Lisbon New University)

    b) Music Education – Escolas Superiores de Educação (Education Universities)

    c) Music Performance – Escolas Superiores de Música (Music Universities)

Still, Cabral (1988) emphasises that it will take more than two decades to reach a good number of trained music teachers. Today, these are still the main three branches, with the exception of the creation of new post-graduate courses that offer pedagogical training at some universities. However, the changes in trained music teachers remain unreported.

2.4.4 Summary and conclusion

This section of the literature review has identified the different opportunities for learning music in Portugal in school settings. This review of the literature has confirmed that Portugal does not provide enough opportunities for music-making in school, leaving music education in the hands of specialised music institutions. Previous findings suggest that, in general, specialised music institutions are not what students are looking for when they first apply, thus resulting in dropout. Nevertheless, the number of students wanting to learn music continues to rise. In other words, despite the access to music education being restricted, it seems that there still is motivation to learn music. Furthermore, literature on Portuguese music education also shows that music teaching training has only been recently established in Portuguese graduate institutions and the majority of music teachers did not receive pedagogical training.

Overall, previous literature strengthens the need for future research on lifelong engagement with music in Portugal and raises important questions for the exploration of music educators' lives and their music education experiences. This research set out to explore lifelong engagement with music through the lives of those who went through a restrictive music educational system and still chose to dedicate their lives to teaching music. This research will then report on experiences that participants had as students as well as teachers and will show how those experiences affect lifelong engagement with music and participants' career choice.

The following part of this literature review moves on to describe opportunities for engaging with music out of school settings, specifically in community philharmonic bands where research has previously shown that Portuguese music education also takes place.

2.5 Community music and the Portuguese philharmonic band: introduction

As previously emphasised by Mota (2001) there is a great deal of Portuguese music learning that happens outside of school contexts. As such, this section will focus on the Portuguese philharmonic band which is a community setting that has received attention from Portuguese research for its distinctiveness compared to other cultures.

Music outside school is provided in community organisations in many countries (North & Hargreaves, 2008). Community music has no consensual definition. However, research on community music agrees that community music entails collaborative music making, promotes community development and personal growth (Everitt, 1997; Koopman, 2007; Veblen, 2007). Also, besides all extra-musical advantages in the social dimension, the educational potential of this type of musical activity is debated across the literature. As Koopman (2007) underlines, community music practices give the opportunity for people to make music together and the musical materials are adapted to the group, thus being accessible to everybody (professional musicians, amateurs, music appreciators, etc.). One of the main advantages of this type of activity is that it reaches people that would never engage with musical practice otherwise (Everitt, 1997; Koopman, 2007).

In community music, teachers act as facilitators who promote music making and guide the participants through their musical learning. Community music promotes authentic learning as it does not entail any pre-structured goal rather than collective music making. Authentic learning involves acquiring meaningful experiences purely from intrinsic motivation and encompasses personal initiative and contribution. Koopman (2007) defines authentic learning as '(…) a lifelike experience that links up with the interests, values and environment of the learners (Koopman, 2007:157)'. This definition can also be observed in literature on communities of practice in which learning connects to social participation (Lave & Wenger, 1991). In communities of practice, learning interconnects four components: meaning (learning as experience), practice (learning as doing), community (learning as belonging) and identity (learning as becoming).

The characteristics of community music described above underpin the musical activities happening in the Portuguese Philharmonic Bands. Philharmonic Bands are groups of amateur musicians that play in ceremonies within the community (Lemos, 2013). The

repertoire played in the Portuguese philharmonic bands ranges from western classical music to pop and jazz. The repertoire is mainly divided by street parade repertoire and concert repertoire (Bessa, 2009). The street parade repertoire is mainly based on 'Marchas' which are simple rhythmically continuous musical pieces composed to play and march at the same time. The concert repertoire is more complex and can include sections of operas and suites, original pieces composed for the band and arrangements of pop, rock and traditional folk songs.

Sardinha and Camacho indicate that there are approximately 100.000 Portuguese people engaging in Philharmonic Bands (Sardinha & Camacho, 2005). Portuguese authors recognise that the philharmonic bands provide opportunities for music making that the school system does not offer and philharmonic participants often attain high standards of musicianship which in many cases lead to a career in music (Mota, 2009; Sardinha & Camacho, 2005).

According to Mota (2009), philharmonic bands in Portugal started in association with community activities such as parties, public ceremonies, concerts, contests, processions, friendly society demonstrations, the opening of public buildings and other civic high days and holidays. The establishment of the first military bands in Portugal was in 1811 as a result of a great influence from the English military culture (Bessa, 2009; Sardinha & Camacho, 2005). Bomtempo, Portuguese composer and first director of the music conservatoire, created the first philharmonic band association inspired by the Royal Philharmonic Society in England: 'This society was a truthful success and a model of reference for future associations in the 19th century (Bessa, 2009:21)'.

Even though the Portuguese and English brass cultures share the same origins, they follow opposite paths (Herbert, 2000; Jones, 2007; Newsome, 2006). After the industrial revolution, most British workers had to move to city centres to search for a job, thus resulting in a great decrease of brass bands members (Jones, 2007). On the other hand, in Portugal the industrial revolution did not affect the bands to the same extent and today the philharmonic bands still are a community musical practice that has survived thanks to the support of patrons who were highly involved in the community and valued musical participation (Bessa, 2009).

Whilst it is uncertain when the philharmonic movement started, literature indicates that a series of philharmonic bands emerged in the beginning of the 19th century (Bessa, 2009). After the dictatorship, some philharmonic bands started to offer music lessons as complementary to the participation in the band. This was very difficult to maintain due to the lack of instruction of the population and their shortage of spare time to invest (Bessa, 2009).

Nevertheless, the music schools of the philharmonic bands contributed to their financial sustainability and, in some villages, were the only opportunity to engage with music learning.

In 2013, the *Confederação Musical Portuguesa* registered 720 active philharmonic bands, some of them centennial. These philharmonic bands gather men and women from different ages and different backgrounds. They rehearse once a week in community organisations/recreational community associations (see Appendix 2 *associações recreativas* definition) created to support cultural activity within the community.

2.5.1 The Portuguese philharmonic band

Philharmonic bands (bandas filarmonicas) are amateur civic wind bands that are indispensable to Portuguese sacred rituals and popular entertainment (Brucher, 2005). The repertoire in *bandas* is 'somewhere between art music and popular, light music' (Brucher, 2005:17). Philharmonic band members are drawn from across generations and, according to Mota (2009) the philharmonic tradition is stronger in smaller villages than in bigger cities.

In communities where there is a strong philharmonic tradition, participants usually engage with the local philharmonic band because they have got a family member or a friend already in the band (Mota, 2009). As one participant in Mota's (2009) study indicated: 'The band integrates many families. For example, we have the Rodrigues family, they are 11 brothers, […] the Portelas are four or five brothers' (Mota, 2009:102).[4]

Participating in the band is a declaration of the social as well as local identity. As one of the participants in Mota's study (2009) puts it: '… it is a strong sense of belonging to that particular culture - being a "philharmonic person"' (Mota, 2009:3). The author observes that being a member of the philharmonic band meant (for the participant) having a different social status in the community as well as developing lifelong friendships. Whilst philharmonic participants recognise the social benefits of participating in the philharmonic band, these bands also provide opportunities for music making that shows impact on musical lives (Mota, 2009;

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[4] 'A Banda é formada por grupos de grandes famílias. Por exemplo há lá a família dos Rodrigues, são 11 irmãos, [...] os Portelas ainda andam quatro ou cinco irmãos' (Mota, 2009:102).

Lemos, 2013). A study carried out by Lemos (2013), for example, shows that 29% of participants chose music as a career because of their experiences in the philharmonic band.

The literature on musical learning in the Portuguese philharmonic bands is relatively scarce. Nevertheless, the next section contextualises this type of musical learning by drawing on some examples found in previous literature.

2.5.2 Music learning in the philharmonic bands

Music education has been happening in other contexts, sometimes underestimated by the culture existent in vocational music schools. In fact, for a long time, the community associations such as the philharmonic bands, were a great contribution for the music education of amateurs, and had a great role in some professional musicians' lives (Bessa, 2009:27)[5]

In her book *Crescer nas Bandas Filarmónicas* (Growing up in the Philharmonic Bands) Mota (2009) observes that a great number of Portuguese music educators and students began their music education in the philharmonic bands. However, many music educators do not yet see the philharmonic band as a legitimate way of music learning.

The way of teaching music in the philharmonic bands had always been very systematic. The members of the band would have solfeggio lessons and instrumental tuition. When they were considered ready, they would officially integrate into the band and engage in performances (Bessa, 2009). According to Bessa (2009) this method proved to be very effective because young people would compete to be the first to be officially accepted in the band. The evidence reviewed here seems to suggest that music learning in the philharmonic band is as structured as in a specialised music institution, however, with more emphasis on group music-making. Nevertheless, researchers have not treated this topic in much detail.

Research on Portuguese philharmonic bands indicates that a big part of music learning is through group rehearsals (Bessa, 2009; Mota, 2009). However, some philharmonic bands

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[5] 'A aprendizagem da música tem sido feita também noutros contextos, por vezes desvalorizados pela cultura existente no ensino especializado da música. De facto, durante um longo período, as Associações e Colectividades de Cultura e Recreio, em particular as Bandas Filarmónicas, deram um contributo relevante para a formação de músicos amadores, tendo constituído também uma componente importante na formação de muitos profissionais' (Bessa, 2009:27).

started to share protocol with local specialised music institutions and the members of the band were directed to the local music institution (e.g. conservatoire) with no additional cost and with transportation provided. In the philharmonic bands that had no protocol with a local academy, tuition would happen in the band led by the older members and the conductor.

As previously observed by Mota (2009) and Lemos (2013) many members of the philharmonic band go on to become professional musicians, suggesting that their involvement with the philharmonic band had a great impact on their musical lives. As one of Mota's participants says:

> But I'm going to talk about an incredible example about a Band, near from here… it's like this, I have a colleague that now is the first oboe in the Gulbenkian Orchestra, he started here, in the neighbour band […] Yes I can tell you that almost every Portuguese musician that integrates the orchestras, the few orchestras that we have in Portugal, the majority of the wind players, I think it is very difficult to find a single one that didn't start in a philharmonic band (Mota, 2009:104)[6]

When the first Music Universities were created, many members of the philharmonic bands had the opportunity to pursue music as a career. As a result, band members still constitute a great number of students in music universities (Lemos, 2013; Mota, 2009).

There were many aspects of the philharmonic bands that changed with time, such as the inclusion of female members (Milheiro, 2014; Mota, 2009). In an interview given to the Radio Television Portugal (RTP), Mota (2013) emphasises that the musical quality of the philharmonic bands has increased due to the level of involvement from professional musicians. The fact that philharmonic bands encourage their band members to pursue their musical studies in specialised music institutions has brought many improvements, not only for band members but also for philharmonic associations. The conductors are now professional musicians who are paid for their work, and most philharmonic bands are integrated into a music school with professional teachers for each instrument of the band (Milheiro, 2014; Mota, 2009). Still, these

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[6] 'Mas eu já vou falar de um caso incrível de uma Banda, daqui bem de perto... Que é assim, eu tenho um colega que neste momento é o 1º oboé da Orquestra Gulbenkian, começou aqui, na banda quase vizinha [...] Sim, posso-lhe dizer que quase todos os portugueses que integram as orquestras, as poucas orquestras que temos em Portugal, parte dos sopros, acho que deve ser muito difícil arranjar alguém que não tenha começado na Banda' (Mota, 2009:104).

bands are not recognised as an official music teaching institution, and as previously mentioned, receive little support and funding for continuing their music-making.

2.5.3 Summary and conclusion

The literature review presented in the previous sections has shown that music education happens in a variety of settings with more emphasis on the home and school environment. In Portugal, research has shown that there are little opportunities for engaging with music in school. Portuguese music education is, then, left to specialised music institutions such as conservatoires, academies and professional schools. Research has also shown that Portuguese people search for musical activity in their community philharmonic bands, which changed over time in order to respond to the population's needs.

Up to now, little attention has been invested in gaining an understanding of why and how Portuguese people are pursuing musical careers and becoming music educators, nor their motivations and opinions. Furthermore, there is little published data on the impact of home and school environments in their musical life stories and how they might have affected their career choices. There has been little discussion about how their life histories affect their teaching philosophy and practices today and an assessment of the literature revealed a lack of studies reporting on Portuguese music educators' views and experiences. Thus far the literature in Portugal has demonstrated the variety of musical learning spaces and how they operate. It is now necessary to explore how individuals experience those spaces and navigate towards a career in music. Overall, this literature review strengthens the idea that music education experiences should be explored in order to enrich the understanding of the role of music education in lifelong engagement with music and to set out new directions. Through the investigation of my participants' life stories, this thesis will prioritise:

- the exploration of participants' music education experiences in and out of school settings,

- the analysis of the impact that those experiences have on participants' career decisions,

- the investigation of the qualitative aspects of these music educators' experiences as teachers and their attitudes towards music education.

The next chapter will then describe the procedures and methods used in this investigation.

Chapter 3 – Methodology

3.1 Introduction

This chapter focuses on the methodology used in this thesis to examine these music educators' life stories. The study takes a qualitative approach, which allows the exploration and interpretation of participants' values and motivations. This chapter begins by discussing the appropriateness of the research design and considers the benefits and limitations of the life history interview approach. Next, my position in relation to the topic is considered and the data collection process is outlined. Finally, the procedure and analysis techniques are described and the group of participants is introduced.

3.2 Methodology

As introduced in the first chapter, the aims of this research are:

- to analyse early musical experiences in the lives of music educators,

- to provide an in-depth, up to date analysis of their experiences in formal music education and how those affect their lifelong engagement with music,

- to identify the reasons that led them to choose music teaching as a career,

- to analyse their attitudes towards music education and how those were shaped by their previous experiences.

As can be observed, the aims of the research are essentially to explore participants' experiences of music education towards an understanding of participants' present attitudes towards music education and music-teaching profession. The exploration of these experiences

will then encompass four dimensions: 1) the nature of the reality/experience (Ontology); 2) what counts as knowledge/understanding of the reality (Epistemology); 3) the role of the researchers' values (Axiology) in the process of research and 4) the process of research (Methodology).

The ontological issue considers two opposite positions: realist and relativist (Willig, 2008). A realist position would require the data collected to represent an undistorted representation of these people's experiences. Therefore, the reality would exist independently of the researchers' interpretation of it (Willig, 2008). In order to capture people's experiences of their musical education in its true and undistorted form, the researcher would have had no prior beliefs and philosophical assumptions. Considering the opposite side of the ontological spectrum, the researcher would adopt a relativist position. A relativist asserts that there is no such thing as a 'pure experience' and reality is relative to different perceptions (Willig, 2008). The relativist researcher would come as close as possible to the reality by choosing methods of analysis that are sensitive to variations in participants' accounts. Furthermore, according to relativism, a phenomenon (e.g. music learning) is dependent and varied according to context (e.g. culture, belief system). This research analyses various contexts in which music learning takes place in these participants' lives and then learns from it. Analysing musical learning independently of its context would bring little significance to the understanding of these music educators' lives. This research takes an ontological position closer to the relativist end of the spectrum by taking a phenomenological approach.

Phenomenology theory is based on Edmund Husserl's (1927-1971) ideas in the early twentieth century that emphasise the fact that all science is rooted in the life-world (Flick, Kardorff, & Steinke, 2004). This means that it is interested in thinking about what it is like to be human, what matters to us and what constitutes our lived world (Smith, Flowers, & Larkin, 2009). Husserl's work establishes the importance of investigating the experience and considers objects and subjects connected to their experience of the world. However, later philosophical influences have caused phenomenological researchers to move 'towards a more interpretative and worldly position with a focus on understanding the perspectival directedness of our involvement in the lived world – something which is personal to each of us, but which is a property of our relationships to the world and others, rather than to us as creatures in isolation' (Smith et al., 2009:21).

Learning music involves contact with other people and is inevitably shaped by external influences. The analysis of these different circumstances in participants' accounts would not

be possible without a level of interpretation. The attempts that this research makes to understand people's relationship with their experiences in music education are necessarily interpretative. Attempting to make meanings out of these participants' experiences would not be possible without implicating the researcher's own view as well as her interaction with the participants. Therefore, this research will take an interpretative phenomenological analysis (IPA) approach (Smith, Flowers, & Larkin, 2009).

The benefit of this approach is that it holds two levels of analysis: phenomenological and hermeneutic (Smith, Flowers, & Larkin, 2009). It takes a phenomenological approach in the sense that it analyses experiences that had particular significance for these participants. However, it is also based on hermeneutics because it engages with the participants' reflections on those important experiences and interprets them: 'Without the phenomenology, there would be nothing to interpret; without the hermeneutics, the phenomenon would not be seen' (Smith et al., 2009:37). Moreover, IPA is primarily committed to initial analysis of an in-depth case study before exploring similarities and differences between various cases. This makes it idiographic, concerned with the particular (Smith, Flowers, & Larkin, 2009) but it also offers an effective way of examining convergence and divergence in some detail within a reasonably homogeneous sample.

Interpretative Phenomenological Analysis requires granting the opportunity for participants to tell their stories, speak freely and develop their ideas at some length (Smith et al., 2009). With in-depth interviews and diaries, these things are more likely to happen. The contrary would happen in a highly-structured interview and a questionnaire that would not have been sufficiently sensitive and flexible to my research. While semi-structured interviews are not the only qualitative method, this was the chosen method due to its flexible structure that provides 'richer' unconstrained textual data and qualitative analysis (Howitt & Cramer, 2011). This approach was adopted to gain a detailed understanding of these educators' lives and to make sense of their life experiences.

The use of qualitative methods is a well-established approach in research in education (Atkins & Wallace, 2012). Previous qualitative research in education suggest that this approach is generally grounded in values (personal, institutional or professional) and those values establish the main focus of the study and its methodological procedures (Atkins & Wallace, 2012). Quantitative methods would have not allowed the follow up of particularly interesting avenues that enrich the exploration of musical life histories. Moreover, this research would not benefit from a statistical analysis of the frequency of certain responses since it would reject the

possibility of a detailed analysis provided by the verbatim interview data (Smith, Harré, & Langenhove, 1995). Even though I share the same culture and some of the experiences as the participants (see section 3.5), this research holds an exploratory nature and aims to analyse a process, activity and situation with little scientific knowledge *a priori.* Therefore, qualitative collection of data is justified and appropriate.

Previous research of the same nature has also taken a qualitative approach and has been able to make a significant contribution to the understanding of musicians' life experiences (Baker, 2005; Haddon, 2006; Pitts, 2012; Smilde, 2009). For example, Rineke Smilde (2009) investigated lifelong learning in musicians' lives by taking an explorative biographical approach to 'examine the developments in the professional lives of musicians, focussing especially on the relationship between their life, educational and career span and their learning styles' (2009:3). Pitts (2012) also took a similar approach to the analysis of 'retrospective accounts of formative musical influences and opportunities from adults who had sustained an active interest in music throughout their lives' (2012:9). The author labelled her approach as "autobiographical narratives" as it analyses a larger group of participants, which does not follow strictly the life history approach practice but allows the exploration of trends. Baker (2005) analysed 28 instrumental and vocal teachers' life stories with the main goal of exploring transformations in teacher thinking and developed a useful model identifying music teachers' life phases. Similarly, Haddon (2006) interviews a selection of professional musicians in order to explore their variety of musical experiences and thought.

This research project does not aim to produce a theory for a particular phenomenon: instead it is interested in exploring the complexity of these educators' musical life histories. My approach then takes a similar approach to previous studies, however, it contrasts with two of the studies mentioned above (Baker, 2005; Smilde, 2009). Baker (2005) used analytic induction and Smilde (2009) used grounded theory as a research strategy and data analysis. The main difference between these two approaches is that analytic induction is concerned with both developing and testing theories whilst grounded theory is concerned with developing a theory but not concerned with testing theory (Hammersley, 2010). Both approaches, however, are concerned with developing a theory. Whilst I recognise the benefits of theory development the focus of this research is on the exploration and description of the meaning and essence of the lived experience of the phenomenon of interest rather than developing and generating an explanatory theory (Starks & Trinidad, 2007).

3.3 Study design: methods

Interviews are perhaps the most common approach for collecting life history data (Goodson & Sikes, 2001). Interviews can be used in two main types: respondent interview and informant interview. The first is a very structured type of interview where questions are pre-determined by the interviewer, leaving no freedom for the participant to divert from the limits set by the researcher. Informant interview is usually non-structured or semi-structured, allowing the participant to inform the researcher of a new 'uncovered' world (Atkins & Wallace, 2012). The latter was the chosen approach because it gives insight into the participant's perceptions and allows the participant an authentic voice. Semi-structured interviewing takes the researcher into the mental world of the participant and helps to understand the logic by which he or she sees the world. It allows the researcher to gather qualitative data within a manageable methodological context (McCracken, 1988). Moreover, it promotes a unique way of addressing important issues that were not in the initial schedule.

The use of life stories has a relatively long tradition within education (Goodson & Sikes, 2001) with a shared purpose of creating a stronger relationship between the research project and the participant, by collaboration between the researcher as listener and the educator as a storyteller. Goodson (1992) emphasises a number of features that can be drawn from life history data in education: life experience and background, life style, life cycle, career stages, career decisions, critical incidents and contextual understanding (life history data within the historical context).

By telling their story and creating oral narrative, participants are at the same time making sense of their own experiences and benefitting from the opportunity to reflect and revisit feelings. The life story interview is in essence a guided interview, thus in education it can be a powerful tool for informing educators as well as other researchers on how participants have constructed their teaching philosophy (Atkinson, 1998). In my research, it provides the opportunity to understand how participants' attitudes towards music education connect with their past and present experiences. Furthermore, this method is particularly useful in studying important elements of people's lives (e.g. conflicts, transitions, accomplishments) in order to integrate them into a whole and learn from the lived experience (Atkinson, 1998). The analysis of these participants' life stories involves taking into account early experiences, significant life transitions, external and internal influences, both professional and personal experiences as well

as perceptions of those experiences. Therefore, a life history approach seemed particularly appropriate.

A life story as defined by Atkinson (1998) is 'the story a person chooses to tell about the life he or she has lived, told as completely and honestly as possible, what is remembered of it, and what the teller wants others to know of it, usually as a result of a guided interview by another' (1998:8). Goodson and Numan (2002) emphasise three different dimensions on educators' life stories: the professional history, the thematic life history and the complete life history. The *professional history* is concerned with professional practices and the understanding of the work life in relation to the personal life. *Thematic life history* refers to main themes in an educator life such as attitudes towards music teaching and music-teaching identity. The *complete life history* dimension, aims to understand the educators' narrative in its entirety. In this research project, the exploration and interpretation of these educators' values and motivations are analysed in relation to their professional history as well as personal life, thus, analysing the narrative considering the complex interactions between the professional and the personal dimension. It was also important that these participants' narratives would reflect various dimensions of their experiences as music students, transition to music teaching and present attitudes towards music education as well as the relationship between these. Therefore, rather than just focussing only on the professional history and thematic life history, this research focusses on the complete life history and aims to understand the complex interaction between the various dimensions in music educators' lives.

3.4 Dealing with potential limitations

In exploratory research, researchers often analyse the interpretation of an experience bringing associated risks such as the involuntary distortion of effects. The researcher's observations are considered to be reliable when they can be replicated with similar methods by other researchers (Stebbins, 2001). It is also essential to consider the ethical issues associated with the chosen methodology. Critical awareness is crucial in avoiding blinding familiarity, particularly in this research project where I share the same culture as the participants. The degree of consistency must prevail and the issue of anecdotalism must be avoided as well as

generalisation of data from a single case (Stebbins, 2001). Therefore, avoiding manipulation and achieving a high level of authenticity was prioritised in the data collection process.

The relatively small size of the dataset meant that it was not possible to generalise results: the focus was on obtaining in-depth narratives from participants, rather than comparisons across large numbers. The purpose of this study was never to discover how many and what kinds of people shared the same characteristics or opinions, it was rather 'to gain access to the cultural categories and assumptions according to which one culture construes the world' (McCracken, 1988:17). In order to assess reliability and authenticity, this research maintains the minimum number of assumptions possible and external and internal consistency within the life stories is analysed. To ensure consistency, two transcripts were shared and discussed with my first and second supervisor as well as two external people: one a research colleague that is familiar with the topic, the other a science school teacher that did not have any association with the research or the topic. Discussing and sharing those transcripts with others was a valuable way of ensuring that I was not making any assumptions based on my previous experiences as well as making sure that I was not missing any themes for analysis. It was particularly useful to discuss the emergent themes and codes with a person who had no association with the topic in order to make sure that my analysis could be understood and applied to a wider audience. Furthermore, explaining to somebody else how I made sense of my participants' narratives helped me understand their life stories as a whole and the hidden connections across cases. This process was very helpful in developing the codebook and ensuring internal as well as external consistency.

3.5 The researcher

I am a young person classically trained and could consider myself an early-career music educator. Inevitably, I have preconceived assumptions of how the Portuguese music educational system works. Carrying out research with participants with very similar background allowed a deeper level of understanding that would not have been possible if I was from another culture or field. On the other hand, it was such an important topic for me and for the participants that at times it was difficult to contain my physical language when agreeing with the participant or seeing my experiences reflected in their own. However, I feel that I was

successful in keeping those emotions and responses to myself, and indeed the data contained the views that were opposed to mine, demonstrating that the participants did not feel constrained in expressing their opinions.

Another issue to consider is that I am younger than all but two participants. In Portugal, especially in educational contexts, critical thinking is not as encouraged as in other cultures and the teacher is viewed as the power and authority. To question or expose older teachers' practices would not be encouraged in my country. This made it more difficult sometimes to manage the direction of the conversation. Nevertheless, participants were very respectful and not at all patronising.

Furthermore, as will be analysed in the interviews, philharmonic bands were mainly led by males and all band conductors interviewed in this study are male. I had expected that a female researcher such as myself would be frowned upon, however they welcomed me into their rehearsals and were very happy to talk with me about their band and their routes to conducting. In philharmonic band settings, I always felt that I was being invited into their house and introduced to their family in a very welcoming way. I was invited to learn another instrument so I could join their band in the future, I was given books about the history of the philharmonic band and I was introduced to all the members of the philharmonic association, even the cleaning staff. On the other hand, in specialised music institutions the interview was more formal and I was asked more questions about my background, which I assumed it was a way of ensuring that I was a trustworthy person and that their information would not be shared with wrong intentions.

Throughout this research project I was conscious of my position in relation to this topic. However, upon reflection, the fact that the stories of the participants were so unique and surprising diminished the weight of my own views from when I first started this project.

3.6 Data collection process

3.6.1 Sample selection and ethics

The main goal of life history research is to collect shared patterns, experiences and interpretations within a homogeneous group of participants (Goodson & Sikes, 2001). Hence, sample selection was done on the basis of how well the characteristics of those sampled represent the characteristics of the population of interest, thus seeking consensual knowledge (Holstein & Gubrium, 1995). These criteria facilitated the data collected to be homogeneous and theoretically meaningful (see chapter 4).

Drawing on a concept associated more strongly with grounded theory, the sample size was determined by 'theoretical saturation' (Glaser & Strauss, 1999). However, as previously mentioned, I was not aiming to generate hypotheses and the analysis was yet attempting to get as close as possible to the personal experience of the particular (Smith, Flowers, & Larkin, 2009). The sample was selected according to the following criteria: Purposive, Opportunistic, Convenient, Snowball and Homogeneous (Goodson & Sikes, 2001). 'Purposive' and 'Homogeneous' since all participants were Portuguese music educators who teach or taught in Portugal and consequently, shared experiences, attributes and characteristics, 'Opportunistic' because all participants are educators that were willing to participate and willing to share their stories and 'Convenient' in terms of accessibility and 'Snowball' since informants gave the contacts for other potential participants.

After ethical clearance was obtained from the University of Sheffield, the first step in the process of recruitment was to send questionnaires to various music schools and universities around the country (covering urban and rural areas) and to identify participants who were willing to share their musical life stories in detail. Informed consent was sought and participants received an explanation of the project before the interview took place (see appendix 3). When inviting the participants, the purpose of the research was clearly explained to ensure that the participants were comfortable in sharing their musical life histories. Participants were given the chance to ask as many questions as needed and anonymity was maintained throughout the project unless the participant expressed the wish to be identified by their name. Those discussions went smoothly and there were no problems leading to the start of the interviews. All participants preferred to remain anonymous due to possible distress and discomfort at their

place of work. Therefore, all interview data was treated anonymously and coded (see section 3.7).

Most of the specialised music teachers expressed concern about the way that I was going to transcribe the names of their work place and their previous teachers. In order to address this issue, I told all participants that no names would be specified in the transcript as this was not relevant for my analysis. Therefore, every time that there was mention of a teacher or an institution, I replaced it with an 'X' (e.g. teacher X, academy X). All participants consented for their interview and questionnaire data to be used in future publications.

3.6.2 The questionnaires

When sending the questionnaires, the initial aim was to use these as a recruitment tool to find approximately 30 participants with musical life stories that were representative of the different routes into music education in Portugal. However, as shown in Appendix 4 the questionnaire predominantly comprised open-ended questions and the majority of respondents gave long and rich responses which made it possible to take an interpretative phenomenological approach to the questionnaires as well as the interviews. The response rate (see below) was also higher than anticipated, making the questionnaire a more useful source of data for the project than expected.

By taking an interpretative phenomenological approach to the questionnaires, main themes and subthemes were identified from an early stage, as will be explained in chapter 4. These themes helped writing the guide for the interview as well as an initial analysis of main trends, which raised important questions to be explored in the interviews (see chapter 4). The themes presented in chapter 4 were then refined by the interview data and further developed.

On completion of the questionnaire, participants willing to be interviewed were asked to provide contact details. Some of the interviews were carried out via Skype, which carried both advantages and disadvantages (see section 3.6.3) As well as Skype interviewing, I also travelled to Portugal four times over a year and recruited participants by visiting various music education institutions.

From the total 65 questionnaire respondents, one did not agree for the information given to be used in future publications and his responses were discarded as a result. In total, 47 questionnaire respondents agreed to the interview. However, 11 did not provide contact details or indicated that they would be more comfortable with a written interview, which would not be advantageous for this type of study. From the remaining 36 respondents, 19 failed to continue with the study by not replying to further communication or not attending the interview. Therefore, there are 16 participants that completed the interview as well as the questionnaires. The remaining 10 interviewees were recruited by snowballing (interviewees gave contact of potential participants). The fact that 16 interviewees had already provided details on the questionnaire made it easier to guide the interview. As a result, some interviews are much longer than others.

In summary, this project used 64 questionnaires and 26 interviews with 16 participants doing both. The interview sample was representative with respect to geographical location, gender and range of educational experiences (see section 3.8).

3.6.3 The interview agenda

When participants showed interested in participating in the interview, the questionnaire data made it possible to plan a guide to the interview tailored to the life history being explored. A schedule of the interview was developed in order to facilitate the interaction with the participant. In the first half of the interviews, this schedule also helped to make sure that all topics were covered in all interviews. This facilitated the interview process and provided momentum, purpose and confidence in guiding the interview. However, towards the end of the data collection, I had become more comfortable and the schedule was completely memorised and could adapt over the course of the interview. It was very important to allow some flexibility in the process of interviewing and to actively engage with the story being told by guiding the process without being evasive. The interview was planned in a way that would cover participants' early engagement with music, their musical learning journey, their teaching journey, their views on their present career and their future aspirations (see Appendix 5). However, many times participants would jump in time by connecting different stages of their lives throughout the interview and their story-telling was not necessarily chronological. I did

not discourage this practice, as it was important for them to make sense of their own experiences by connecting the past with the present in their narratives.

The times and places of all interviews were arranged to accommodate participants and Skype interviews were also conducted with participants that are currently living in other countries. On one hand, Skype interviews enabled me to interview participants that lived in opposite sides of the country as well as currently living in other countries. On the other hand, the lack of direct contact and physical presence proved challenging for some participants who took longer to feel confident in sharing their stories. It was important to take into account that Portugal is currently the European Union country with the highest emigration as a proportion of its population (Pires, Pereira, Azevedo, Espirito-Santo, & Vidigal, 2016) and that in 2013 alone around 110,000 Portuguese people left the country (myself included). Therefore, Skype interviews were expected and carefully planned from the very beginning of the research project. The fact that all participants from my masters' preliminary study were also interviewed by Skype made it easier for me to plan ahead and prevent any interruptions (e.g. background noise and internet failure). In order to prepare and avoid any inconvenience during these seven Skype interviews, I booked a private room in the University of Sheffield where I knew that the Wi-Fi signal would be strong and consistent throughout the interview and noise disruptions on my end would be very unlikely to happen.

The interviews were conducted in Portuguese and the interactions were casual and relaxed. Interviews took a minimum of one hour and maximum of four hours and took place in a variety of locations such as participants' homes, work and rehearsal space. This choice was left to the interviewee and their willingness to create a good environment for the interview made it a very enjoyable process and showed their interest in the topic.

The fact that I am a Portuguese music educator myself was, in my opinion, very helpful. Knowing their language and technical terminology (especially when it comes to the Portuguese educational system) allowed the conversation to flow without interruptions. Portugal is a relatively small country and the world of music educators is even smaller, which made the interviewee feel even more comfortable. For example, the fact that I took my degree in Lisbon University of Music meant that it was likely that participants would know my colleagues and teachers. This gave them that a sense of trust and allowed even deeper conversations. Furthermore, all participants showed willingness to keep in touch and interest in receiving updates on my research.

Before starting the whole process, I conducted a pilot interview and analysed it in Portuguese. This was then peer reviewed and validated before I continued gathering data. In the end of the interviewing and analysis process I made notes of areas that I would have liked to explore more in particular interviews and booked eight follow up interviews. However, the majority of those transcripts were not used because they did not add any relevant information to the study. Reasons for this were based on the fact that participants simply did not remember more details or did not have any insights on the topic that I felt that was left incomplete in the original interview. Nevertheless, it was an opportunity to confirm that all topics were covered consistently across all interviews.

3.6.4 Interview transcripts

Interviews were recorded on a digital audio recorder and transcribed in Portuguese to avoid the initial narrative losing meaning in translation. The transcription process consisted essentially of leaving out my questions and organising the structure of paragraphs. Care was taken to transcribe the narrative as realistically as possible, taking into account emphasis, mistakes and pattern of speech. Only repetition and irrelevant information were deleted from the transcriptions. Once the first draft was finished, I revisited and relistened to the recording whilst following the transcript to make sure everything was transcribed correctly. This was particularly important for interviews in southern Portuguese, which is usually spoken at a faster pace.

Even though there is little research concerned with methodological issues arising from multilingual research, decisions on how to determine the most appropriate stage for transitioning from Portuguese to English were based on my previous experience and in the model proposed by Baumgartner (2012) in her meta-study investigating methodological issues resulting from multilingual research. The first stage of familiarisation with the interview data was carried out in Portuguese. Since this step involves high level of understanding of the scope and context of key experiences under investigation, mixing languages at this stage would be counter-productive. When producing the main table of themes/code-book (see appendix 7), English was the chosen language as at this stage there was less risk of changing the meaning of the participants' narrative. Also, since my first language is Portuguese there was no need for an English translation at an earlier stage in the analysis process. In the analysis chapters, I chose

to include relevant quotes from participants' interviews in order to help the reader understand my interpretations as well as get a more realistic sense of how participants expressed their ideas. These quotations are written in English with the Portuguese translation as a footnote because I considered important for Portuguese speaking readers to have the option of reading the original quote.

3.7 Data analysis

The analysis of data was based on the Interpretative Phenomenological Analysis (IPA) conceptual framework, which goes from a descriptive level to an interpretative level (Willig, Rogers, & Curt, 2008).

The first step in the process of coding according to IPA analysis was to familiarise myself with the life story and note initial comments including descriptive and linguistic comments, conceptual comments and personal reflections (Smith, Flowers, & Larkin, 2009). After initial familiarisation, I re-read the transcripts to make note of major themes in as few words as possible. Emergent themes were developed and those reflected not only description of events but also my interpretation. The development of emergent themes was based on published examples of research on lifelong engagement with music (see Baker, 2005; Haddon, 2006; Pitts, 2012; Smilde, 2009) and the questionnaire analysis (see chapter 4). The analysis and meaning making took two forms: a) founded on previous theories explored on the literature review and b) founded on subjective, personal and experiential frame of reference (Atkinson, 1998); always taking into account the relevance of the story in itself.

Data was closely analysed for each participant by identifying emergent patterns (themes) first for the single case, then across multiple cases. Initially this process was done manually but as the quantity of data was large, I later used HyperResearch software and created a code book with main themes [code-groups], subthemes and their description. HyperResearch is a code-and-retrieve software focusing on the relationship between codes and data and was particularly useful in the analysis process by grouping participants' quotes into codes, thus making it easier to have consistency across the stories analysed.

Whilst I was going through this process, I was writing an initial draft of the findings and analysis chapter, which included my observations, initial ideas, meaning of the codes and

relationship of the codes with the literature review. This was particularly useful for gaining an idea of the bigger picture in the process of analysis. In a final stage of analysis, I looked for patterns across cases whilst negotiating relationships between convergence, divergence, commonality and individuality, thus, consolidating the code-book (see appendix 7). Whilst looking for convergence, I was looking for patterns that were happening in different contexts but fed into the same or different theme or code (e.g. parental support), and commonality and individuality meant looking for themes that that were common across cases or unique to one individual.

The presentation of data was done anonymously for both questionnaires and interviews. Questionnaire responses were coded with Q and the number of the questionnaire (registered automatically on Google forms) – example Q1,Q2,Q3. I did not use any specific software to analyse the questionnaires as they were clearly organised on an Excel spreadsheet once downloaded from Google Forms and easy to deal with manually.

Interviews were labelled and grouped on HyperResearch according to their profile group and number of participant. For example, if a participant in age category (18-24) started engaging with music in a philharmonic band (filarmonica), then continued to a specialised music institution (especializado) and were the 10th participant to be interviewed, the interview would be labelled as – (10EF 18-24). If that participant had also completed the questionnaire number 9 it would be labelled as: (10EF 18-24 – Q9).

3.8 The interview participants

The interviews were conducted with 14 male and 12 female participants (see appendix 6). As can be observed on table 3, the interviews focused on early/mid-career teachers. This decision was based on the questionnaire findings. Questionnaire findings showed that educators within 10 years of retirement (and already retired) had very interesting views on the old educational system that does not exist anymore. Therefore, these were not as relevant as views on the present educational system. Those findings would be relevant if this study aimed to explore the history of music education. Furthermore, there was a minority of participants teaching in institutions focusing on other genres such as jazz and brazilian popular music,

whose views were interesting but did not agree to be interviewed. Therefore, due to time constraints of the full-time degree, I chose to focus on the group that showed willingness to participate and that would report on experiences connected to the present reality of the Portuguese educational system.

Table 3 Interviewees age category

Age category	Number of interviewees
I- 18-24	N=3
II- 25-34	N=7
III- 35-44	N=10
IV- 45-54	N=3
V- 55-64	N=3

I also took into consideration the importance of getting a sample that would be representative of the whole country. This was of particular importance as Portugal has one of the most unequal population and income distributions in Europe (Arnold & Rodrigues, 2015). As previously identified by Arnold and Rodrigues (2015), the strongest regions both in economic and social terms are Lisbon and Porto, those are the areas with most demographic and economic dynamics which influence differences in income and educational opportunities. Furthermore, these regions attract more immigrants and work force, thus being the most populated areas (see fig. 6). As expected, this was represented more effectively in the questionnaires. Nevertheless, the interviewees were well distributed across the country (see fig. 7). It is important to note, however, that the majority of participants had moved from where they originally started their music education to main cities, such as Lisbon, Porto, Coimbra, Aveiro, Setúbal, Évora and Faro. This is due to fact that the main music universities are located in these cities and the demand for music teachers is higher than in smaller cities and villages.

Figure 6 Geographical distribution of population in Portugal (Encyclopaedia Britannica, 2002)
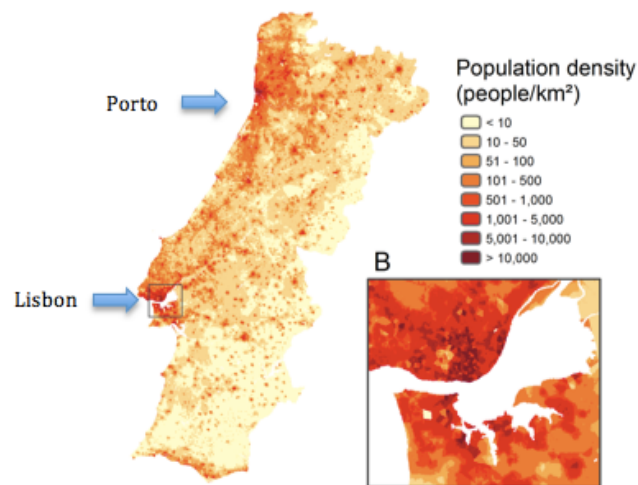
Figure 7 Participants' approximate geographical location
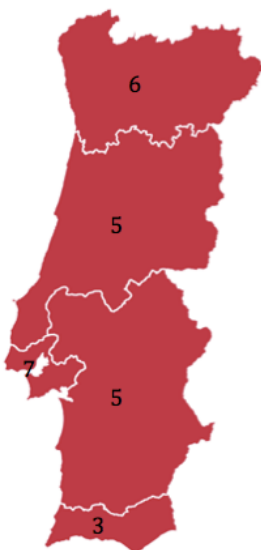
All participants went through the specialist music course as students at some point in their lives either in a conservatoire, academy or professional school. From the 26 participants, 12 started their musical engagement in the philharmonic bands. To date the majority of participants taught/teach in various types of settings: specialised music institutions, general state schools (AEC and year 5/6), university, philharmonic associations and El Sistema (see table 4).

Table 4 Interview participants and their teaching setting

Teaching setting	Number of participants
Specialised music course (conservatoire, academies and professional schools)	N=18
State school (AEC and year 5/6)	N=8
Philharmonic association	N=8
Higher Education	N=4
El Sistema	N=2

The majority of participants teach in more than one setting every year in order to get enough hours on their timetables. The most prevalent areas of specialism were instrumental teaching and musicianship (table 5).

Table 5 Interviewees' area of specialism

Area of specialism	Number of participants
Instrument	N=16
Musicianship	N=9
Music Theory	N=5
Philharmonic Band	N=5
Ensemble	N=4
Early Years	N=2
Choir	N=1
Music Research	N=1

Despite the common characteristics between participants, each participant has a unique story with different nuances and it was important to maintain that individuality throughout the study.

3.9 Summary and conclusion

This thesis reports on Portuguese music educators' life stories and learns from them by taking an interpretative phenomenological approach. Data was collected thorough 26 life history interviews in order to gain a detailed understanding of these participants' experiences. The sample selection was made through 64 questionnaires. However, questionnaire participants gave such detailed accounts that these were included in the analysis and helped complement the interview data.

The following chapter focuses on reporting the questionnaire findings and developing a framework for analysis of the interviews. Chapter 5, 6 and 7 will then provide an analysis and discussion of the interview data.

Chapter 4 Questionnaire findings: a starting point for the interviews

4.1 Introduction

The initial aim of the questionnaire was to recruit 30 volunteers for the life history interviews. In practice this phase of the data collection became a starting point for identifying themes that would inform the analysis of participants' life stories. At the beginning of the questionnaire data collection, I analysed the questionnaires separately from the interviews. As the number of interviews grew it became possible to identify common themes between the interviews and the questionnaires. It was then possible to understand if a theme identified in the interview was a phenomenon particular to the individual's life story or if other participants who completed the questionnaire had had a similar experience. As well as supporting the interview analysis, I was able to crosscheck the questionnaire responses against the interview responses, thus ensuring consistency between the two. Furthermore, it confirmed that my personal experiences were not interfering with my analysis, thus ensuring that I was not making any assumptions. It was also interesting to note that some participants that completed both questionnaire and interview felt more comfortable writing down their views and some of their responses were richer in the questionnaires than in the interviews.

The questionnaire was designed to enable me to outline the different paths followed to become a music educator in Portugal. This allowed me to select participants that would be representative of each path and therefore relevant to the study. The questionnaire comprised open-ended questions that were organized in a way that invited participants to tell their musical life stories (see appendix 4).

Many of the questionnaire responses were detailed and extensive which enabled Interpretative Phenomenological Analysis (IPA). The analysis of the questionnaire findings helped define a framework for the design of the interviews. The questionnaire was the first

phase of data collection, which took place between October 2016 and January 2017. Following completion of the questionnaire by approximately 30 participants, the responses were coded anonymously and analysed according to IPA. Analysis of these initial 30 responses helped to finalise the interview outline which prior to this, had been based on previous research on musical life histories (see section 2.1.1 Literature Review). From those initial responses it was also possible to start arranging the first interviews. The questionnaire was only closed when I reached theoretical saturation and it was no longer necessary to recruit more interviewees.

Using the questionnaire as a method of recruitment for the interview was effective because it provided information on which type of participant would be more relevant to the research questions. As the dataset grew, it was possible to define main themes and subthemes for analysis and further exploration in the interviews.

4.2 Questionnaire participant profiles

By the end of the questionnaire period, data had been collected from 65 participants of whom 39 were male and 26 were female. One participant, however, withdrew consent for his responses to be published in future research and therefore, his responses were discarded. Participants' ages ranged from 18 to 64 years old (see age distribution in Fig. 8). The majority of participants indicated that they teach or taught in specialised music institutions, in state schools or in private settings (see Fig. 9). The most prevalent areas of specialism were instrumental teaching and musicianship (Fig.10). Furthermore, as shown in Figure 11, the participants from the questionnaire were predominantly mid-career teachers.

Figure 8 Questionnaire findings: age groups
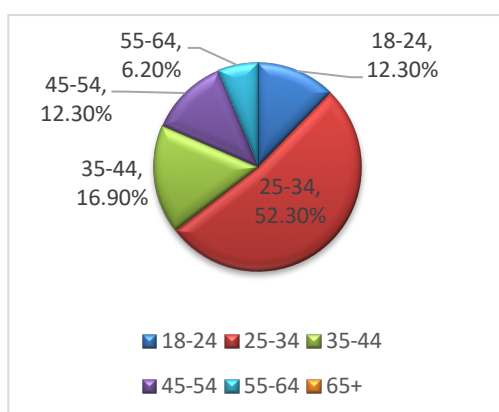
Figure 9 Questionnaire findings: teaching contexts
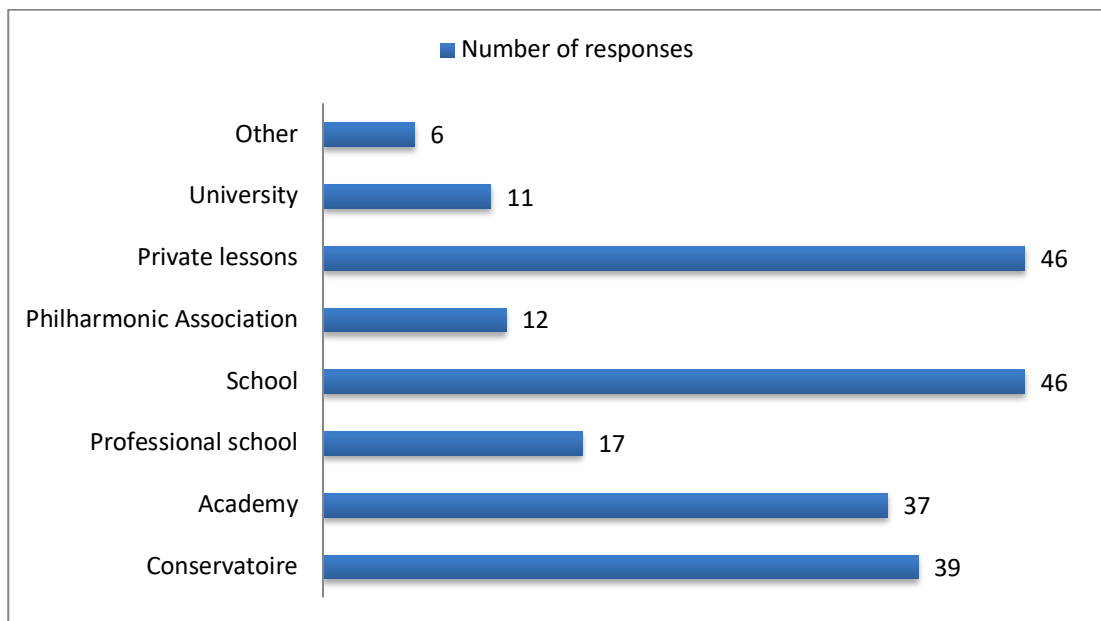
Figure 10 Questionnaire findings: areas of expertise
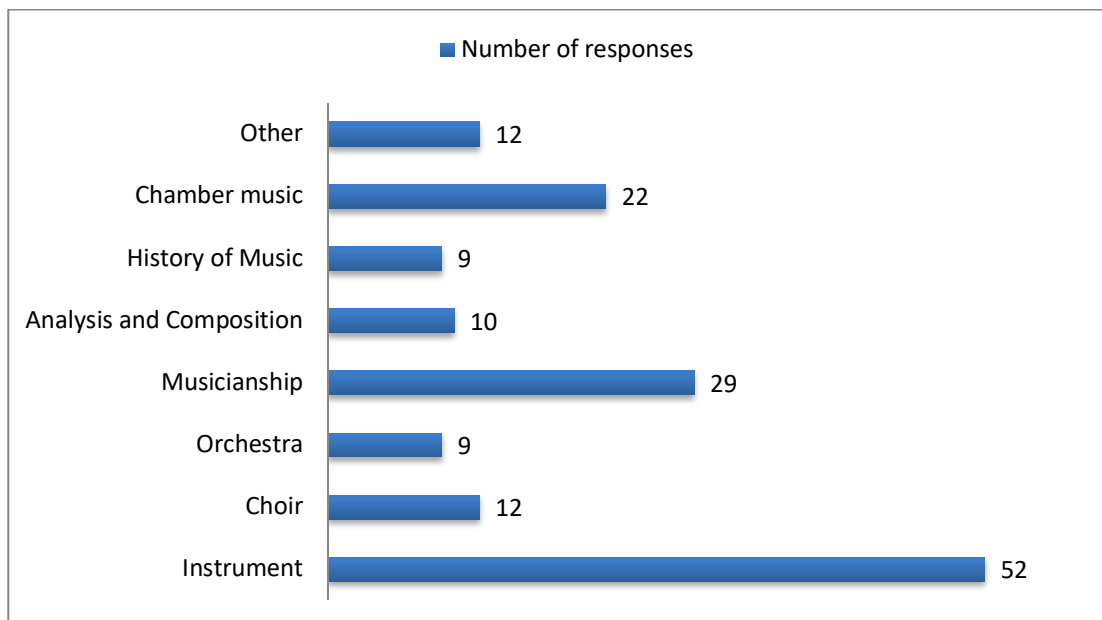
Figure 11 Questionnaire findings: years of teaching
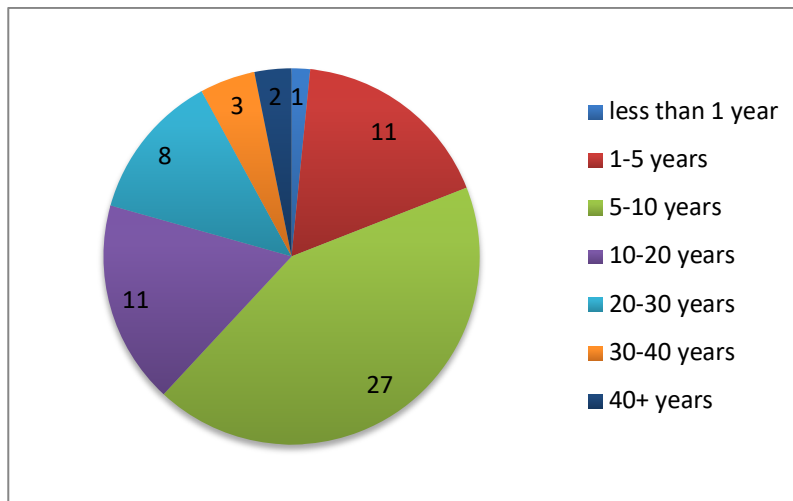
No problems were encountered on the ethics clearance section apart from one participant who did not agree for the results to be published in future research. As a result, the analysis of the questionnaire findings was based on 64 participants.

The findings from the questionnaire will be presented chronologically in the next sections highlighting the key elements of respondents' life stories that shaped the next phase of the research. This section will not focus on thematic qualitative discussion, as that will be further developed in Chapter 5, 6 and 7.

4.3 Participants' early musical experiences

Section C - First musical experiences (see appendix 4) aimed to explore how these participants first engaged with music. According to the questionnaire responses, their first experiences with music happened in three different settings: at home, at school and in the community.

Table 6 Questionnaire findings - Early musical experiences [number of times mentioned]

a) Home
- Music listening (recordings/concerts) [n=27]
- Sharing musical activities with parents/family [n=23]
- Parents/family promoting/encouraging music learning [n=17]
- Parents/family playing instruments [n=9]
- Musicians in the family [n=7]
- Siblings learning music [n=4]

b) School
- Primary school musical activities [n=5]
- Pre-school musical activities [n=4]

c) Community
- Philharmonic association [n=8]
- Church [n=2]

The table above illustrates the subcategories that emerged from the questionnaire findings. Findings show that the majority of these participants' early musical experiences happened at home, whether they had professional musicians in the family or not. Only seven participants specified having professional musicians in the family which indicates that the other families were simply encouraging musical activity at home. The majority of the participants wrote that their first musical memories were listening to music at home and parental musical activity, such as playing instruments and attending concerts. Furthermore, 17 participants indicated that their engagement with music happened because their parents considered music education important in their lives, as such, their parents promoted music learning in music schools from an early age.

From this section's findings, it became clear that early musical experiences happening in school was restricted to private school and therefore influenced by social status. On the other hand, music in the community emerges as an alternative with emphasis on philharmonic band associations.

Fifty-four questionnaire participants described memories happening at home in detail and with emphasis on parental engagement with music activities and attitudes towards music. Nine participants referred to their first musical experiences happening in community settings

such as the philharmonic band and the church. Only nine participants mentioned musical activities happening in pre and primary School. However, those responses were vague and not described in as much detail as other activities, suggesting that the memories were not as strong or significant in respondents' life stories.

4.4 Participants' formal music training

The next section of the questionnaire was concerned with musical training experiences, focusing on the period when participants undertook formal music education. In this section participants were requested to reflect on their positive and negative memories of their musical training. All questionnaire participants studied music in specialised music institutions such as conservatoires, music academies and professional schools before starting their music-teaching role. Further questions examined the memories that these participants had of their music training either within their music institution or simply meaningful moments with peers. A large majority indicated that their good and bad experiences of their musical training were crucial to their musical careers. Most memories were associated with music teachers that had positive or negative influences in their lives.

Those who described their negative memories wrote that these were associated with pressure either from their teachers, peers or the institution. As for positive memories, frequent mention was made to group music making (in the institution or outside) and the sense of discovery of a specific area in music that made them feel more accomplished (e.g. composition, analysis, teaching etc.).

Questionnaire findings show that participants had different attitudes towards their musical training, ranging from extremely confident and proud of their achievements to having had to work really hard to get through the course. Nevertheless, there was a common sense amongst participants that music learning was inevitably associated with pressure and long hours of practice. In the questionnaire responses participants often referred to the stress related to important recitals, examinations and obstacles in their instrumental practice. Those comments appeared in the section participants were asked to describe their memories of their music education. Curiously, the questionnaire did not request memories specifically happening in specialised music institutions but the majority of participants referred to those anyway,

suggesting that for these participants their musical learning took place mainly in the specialised music institution. Nevertheless, these participants referred to those memories as part of their musical learning. It was not possible to explore in the questionnaire the reasons behind this thought process. This topic will, however, be further explored in the interview analysis (Chapter 5).

Participants who had started their musical engagement in a community association (philharmonic band or church) did not refer to these institutions as influential in their musical training. When asked about musical memories associated with their musical training, participants continuously referred to specialised music institutions. Therefore, it can be assumed that for these participants, community associations are not seen as places where they developed their musical skills. Reasons for this were not possible to analyse in the questionnaires but emerged in the interview stage (see section 5.2.2).

Only nine respondents indicated that their parents did not have any influence or offered any support during their musical training. Most participants indicated that their parents offered unconditional support during their musical training by providing financial support, attending concerts and driving regularly to their music lessons.

4.5 Participants' music teaching

In the final part of the questionnaire, participants were asked to write about their career. At the time that they answered the questionnaire, 39 participants had full-time teaching roles, 23 part-time teaching/full-time performing and 2 part-time teaching/full-time researching. However, when asked about their present musical activities only six participants referred to themselves only as music educators. The majority of participants answered the question by pairing their teaching activity with other musical activities such as freelance performer, performer in a group/orchestra/choir/band/ensemble, composer, researcher or conductor. The interviews explored further whether this was due to financial reasons or because their image of themselves was dependent on those multiple roles.

Section F Question 4 (see appendix 4) asked for details on how and why participants became music educators. Responses to this question suggest that becoming a music educator

was not an early decision in these participants' lives. This career path seems to come arbitrarily and as a second option to being a performer (see table 7).

Table 7 Questionnaire findings: becoming a music educator

Why/how did you become a music educator? [number of times mentioned]
Arbitrarily/Liked it after experimenting [n=41]
It was my second option [n=27]
Financial stability [n=13]
I was invited [n=6]

There was a common sense amongst the participants that teaching was expected of them in order to pursue a career in music. However, the majority of participants did not have any pedagogical training when they started teaching. When asked 'how did you learn how to teach?' over half of the participants indicated that they relied on their experiences as students (see table 8). This finding is partly explained by the lack of recruitment system in place in Portuguese music institutions. As previously mentioned in the literature review (see section 2.4.3) music teacher training is a fairly recent addition in Portuguese education and music universities. Therefore, it is expected that the majority of these participants did not undertake any formal teacher training and were recruited because of their qualities as musicians rather than as teachers.

Table 8 Questionnaire findings: How did you learn how to teach?

How did you learn how to teach? [Number of responses mentioning]	
From my own experiences as a student	[n=34]
Doing my own research	[n=32]
With practice	[n=25]
Discussing and observing other colleagues	[n=8]

Despite the arbitrary choice of this career path and the lack of pedagogical training, participants on the whole considered themselves happy with their career, thus, seeking for pedagogical training independently. Answers showing a positive attitude towards their career

were based on good experiences with students, financial stability and passion for teaching music.

As shown in Figure 11, the participants from the questionnaire ranged from less than a year of teaching to more than 40 years. It was interesting to note the differences in attitudes towards music education in relation to their years of experience. From the questionnaire responses, it became clear that teachers with less than five years of experience were less happy with their professional career than those in the later career stages of their careers. It might be assumed that the older participants are more settled in their careers and developed methods of coping with the challenges posed by their career.

Some participants reflected on their first years as music teachers and referred to their lack of confidence in the job that they were assigned to do. While they felt a lack of support, they also felt the pressure from school directors to obtain high results. Some felt that they did not know what they were doing, while others simply relied on their previous experiences as students and copied their previous teachers (Table 8).

Despite the 60 positive answers on job satisfaction there were also comments on the difficulties of being a music educator such as: isolation and disregard, lack of career progression, budget restrictions, inadequate facilities and resources, inadequate and unrealistic curriculum guidelines, discipline, fatigue, inflexible school schedules, pressure to achieve certain standards that are not realistic, and excessive bureaucracy. Only four participants indicated that they were unhappy with their career, for reasons including lack of self-confidence in their job, the feeling of being disrespected and the fact that it takes too many hours off their instrumental practice.

Participants in this study seemed to have the desire to become better teachers thus seeking for further support on their own, either from other colleagues or from extra qualifications and training courses. As observed in Table 8 from the 64 questionnaire respondents, 34 informed that they seek further pedagogical support in other forms such as: readings on music education, courses with music pedagogues, master classes and postgraduate degrees. Even though these participants previously indicated that they have limited time to dedicate to other activities they seem determined to allocate their time to pedagogical growth.

4.6 Summary and conclusion

In addition to providing an exploratory overview of life histories of music educators, the analysis of the questionnaires was crucial to selecting a sample for the life-history interviews. Questionnaire findings in general are consistent with previous research on musical life stories and research on music educators (see chapter 2). Together, it shows that musical life stories are organised in significant moments in participants' lives: early musical experiences, formal music education, career choice, present experiences and future aspirations. Furthermore, findings support the idea that attitudes towards music education are shaped by previous experiences as students as well as their current experiences in the job. Identifying main trends at this point of the research was important in order to provide a framework for the interviews and ensure that the interview plan covered every aspect of these participants' musical lives. This section provides a brief summary of the questionnaire findings and identifies themes that are further explored in the interviews.

Findings from the section on early musical experiences showed that it would be relevant to explore participants that started their musical activity at home, some having had musicians in the family and others not. The findings suggest that these participants' parents valued music education and that this had a great impact in their musical life stories.

Findings on early musical experiences also showed the significance of musical memories in pre and primary schools, with the need to investigate further if those were restricted to private institutions. Furthermore, these findings indicated that a considerable number of participants started their engagement with music in the community. As a result, it was decided that the interviews would include participants representative of these three different environments – home, school and community.

The section focusing on musical training demonstrated the need to learn about the differences between musical institutions (academies, conservatoires and professional schools) and the impact that it had on participants' lives. The questionnaire findings indicate that participants had different attitudes towards their musical training but the reasons for this were not explored in detail. As well as memories in specialised music institutions, it became essential to explore the role of the parent throughout their music training. Furthermore, findings from this section also showed that participants went through a process of discovery of their musical identities that was not possible to analyse in detail in the questionnaires.

In the last section of the questionnaire, which was dedicated to the participants' roles as music educators, findings revealed that the majority of participants do not see themselves as music educators only. The exploration of these multiple identities was carried out in the life history interviews as well as their teaching philosophy and how that might be connected to their past musical experiences.

Finally, the last section also showed that the participants' first teaching experience emerged arbitrarily, however, it was not possible to explore those first teaching experiences in detail. It was clear though, that participants started teaching with no pedagogical training by relying on their past experiences as students. Nevertheless, the majority of participants showed commitment towards their role and indicated searching for their own pedagogical training.

Together these findings provide important insights into music educators' life histories and raise important questions that will be further explored in the interviews. The next chapter will present and analyse the interview findings.

Chapter 5 – Interview findings: Early musical experiences and transition to formal music education

5.1 Introduction

The questionnaire findings (see chapter 4) together with previous literature on musical life stories (see chapter 2) highlight significant stages in participants' musical lives: their early musical experiences, formal music training, career choice, experiences as teachers and future aspirations. Taking these life stages into account, the next three chapters will be organised chronologically (see figure 12).

Figure 12 Analysis Timeline
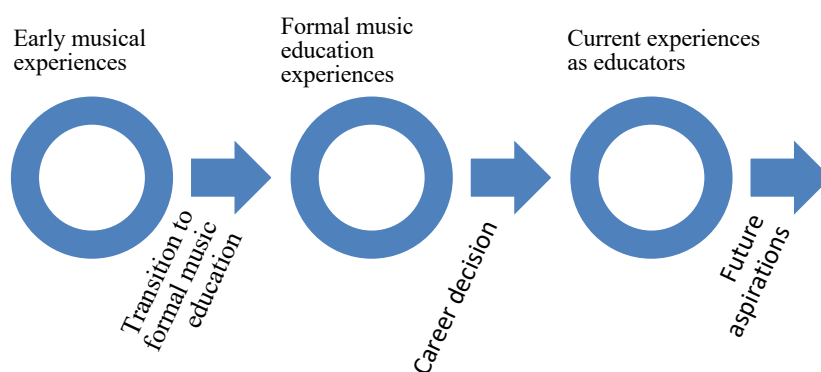
This chapter will then report on findings from the first significant life stage (Early musical experiences) together with an analysis of the transition to formal music education.

Chapter 6 moves on to analyse formal music education experiences and participants' career decision. Finally, Chapter 7 proceeds to examine participants' current experiences as educators and their future aspirations. Various themes for further exploration in the interviews were identified in the previous chapter. These will be further explored in the following chapters and discussed in light of the literature.

5.2 Music educators' early musical experiences

As analysed in the literature review, previous research on musical life stories emphasises the importance of two main influential factors in early musical experiences: parental influence and school musical experiences (Davidson, Howe, Moore, & Sloboda, 1996; Hargreaves & North, 1997; Pitts, 2012; Sloboda & Howe, 1991; Smilde; 2009). Sloboda and Howe (1991), for example, emphasise that the most important factor is the provision of an environment in which music is an integral part of life. However, what we know about lifelong engagement with music is largely based upon studies on professional and amateur performers rather than educators. In Portugal, this topic has not been researched in detail.

In this study, Portuguese music educators share their early musical memories that, years later, they remember as influential in their musical lives. Not all participants benefitted from the same set of musical opportunities and this data needs to be interpreted in context. For example, some participants benefitted from private music lessons from an early stage whilst others started to engage with music in the philharmonic bands. Therefore musical learning experiences carry different meanings for each participant. Despite the differences in backgrounds and experiences, it is possible to observe main trends and those will be further discussed in this chapter.

This research originally set out to examine lifelong engagement with music through the lives of Portuguese music educators. When starting the analysis of the interviews and the questionnaires, it quickly became apparent that these participants' musical journey started early in their lives in three main settings: home, school and community (table 9).

Table 9 Questionnaire/Interview findings: Early musical experiences [Number of times mentioned]

Setting	Questionnaires	Interviews
Home		
Music listening at home	n=[27]	n=[4]
Sharing musical activities with parents/family	n=[23]	n=[6]
Parents/family promoting/encouraging engagement with music	n=[17]	n=[14]
Family of musicians	n=[7]	n=[3]
Influenced by siblings' musical activities	n=[4]	n=[2]
School		
Primary school musical activities	n=[5]	n=[4]
Pre-school musical activities	n=[4]	n=[2]
Community		
Philharmonic band	n=[8]	n=[11]
Church	n=[2]	n=[1]
Samba School	n=[0]	n=[1]

As observed in table 9 both questionnaires and interviews identify three main trends for the early contact with music in these participants' lives: a) musical experiences at home; b) pre-school/primary school musical activities and c) community organisations. What is distinctive in this study is that some participants described their initial musical activities happening with community organisations such as churches and philharmonic bands. To my knowledge, previous research has not explored early musical experiences of professional musicians in community settings. One explanation for this might be that community associations are characteristic of Portuguese culture. Community associations are a centenary tradition in Portugal and these are not only dedicated to promoting cultural activities in the community but to other activities as well, such as sport and board games (Leitão, Pereira, Ramos, & Silva, 2009). In the questionnaire, the number of participants who started to engage with music in a community organisation is identical to the ones that started in pre-school and primary school (table 9). In the interviews, however, the number of participants who had their first contact with music in a community organisation clearly surpasses the number of participants describing their first musical memories in school (table 9). This section of the analysis will present and analyse the main findings for each one of these settings in detail.

5.2.1 Family, home environment and early contact with music

The first section of the interview aimed to explore how these music educators started to have contact with music. In their accounts of early experiences with music, family played a very active role. Four of the interviewees indicated that one or more of their family members were professional musicians or music educators. However, the other 22 participants indicated that their parents were simply actively involved with music without being professional musicians, either by playing in amateur music groups (philharmonic bands, choirs etc.) or just playing an instrument and listening to music at home regularly. As one participant puts it:

> 'My dad played in various bands and musical groups, because of that, we sang a lot in our home, played violin, piano etc. Whatever! It depended on how many people were in the house. But yes, we had a really good music environment at home [pause] however, it wasn't very formal. Not many people in my family had access to formal music education.' (4E 18-24 Q10)[7]

When describing musical experiences at home, it was interesting to note that participants frequently felt the need to clarify that those activities were not related to classical music. One participant said: 'My dad always liked to listen to music. Pop music essentially, but he liked it […] so in my house I always had music but essentially pop music not classical' (1EF 25-34 Q6)[8]. In this quote the participant clearly feels the need to emphasise that music in her home did not mean classical music. Reasons for this might be associated with the fact that the participant knew my classical background. Moreover, the participant might have felt the need to express that their first musical experiences were different to what their music education was focused on later in their lives. Regardless of the music genre, a common view between participants was that music listening was an integral part of their early lives:

> 'My parents listened to music a lot. Not classical music but rock and music from the 80s. That was something common here in my house. We listened to it and we talked about it. […] but yes, it was something very common' (2E 18-24 Q9)[9].

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[7] 'O meu pai, ele já tocava em várias bandas e grupos e então cantava-se muito em casa, tocava-se violino, piano, etc. Dependia! Dependia de quantas pessoas estivessem em casa. Mas sim, tínhamos um bom ambiente musical em casa... No entanto, não era propriamente formal. Muito poucas pessoas na minha família tiveram ensino musical formal' (4E 18-24 Q10).

[8] 'Se bem que o meu pai sempre gostou muito de ouvir música. Música Pop essencialmente, mas gostava muito de ouvir música [...] Portanto, na minha casa sempre tive música mas essencialmente música Pop' (1EF 25-34 Q6).

[9] 'Os meus pais ouviam muito música. Não muito música dita clássica ou erudita. Mas muito rock, música dos anos 80. E isso sempre foi algo normal aqui em casa. Ouvia-se isso e falava-se sobre isso. [...] Mas sim era algo normal.' (2E 18-24 Q9).

There was a common characteristic amongst participants who started engaging with music at home: their parents encouraged them to start learning music early in their lives either by enrolling them in a private music academy that provided music in the early years, by paying a private teacher or by buying an instrument.

> 'I've started learning music in a very natural way, let's say it like that. I started to play the accordion because an uncle that was in Timor brought me a small one with batteries and not more than two octaves, and my dad knew a bit of music and I saw him play and [pause] saw what he did [pause] and I imitated' (25E 45-54 Q28).[10]

From the questionnaire findings it was not possible to analyse the accessibility of music education in the early years. In the interviews however, it became evident that parents needed to invest money in their children's education in order for them to have access to music education from an early stage. As a result, 15 participants had private music lessons in their early years.

Another recurrent theme in the interviews was the importance of a musical instrument in the house available for participants to play with from an early stage. Participants often referred to their musical early 'experiments' with that first instrument with great enthusiasm and those memories were described in detail:

> 'Even before starting school, I had an electronic keyboard and I was always playing with it, it had various sounds, it was [pause] it had five octaves still [pause] it was quite big [...] it had 99 different sounds, I remember everything!' (24E 25-34 Q43) [11]

Participants classified these memories as their non-supported musical learning and their self-discovery as musical individuals. However, it can be argued that parents and family members were the ones that brought that instrument home. This shows how simple parental

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[10] 'Eu comecei a aprender musica de uma forma natural digamos assim. Comecei a tocar acordeão, cheguei lá porque tive um tio em Timor que me trouxe uma organeta a pilhas que não chegava a duas oitavas, e o meu pai que sabia um bocadinho de música eu via-o tocar [pausa] e via o que ele fazia [pausa] e conseguia imitar' (25E 45-54 Q28).

[11] 'Ainda antes de ir para a escola eu tinha um piano electrónico e eu estava sempre a brincar com aquilo, tinha vários sons, um órgão assim [pausa] tinha 5 oitavas mesmo assim [pausa] já tinha uma extensão [...] e aquilo tinha 99 sons diferentes. Portanto lembro-me de tudo!' (24E 25-34 Q43)

support can be in these participants' early musical experiences, and how it is therefore sometimes overlooked in their life stories.

It is also interesting to note the influence of Portuguese colonies in my participants' accounts and their first contact with instruments. As seen in the quote above, 24E had an uncle in Timor who brought him an instrument, 3E started engaging with music in a local samba school (musical culture brought from Brazil), 4E's family was from Goa and her family frequently played Indian music together, and finally 19EF remembers his brother bringing choir music scores with lyrics celebrating the Portuguese colonial empire[12]:

> '[…] my older brother had choir in school. It was a compulsory module where you just sang but the repertoire was not very appealing, it was to celebrate patriotism. He brought the book home with the lyrics saying: "Angola is ours" […]'(19EF 55-64)[13]

Despite being beyond the scope of this research, it would be interesting to analyse to what extent the Portuguese colonies influenced musical culture in Portugal and how community music and music schools respond to this multi-cultural influence.

Another unanticipated finding was that the influence of siblings in early musical experiences was only represented by two interviewees. This finding was unexpected since studies carried out by previous authors (Davidson & Borthwick, 2002; Davidson, Howe, & Sloboda, 1997; Sloboda & Howe, 1991) indicate that siblings are one of the main sources influencing early musical experiences (see section 2.1.2 Literature Review). A possible explanation for this might be that, by chance, 18 participants were the only children and four were the older sibling, leaving less room for analysis of sibling interactions. Furthermore, the questionnaire did not specifically request participants to describe the influence of their siblings in their musical development. There are, however, other possible explanations related to family dynamics, which were not possible to explore without seeking the parents' perspective. Nevertheless, for these two participants, having an older brother already learning a music instrument was a source of motivation. One participant even referred to this influence as competitive: 'We both grew up studying music in a competitive style' (10E 25-34).[14]

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[12] The Portuguese Empire also known as the Portuguese Overseas or the Portuguese Colonial Empire was one of the largest and longed-lived empires in world history and the first colonial empire of the Renaissance.

[13] '[...]o meu irmão mais velho eu sabia que ele tinha canto coral. Ora era uma disciplina em que cantavas e não era opcional mas o que se cantava não era assim apetecível era a exaltação das glorias. E ele trazia o livrinho para casa com letras e tinha "Angola é nossa" [...]' (19EF 55-64).

[14] 'Nós crescemos os dois a estudar música um bocadinho ao estilo da competição'(10E 25-34)

This study did not analyse these participants' parents' perspective on why they thought music education was important in their children's lives and why they thought that bringing a musical instrument home would be a good idea. Six participants who were now parents themselves shared the opinion that music is already an integral part of their children's' lives, showing that early musical engagement is very important to them. However, since these participants' professional role is to promote music education, it was expected that their views on the importance of music education were biased. When confronted with the questions as to why their parents valued music education (or brought an instrument home and listened to music etc.), participants did not seem to have a definite answer. Nevertheless, as educators, these participants thought that their students' parents supported their children's musical learning because they wanted their children to have a complete education.

> 'Most of my students, the majority, they are there because their parents value this. Even if they don't want to [pause] they recognise the cultural value of this because they are the type of family where education plays a vital role from an early stage […]' (22E 35-44 Q20). [15]

In my participants' opinion, their students usually come from a certain background that values a complete education. Furthermore, these findings show that their own parents were committed to including music education in their children's' lives. It can thus be assumed that the cultural values of my participants' families also influenced their parents' attitudes towards music education and determined their access to musical experiences from an early age. Metaphorically, this cultural background impact becomes a virtuous circle that is present in my participants' lives.

It could also be argued that these participants were privileged and that economic status determined their opportunities for engaging with music. As referred by participant 22E, valuing cultural education is a characteristic of a 'type' of family. However, this study found that early musical experiences are not only determined by the 'type' of family but the 'type' of community as well. Participants that started to engage with music in the community had the same 'privilege' to engage with music very early in their lives without having to pay for it. This form of early engagement with music will be further analysed in the following section.

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[15] 'Muitos dos alunos, a esmagadora maioria estavam lá porque os pais entendiam que eles tinham que estar mas reconheciam valor naquilo. Apesar de não ser a vontade deles, reconheciam o valor cultural também porque são famílias em que a educação tem um peso logo desde muito cedo [...]'22E (35-44 Q20).

5.2.2 Early musical experiences in the community: the Portuguese philharmonic band

As observed in table 9, early musical experiences in the community happened mainly in the philharmonic bands. The main explanation for this is the philharmonic tradition embedded in many villages across the country (see Chapter 2 section 2.5). The small number of participants giving this response in the questionnaires did not allow in-depth analysis. However, the collection of data through the interviews allowed a better understanding of the topic. Participants' stories show that their musical activity in community organisations happened because it was a family tradition as well as their village/community tradition. The majority of interviewees that started their music engagement this way did so in the local philharmonic band.

As analysed in the literature review, despite the origin of the Portuguese philharmonic bands being influenced by the British military, today these are charitable organisations founded and managed by the community. The initial purpose of the philharmonic band was to serve the community by providing entertainment and supporting main community events. However, my findings show that the relationship between the community and its philharmonic band entails more than mere entertainment.

'I was four years old when I started to come to the philharmonic association [pause] my parents were part of the theatre group from here and I was practically born here [pause] therefore, it runs in my veins. The band is one of the main activities of this association [pause] and at the time I was just a kid and it was nice [pause] my parents took me to the window to see the band playing and marching [pause] and there was that fascination of a eight year old kid who wanted to march with the band' (6F 35-44)[16]

Participants emphasise that growing up in communities with a strong philharmonic tradition promoted their early contact with the local band because even if their family was not already involved with the band, their friends were. Furthermore, the local philharmonic band

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[16] 'Eu com quatro anos comecei a vir para a coletividade [pausa] os meus pais fazem parte do grupo de teatro daqui. Eu praticamente nasci aqui [pausa] portanto isto flui cá dentro. A banda sendo uma das atividades principais desta coletividade, e eu na altura era criança era giro, os pais começaram a levar-me à janela, a ver a banda passar [pausa] aquele fascínio do puto de oito anos de querer ir para a banda na altura' (6F 35-44).

usually plays in all community events (see chapter 2 section 2.5), and as such, participants' exposure to the band is greater than if they grew up in a community with no philharmonic tradition. It is interesting to note the parallel between the quote above (6F 35-44) of a philharmonic band educator with the following statement from a conservatoire educator:

> 'This is funny [pause] I've always been fascinated by orchestras because I grew up in the Gulbenkian Foundation. My dad worked for this foundation and from an early age he would get me tickets to go and see the concerts with him. I grew up watching those people play those instruments. I know their faces, their names and I've nurtured this fascination for the first cellist of the Gulbenkian orchestra' (9E 25-34 Q19)[17].

The same fascination for 'a group of people playing an instrument' (orchestra/philharmonic band) started in completely different instances for these two participants (watching the band march/attending concerts regularly). Their early musical memories include different types of musical groups depending on what was more accessible and available to them. Interestingly 6F conducts a philharmonic band and 9E is today a cello teacher. This comparison indicates that my participants' early experiences had a great impact in their lives regardless of their social status and family background.

As previously noted, responses from philharmonic band members indicate that their engagement is motivated by: a) a strong family connection with the philharmonic band and, b) the philharmonic tradition in their village/community. For some participants this tradition was passed on from generation to generation:

> 'The students don't pay here! No No. But they don't come here just because of that. They come because they have an uncle already in the band, a cousin, a nephew […] it is rare that they come without a family member already connected to the band. And they come very young, "you have to go and learn because your grandfather, your uncle, your dad" it is like this you see?' (8EF 45-54)[18]

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[17] 'Isto agora é engraçado, sempre fui fascinada por orquestras porque cresci na Gulbenkian, o meu pai trabalhava na fundação e desde os 4 anos que me arranjava bilhetes e eu ia ver concertos com ele. Portanto eu cresci a ver aquelas pessoas a tocar aqueles instrumentos, conheço as caras e sei os nomes e criei um fascínio pela primeira violoncelista da Gulbenkian' (9E 25-34 Q19).

[18] 'Os alunos não pagam nada! Não não. Mas por norma eles não vão lá parar só por isso, é porque já têm um tio na banda, um primo na banda, um sobrinho na banda. Porque raramente aparece alguém que já não esteja ligado à banda. E quando vão lá vão muito pequeninos, "epá tens de ir aprender porque o teu avô, o teu tio, o teu pai" é um pouco por aqui está a ver?' (8EF 45-54).

'This philharmonic was created by a group of musicians and my <u>great-grandfather</u> was one of them' (5F 35-44)[19]

In this study, there was an even mixture of female and male participants reporting on philharmonic band experiences. However, as seen in the quotes above, when referring to their family tradition in the philharmonic bands, those were only male. The fact that in this study both male and female participate in the philharmonic band indicates a change of the initial ethos of these associations, which Mota (2008) attributes to the democratic process started by the Portuguese revolution and end of dictatorship in April 1974.

For other participants there was not necessarily a family tradition but living in a village/community with a strong philharmonic tradition meant that their family and friends were already part of the local philharmonic and it was seen as expected that they would engage with it as well:

'With me [pause] it was like many other people from my generation. In this village, we only had football or the band there was nothing more. There were some other things but it was far away and I didn't have the possibility. I tried football but then I thought: "let's see if I can be anything in music" so what did I do? I started at the band' (14EF 45-54) [20]

Participants often emphasised how important the role of the philharmonic tradition was in the village/community that they grew up in. The philharmonic band was referred to as an organisation that represents the community and its members. A good example of this was the name of one of the philharmonic bands in which a participant was involved with: 'Perpétua' (Perpetual). This name was given by the community and voices the significance of the band as an organisation that is believed to stay in the village/community forever.

Philharmonic members perceive the relationship between the philharmonic band and the village/community as 'mutual aid': 'This philharmonic association has always been nurtured and respected by the community and now it strives to become a cultural heritage because people always gave everything for this association' (5F 35-44)[21]. Findings from this

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[19] 'Esta coletividade surgiu de um grupo de músicos dos quais o meu bisavô fazia parte' (5F 35-44).

[20] 'Comigo [pausa] foi como muitos da minha era. Aqui só havia o futebol e a música, não havia mais nada. Haviam outras coisas mas era longe, não tinha condições de ir. Passei pelo futebol mas depois "deixa ver se consigo se alguma coisa na música" Então o que fiz? Entrei para a banda' (14EF 45-54).

[21] 'Esta filarmónica sempre foi uma estrutura muito acarinhada aqui na vila e recebeu muito respeito por parte da população e agora é um património porque as pessoas sempre deram tudo à coletividade' (5F 35-44).

study show that the philharmonic band is supported and respected by the community as a football club is supported by fans (I use the football example because of the strong Portuguese football culture). The philharmonic band provides fun, entertainment and more opportunities for the community and in return, the community supports the philharmonic association and makes sure that it lasts. As such, the achievements of the philharmonic band and its members are supported and cherished by the community, as it would be if the local sports' club won a championship. As one participant said:

> 'This band was always known as a great institution with a good name. With conductors from the band of the Portuguese air force and that gave our community great honour. They learn here and they are sons of this community. Many professional musicians started here' (5F 35-44)[22].

These findings further support the idea that being part of a philharmonic band has impact on musical lives. This topic will be further explored in the following chapters as other life stages are analysed.

Whilst the majority of philharmonic participants started to engage with the local philharmonic band early in their lives, three participants only started to engage with the philharmonic bands later as teenagers: 'Only later, I was 13 years old and I met colleagues that played in the band and from that point only, I started to play in the band as well' (11EF 25-34 Q1). These participants reported that even though their family did not have a philharmonic tradition, their community did. As a result, when they went to school, many of their friends/colleagues played in the local philharmonic band and that is how their musical journey started. Two of those participants mentioned engaging with the philharmonic once they were already in the music conservatoire influenced by other colleagues. For them, playing in a philharmonic band brought another perspective to their musical learning, which I will discuss further (see chapter 6).

Participants also underlined another reason for their engagement with the local philharmonic band was the fact that it was always free of charge. Therefore, as opposed to applying to a specialised music institution where the entry process is highly competitive and/or expensive (see chapter 6), in the philharmonic band there is no compromise. As one participant

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[22] 'Esta banda foi sempre conhecida como uma grande instituição com muito bom nome. Com maestros da banda da força aérea Portuguesa e isso é uma coisa que deu à terra uma grande honra. Eles aprenderam aqui e são filhos desta vila. Muitos músicos profissionais começaram aqui' (5F 35-44).

puts it: 'You don't pay anything, there is no restriction, you just come!' (6F 35-44)[23]. This might also be one of the reasons why these three participants engaged with the philharmonic later in their lives. Once these participants had the aspiration to learn a musical instrument, the philharmonic band presented itself as the easiest (cheapest) and more accessible form of music education. Still, even not having any family association with the band these participants reported that they were welcomed, which demonstrates and illustrates the inclusivity of this community musical practice.

Philharmonic band participants also emphasised how, for them, this was the only option available: '[…] and then at the time [pause] as it is today, the bands are a big school for wind instruments and percussion, and that time for many it was [pause] the only school' (21E 35-44 Q12).[24] Philharmonic bands were also labelled by some of the participants as the 'conservatoire of the poor', which suggests that the philharmonic tradition was more than just the band that played in community events but also the community's music school. Musical learning experiences in the philharmonic band will be further analysed in chapter 6. Having discussed early musical experiences at home and in the philharmonic bands, the next section analyses early musical experiences happening in school settings.

5.2.3 Early musical experiences in school settings

In these participants' life stories, the emphasis on parental support and community tradition was contrasted by the opportunities for engaging with music in school settings. As analysed in the Literature Review (see section 2.3), pre-schools have pedagogical autonomy (Autonomia pedagógica), which means that there are no fixed curriculum guidelines and as such, each school has a different way of providing (or not providing) music education. The recent curriculum guidelines for pre-school years specify:

> 'The curricular guidelines for education in pre-school are based on the global pedagogical goals specified in the law which aim to support the construction and management of the pre-school curriculum, [construction and management] that

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[23] 'Portanto não se paga nada, não há qualquer tipo de entrave, é só vir!' (6F 35-44).
[24] '[...] e depois naquela altura como hoje as filarmônicas ainda são uma grande escola de sopros e percussão [pausa] e naquela altura para muitos era [pausa] a única' (21E 35-44 Q12).

is the responsibility of each educator in collaboration with the pedagogical team and the school/group of schools' (Silva, Marques, Mata, & Rosa, 2016:5).[25]

This means that the responsibility of providing music education (and other subjects) lays on each school's pedagogical team. In this study, however, findings show that in the majority of cases pre-school did not provide music education.

As previously mentioned in the literature review, after primary school, music education only integrates the curriculum in year five and six. Until year five, music is an optional extra-curricular activity (AEC) and after year six music is not in the curriculum. In this study, 14 participants attended private music academies from an early stage. One possible explanation for this might be the fact that state schools do not offer meaningful experiences with music and so parents search for opportunities for their children in private tuition. Therefore, in this study experiences in specialised music schools and philharmonic bands overshadow experiences reported in schools. Nevertheless, it was important to explore to what extent these experiences had impact on these participants' musical lives. The section below is then a brief analysis of musical experiences that happened in private schools, extra-curricular and curricular music (year five and six).

5.2.3.1 Music in private schools

Six participants described musical experiences happening in pre and primary school, all of them located in populous cities such as Lisbon, Braga, Porto and Coimbra. In the questionnaires it was not possible to identify if these early musical memories happened in private or state schools. However, in the interviews it was possible to note that those memories happened in private schools that financially invested in musical activities as part of the school program. The fact that all memories in pre- and primary school happened in private schools (located in populous cities) once again indicates that economic status played an important role in these participants' early engagement with music.

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[25] 'As Orientações Curriculares para a Educação Pré-Escolar baseiam-se nos objetivos globais pedagógicos definidos pela referida Lei e destinam-se a apoiar a construção e gestão do currículo no jardim de infância, da responsabilidade de cada educador/a, em colaboração com a equipa educativa do estabelecimento educativo/agrupamento de escolas' (Silva, Marques, Mata, & Rosa; 2016:5).

Memories associated to musical activities happening in pre- and primary school were positive but not described in as much detail as musical memories at home and in the community. Reasons for this were because those activities in school happened very early in participants' lives and often had no continuity when going to the next stage (primary or secondary school).

'I was in a private school that had a strong drama program [pause] in kindergarten we had drama and it was there that I started to have sensibility for the arts. I think it's crucial [pause] every year we had Christmas musicals [pause] At the end of the year as well, always with loads of music. We also had lessons of musical expression and drama with a teacher playing the piano and we had to imitate animal sounds that were associated to what she was playing and walking according to the tempo that she was doing […] so this is where I started to like music' (2E 18-24 Q9)[26].

As can be observed, the musical activities described were based on enjoyment rather than the development of musical skills. Even so, it can be assumed that having access to those musical activities in the early years had impact on participants' musical lives.

5.2.3.2 School music experiences as curricular and extra-curricular

Reporting on musical experiences happening in state schools was not a subject that came naturally in these participants' narratives. Most participants would refer to those memories superficially: '[…] I did *that* music that everybody does in school […]' (23E 25-34 Q40)[27]. The fact that I am Portuguese might have been an obstacle when trying to explore this topic from the student point of view because I was assumed to have had the same experiences that they had in state school. Nevertheless, the participants that offered details on those memories all agreed that musical activities in school did not add anything to their musical knowledge. As one participant puts it: 'We had music but it was very basic. They basically

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[26] 'Eu andei primeiro num externato que tinha uma componente muito forte de teatro [pausa] a escola era infantário mas depois tínhamos artes dramáticas. E aí comecei a ter essa sensibilidade para as artes. Acho que é fundamental [pausa] aquilo que todos os anos tínhamos, teatros de natal, fim do ano, sempre com muita música. Tínhamos aulas de expressão musical e expressão dramática com uma professora que tocava piano e nós tínhamos de imitar animais que pudessem estar associados com aqueles sons, andar de acordo com o ritmo [...] Isso começou a apelar o meu gosto pela música' (2E 18-24 Q9).

[27] 'Fiz *aquela* música que toda a gente faz na escola'(23E 25-34 Q43).

taught us how to play the recorder and there was not much beyond that' (2E 18-24 Q9)[28].
Neither the experiences reported of music as extra-curricular (AEC) or curricular year five and
six were considered relevant for these participants' musical lives in their telling of their stories.
As teachers though, these participants had much more to say about music in schools, which
will be discussed further in chapter 7.

The range of ages covered in these life stories was quite large (from 18 to 65+) and yet
these life accounts showed little difference on school music experiences. For example, this
participant when referring to the 1980s stated that:

> 'In state school I only had music education in year five and six […] which is
> ridiculous because it should start way sooner and go until later in life' (3E 55-64
> Q31)[29]

Talking about this issue but referring to the present another interviewee said:

> 'State schools do not give anything, those music lessons in year five and six
> [pause] I see the curriculum manuals and what they have to do [pause] it is just
> ridiculous!'[30] (4E 18-24 Q10)

This is a rather interesting outcome considering the time gap between these experiences.
It can thus be assumed that music in state schools went through little or no modifications since
the 1960s and the musical experiences provided do not show significant impact in these
participants' lives.

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[28] 'Tínhamos mas era realmente muito básica. E basicamente ensinavam-nos a tocar flauta e não havia muito mais para
além disso' (2E 18-24 Q9).

[29] 'Na escola publica só tive educação musical no 5 e 6 ano [...] Sim e é ridículo! Devia ser muito mais cedo e devia ser
até muito mais tarde'(3E 55-64 Q31).

[30] 'As escolas públicas não dão mais nada, aquelas aulas de 5º e 6º ano [pausa] eu vejo os manuais, vejo aquilo que eles
têm que fazer [pausa] e são absolutamente ridículos' (4E 18-24 Q10).

5.2.4 Music educators' early musical experiences: discussion

My findings on the positive impact of home environment in these participants' musical lives match those observed by Sloboda and Howe (1991), McPherson (2009) and Baker (2006) indicating that parental support in an early stage can be crucial in lifelong engagement with music. In this study, parental support takes many forms and these are very well represented within the life histories analysed.

The analysis of parental influence shows that the majority of participants' parents were not professional musicians. Therefore, their amateur musical activity and active music listening had great impact in my participants' early experiences with music. This finding was also observed by Davidson, Howe, Moore and Sloboda (1996) who found that the most successful music students' parents were involved with music not necessarily as performers, but as attentive listeners (Davidson et al., 1996). My study shows that participants' music educators' parents valued music education in their children lives. As a result they would promote music education by enrolling participants in music lessons from an early stage and supporting their musical learning (buying instruments, paying for individual private lessons, researching music schools etc.). These participants' parents' (non-musicians) interest for music education in their children lives raises important questions for analysis: why do these parents (and not others) think that music education is important?

Participants in this study suggest that there is a certain 'type' of family that values cultural education and as such, invests in their children's musical learning, thus suggesting that the main reason for these parents' interest in music education is their social status. The practice of enrolling children in activities that promote learning of valuable life skills has also been characterised in social studies as 'concerted cultivation' (Ilari, 2013; Lareau, 2003). Ilari (2013) analysed the concept of concerted cultivation with the main focus on music education and middle-class parents from nine different countries. Her findings show that middle-class parents consider music education important for a variety of reasons (including enjoyment) and search for the best opportunities for music education. In her study, some families provided the opportunity for engagement with music when their children were only a few months old. However, Ilari emphasises that 'while it might be true that middle-class parents might have more time and resources to invest in their children's' future, parenting continues to be influenced by local realities and contexts' (Ilari, 2013:193). The influence of local realities and contexts referred by Ilari (2013) is represented in this study by participants that started their

early musical activity in the philharmonic bands. In their case, social and financial status did not necessarily mean that participants had privileged access to music education, which contrasts with Bourdieu's theory of cultural capital (Bourdieu, 1985). According to Bourdieu (1985), capital dictates an individual position in social life and this is extended to the individual's cultural habits and skills. Bourdieu classifies these cultural habits as 'habitus' (Bourdieu, 1985). Families' musical 'habitus' is oriented through their social position/background and musical upbringing. Therefore, it affects their actions and attitudes towards music (Soderman, Burnard, & Hofvander-Trulsson, 2015). According to Bourdieu's notion of 'habitus' and cultural capital, my participants' parents' musical upbringing affected the choice of enrolling my participants in music education. The key problem with this explanation is that it assumes that these participants are passive agents in their life stories. Whilst it might be true that capital facilitated the access to music education in private schools, this was not an impediment for participants in small villages who had access to music education in the philharmonic bands. This study shows how important community music is in providing the opportunity for musical engagement for participants who would not have had access to music education otherwise.

As previously suggested by Koopman (2007) and Everitt (1997), one of the main advantages of community music is its accessibility. For some of my participants, community music was the only way to have contact with music. An interesting parallel can be made with Louis Armstrong's earlier influences of community bands in New Orleans:

> 'Whenever there was a dance or a lawn party the band, consisting of six men, they would stand in front of the place on the sidewalk and play a half an hour of good ragtime music. And us kids would stand or dance on the other side of the street until they went inside. That was the only way that we young kids could get the chance to hear those great musicians […] who will forever live in my mind as the greatest musicians that I have ever heard since I was big enough to realize what was happening' (Bergreen, 1997:33)

When analysing the geographical location of the philharmonic bands reported in this study, it was noted that these were often located in rural areas. As for participants that reported early musical memories in private schools, they were located in the populous cities. This emphasises the hierarchy of opportunities caused by the distribution of population within the country (see chapter 1). Still, what is important to note however, is that in this study,

community music organisations show more impact in the initial engagement with music of these participants than music in school settings. In contrast to earlier studies, this research found little or no effects of school music in these participants' musical lives. This is likely to be related to school music being less prevalent in Portugal than in other countries (see Literature Review section 2.3). In summary, these music educators' early musical experiences happened mainly at home with parents that valued music education and in the community philharmonic bands. The ways in which these early musical experiences lead to formal music education will be analysed in the next section of this chapter.

5.3 Participants' transition to formal music education

Different educational systems offer different opportunities for formal music education. Indeed, the transition between early musical experiences and formal music education in previous studies is highly determined by the educational system in place. In the UK for example, schools offer opportunities for musical engagement as extra-curricular activities and these have a great impact on students' choice to continue to study music (Pitts, 2012). In Portugal, due to the lack of access to music education in schools (as observed in the previous section), the transition between early musical experiences to formal 'music training' happened very early in these participants' lives. As can be observed in this study, these participants' musical journey started with simple musical activities such as: singing at home with their parents, in their village watching the band march or in pre-school in their Christmas theatre performances. The transition between these simple musical activities to formal music education was in the majority of cases, encouraged by influential people in these participants' lives, such as family members or in a few cases pre-school educators:

'My grandparents searched and instigated this. They searched for schools so I could learn [music]' (21E 35-44 Q12) [31]

'Since the beginning right? Ok, so my dad one day came home and said to me and to my sister, I was 7 years old, and he said "you are enrolled in the music

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[31] 'Os meus avós procuraram e eles é que mais ou menos incentivaram a coisa. Procuraram escolas para eu poder aprender [...]' (21E 35-44 Q12).

school and this month you have to go, then you can decide if you want to continue or not"'(18EF 35-44 Q34)[32]

'My pre-school teachers [pause] I still got it and I read it, it is quite funny [laugh] they wrote on every observations that my parents should enrol me in a music school because I demonstrated capacities […]' (1EF 25-34 Q6)[33]

In this study 15 of the participants started their formal learning in a specialised music institution very early in their lives (age 5 to 8). One possible explanation for this is that, in Portugal, the access to formal music education requires pupils to apply before secondary school (see chapter 2 section 2.4). As a result, the majority of participants were too young to make an informed decision about starting music education in the first place and the decision to start formal music education lay with their parents.

'When I still was [pause] in pre-school [my parents] enrolled me in a music academy [pause] I didn't even know' (24E 25-34 Q43)[34]

'I started to study music because I wanted to [pause] I was 8 [pause] I don't know if you can call that "own will" but I did like music. My mother wanted me to play an instrument so I applied to the conservatoire and chose my instrument. It was a good partnership between "parental will" and [pause] and "my will" [laugh]' (11EF 25-34 Q1)[35]

In the majority of cases these participants' parents played an important role in the decision of starting formal music education. Only one interviewee reported being forced to learn music by their parents. The majority of participants stated that there always seemed to be a compromise between the child and parents when it came to the decision to learn music in a specialised institution. On the other hand, participants who came from families or communities where philharmonic activity has a strong tradition join and continue their musical learning in

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[32] 'Mesmo desde o principio certo? Ok então o meu pai um dia chegou a casa e disse, a mim e à minha irmã, e eu tinha 7 anos, e ele disse "vocês estão inscritos numa escola de música e este mês são obrigados a ir, depois logo decidem se querem continuar ou não' (18EF 35-44 Q34).

[33] 'As minhas educadoras da pré-escolar [pausa] eu tenho lá em casa que já as li, por acaso é muito giro [risos] Elas próprias nas observações punham sempre que me deviam inscrever em aulas de música porque eu mostrava muito gosto e capacidades [...]' (1EF 25-34 Q6).

[34] 'Quando ainda era [pausa] infantil [pausa] inscreveram-me numa academia de música [pausa] eu próprio nem sabia' (24C 25-34 Q43).

[35] 'Eu comecei a estudar música por minha vontade [pausa] Com 8 anos [pausa] se é que isso se pode contar como vontade própria mas havia já um gosto. A minha mãe queria também que eu estuda-se um instrumento. Inscrevi-me no conservatório, eu é que escolhi o instrumento que queria tocar. Foi uma boa parceria entre "entidade parental" e [pausa] e "a minha opção" também [riso]' (11EF 25-34 Q1).

the philharmonic bands. For these participants, joining a specialised music institution happens later in adolescence when they become more confident in their musical skills:

> '[…] then I started in the band as third clarinet with someone next to me indicating the bars and so on. I liked it! And finally I was practising the clarinet at home and my parents were all happy. And then my mum asked me if I wanted to go to the conservatoire with my friends [from the band] and we went to see prices […]' (13EF 35-44 Q38)[36]

> 'Then there are kids that reach to a certain point [in the band] that I say: "[whistle meaning moving on] conservatoire! What do we need? I'll prepare you for the admission exams […]"'(14EF 45-54)

In their lives, the band was, in a way, a stepping-stone to the specialised music institution. The quotes above show two perspectives: As a philharmonic member, 13EF starts to enjoy her instrumental practice in the band and moves on to the conservatoire to continue her musical studies, whereas 14EF sends and prepares certain students to the conservatoire's admission exams as a philharmonic conductor. These findings suggest that once philharmonic participants develop their identity as musicians they search for further training in specialised music institutions. As for philharmonic teachers, they recognise that the band is not going to be enough to develop some of their students' musical skills and, as such, direct the student to a specialised institution where he/she can develop musical skills further.

For these participants, the decision to enrol in a specialised music institution is then either influenced by the conductor, by their philharmonic friends or is facilitated by the partnership between their philharmonic band and the local specialised music institution: 'At the time for band members this was very important because we had 40% discount [in conservatoire fees]' (6F 35-44)[37]. (The partnership between philharmonic bands and local music specialised institutions in these participants' lives will be further discussed in chapter 6). However, despite those external factors, participants frequently mentioned that they wished to enrol in specialised music institutions because they wanted to 'learn more':

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[36] 'Depois quando entras na banda entras para terceiro clarinete com uma pessoa ao lado a dizer onde estás nos compassos e tal. Eu gostava daquilo! Estudava em casa finalmente e os meus pais ficaram contentes de eu estudar em casa. E depois a minha mãe perguntou se eu queria ir para o conservatório com as minhas amigas [...] e nós fomos ver preços' (13EF 35-44 Q38).

[37] 'Na altura quem estava na banda foi um fator preponderante, quem estava na banda tinha um desconto de 40%' (6F 35-44).

'Some of my friends were there [in the conservatoire] and that was probably one of the main reasons. But at that age you start realising that if you want to learn something more, the band is not enough. And then there was a band colleague that was also in the conservatoire and one could see the difference' (13EF 35-44 Q38)[38].

As previously analysed, the main reasons why participants started their musical journey in a philharmonic band were family tradition, money and geographical location (a community with a strong philharmonic tradition). Therefore, applying to a specialised music institution often meant that they would have to make considerable money and time commitments: 'When I started in the conservatoire like I explained [pause] it was 200km away from home and in those days it was a whole day of travelling because there was no motorway […]' (8EF 45-54).[39] For these participants, the decision to start to learn music formally was carefully discussed and negotiated between student, parents and band conductor. The fact that these participants were older and made more sacrifices to attend the conservatoire influenced their autonomy, their motivation in their musical learning and their expectations of the specialised institution, which I will discuss further. In summary, philharmonic participants enrolled later in specialised institutions than those who enrolled whilst still very young mostly influenced by their parents.

5.3.1 Participants' transition to formal music education: discussion

As observed, participants in this study would often indicate that they started to learn music because they wanted to and that there was a 'compromise' between parents and children when it came to the decision to apply to a specialised music institution. It could be argued, however, that a 4-8 year old does not have the capacity to make an informed decision on the matter. The fact that their parents bought an instrument or sought music schools was presented as irrelevant in some participants' accounts. For these participants, their first strong experiences

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[38] 'Tinha os meus amigos lá, e esta foi provavelmente uma das razões. Mas com aquela idade começas a perceber que se queres aprender alguma coisa mais a sério a banda já não chegava. Depois havia um colega que vinha do conservatório e dava para ver a diferença' (13 EF 35-44 Q38).
[39] 'Quando comecei no conservatório como expliquei [pausa] são 200 km mas que naquele tempo era um dia de viagem porque não havia auto estrada' (8EF 45-54).

with music became part of who they are and are not seen as separate or extrinsic. Therefore, my findings suggest that the start of my participants' musical engagement is indeed encouraged by their parents or the communities that they grew up in (communities with a strong philharmonic tradition) but it quickly becomes intrinsic. What I observed in my participants' life stories relates to the idea previously expressed by Sloboda & Howe (1991) that the initial musical environment triggers strong emotions with music, and the internalisation of these strong emotions increase the likelihood of lifelong commitment to music. My findings are also consistent with an extensive literature review carried out by Hallam (2002) reflecting on the factors involved on motivation to engage with music education and noting that it is when external characteristics (e.g. support given by family and peers) become intrinsic that the individual is most likely to engage with music education (Hallam, 2002).

In summary, findings from this section indicate that the 15 participants who enrolled in formal music education very early in their lives did not necessarily want to become professional musicians at such an early stage. Participants' parents considered it important for them to study music and participants simply enjoyed music-making in their early years. Nevertheless, their early opportunities for musical engagement provided by their parents increased the likelihood of their lifelong engagement with music. On the other hand, participants who started their musical engagement in the philharmonic bands enrolled in formal music education later in adolescence because they were motivated to 'learn more' and become better musicians. Their positive experiences in the philharmonic band led them to search for formal training in a specialised music institution. These findings seem to be consistent with Mota's (2008) research, which indicates that, when joining a philharmonic band, participants are entering a 'philharmonic culture' with pre-set rules and hierarchy, and the values learned in the philharmonic band have a strong influence in participants' musician identity and impact their decision to pursue formal music education. Musical learning in the philharmonic band will be further analysed on chapter 6.

According to Mota (2008), in the philharmonic bands, participants chose to enrol in a specialised institution for one or more of the following reasons: 1) encouraged by the philharmonic teacher, 2) the teacher in the philharmonic also teaches in the specialised institution, 3) philharmonic friends also go to the specialised institution and 4) the philharmonic band has a partnership with the specialised institution. It seems then, that the reasons that Mota (2008) observed are all purely extrinsic. However, whilst it is true that some of my participants referred to the same reasons, my findings clearly show that philharmonic participants enrol in

specialised music institutions because they want to become better musicians, thus suggesting intrinsic motivation in their musical learning.

These participants' statements clearly show that they believed in their musical abilities enough to apply to a specialised institution. Furthermore, the time and money commitment referred by my participants clearly emphasises their intrinsic motivation for musical learning. In line with my previous argument, cultural capital once again did not determine these participants' access to music education. Whilst extrinsic motives might facilitate these participants' enrolment in specialised institutions those are not the only factors influencing their decision.

Furthermore, this research also shows that philharmonic teachers recognise that the specialised institutions are the best alternative for band members that demonstrate higher musical capacities. Mantie (2012) previously observed that there are two types of band teachers. The ones that see the band 'as a medium of music education and those who view bands as a medium for music education' (2012:63). In my research philharmonic teachers seem to fall into the second category: they view the band as part of their students' musical learning rather than as learning in itself. Despite musical learning in the philharmonic band being strict (as will be further analysed in chapter 6), for them, the philharmonic band is still only 'music for fun' and in order to progress musically students are encouraged to apply to specialised institutions.

In conclusion, in this study, participants from different backgrounds who started their musical journey in different settings all end up in a specialised music institution. Nevertheless, their experiences, expectations and attitudes towards formal music education are very different to each other. The next section moves on to analyse those experiences in detail and how those affect these participants' career decisions.

Chapter 6 – Participants' formal music education experiences and career decision

6.1 Introduction

As previously noted in the Literature Review, in Portugal there are three different types of specialised music institutions: the conservatoires, academies and professional schools. Despite their differences in financial support from the government, these institutions share a similar structure (eight years with one main exam in year five and the final exam on year eight), and a similar focus on one-to-one instrumental tuition complemented by other subjects such as history of western classical music and music analysis. All participants in this study, regardless of their background, received a formal music education in a specialised music institution. Participants who first engaged with music in the philharmonic bands continued their engagement with the band even after enrolling in specialised music institutions. Participants' musical experiences, both before entering and in the institution, have influenced their attitudes towards and motivations for music education. Furthermore, their experiences in formal music institutions then influenced these participants' career decisions. This chapter will then analyse and discuss participants' experiences in formal music education and how these later influence career decisions.

6.2 Music education in specialised music institutions (Conservatoires, Academies and Professional Schools)

'In the conservatoire you couldn't get in without a tie. Some of my friends did not want to go there because of that. It was an elite school, it didn't have a uniform but it had a certain posture. It was a state school but it was very snob. Classical music was seen as something superior there and between the teachers there was this cult. You would only get in if you had the intention of honouring that attitude' (19EF 55-64).[40]

So far, these findings suggest that these educators' early musical experiences happened in two main settings (home and community) and those experiences influenced the decision to start learning music formally. However, it was in the specialised music institution that participants started to shape their identities as musicians and some nuances started to show in their accounts. As can be observed in the quote above and as previously analysed in the literature review (see section 2.4), specialised institutions (especially the conservatoires) are reputed as centres of excellence and to be part of it students have to work very hard and obtain good results. The quote above is a participant's memory from the 1970s and refers to the first conservatoire being established in Portugal where tradition has more influence than in other institutions established later in time. Despite specialised institutions now having a more flexible approach to tradition, the quote above gives an example and provides context to the memories that will be analysed in this section.

6.2.1 The admission process and examinations in specialised music institutions

Participants' musical memories of specialised institutions were extremely detailed, from the admission process to the final exam. The majority of these were positive memories, however there were many comments underlining the fact that learning music is attached to

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[40] 'No conservatório não se entrava sem gravata e camisa. Muitos amigos meus não quiseram ir porque tinham de andar engravatados. Era uma escola de elite, não tinha uma farda mas tinha uma postura. Era uma escola do estado, mas era muito snob. A música clássica era vista como algo superior por todos os professores havia aquele culto. Só entrava quem tivesse a pretensão de dar continuidade aquela atitude instalada'(19EF 55-64).

negative feelings such as: pressure, stress, discipline and competition. As one participant puts it:

> 'Effort and hard work are the only way to success no matter what it costs. So today I admit that everything my teacher wanted for me was in a positive way. All the telling off that led me to cry it was because he was frustrated because he wanted me to be the best' (11EF 25-34 Q1)[41]

These negative feelings were expressed in the interview and seen as normal and necessary in the process of musical learning and these attitudes also showed when participants spoke about their teaching, which I will discuss further (see chapter 7).

In order to start learning in a specialised music institution, participants went through an admissions process. This process varied according to the type of institution that they were applying to. In an academy, since it is private and students can apply at different ages, the musical test was done as a way of assessing at which stage the student would start the course. If it was a conservatoire or professional school, participants would do a simple musical test and an interview and be allocated, or not, depending how well they did in both. This admissions process was described as extremely competitive:

> 'There was a limited number of places. I wasn't admitted at first, I was on the waiting list. But luckily people dropped out. And that's how I got in. I think there were 20 or 15 places. It was not enough. And then there was a waiting list of 200 students. It was horrible' (4E 18-24 Q10)[42]

The statement above clearly shows how these participants' formal music education already started with a lot of pressure and tension. Furthermore, it shows how assessment played an important role and affected music learning at specialised institutions. This study did not analyse participants who went through the admission process and failed. However, it would be interesting to find how that would restrict and impact their lifelong engagement with music.

For the participants in this study, the admission to the institution was just part of the process of formal musical learning which, for them, included the pressure of being examined

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[41] 'O esforço e o trabalho são a única ferramenta que leva ao sucesso independentemente do que isso custe. Por isso hoje em dia posso assumir que tudo aquilo que ele me queria ensinar e passar era tudo no sentido positivo. Todas as palestras e aulas em que saia a chorar era de facto a frustração de quere tornar-me melhor' (11EF 25-34 Q1).

[42] 'Havia um numero de vagas limitadas. Tanto que eu não entrei logo. Fiquei em lista de espera. Mas pessoas desistiam, felizmente as pessoas desistiam na altura. E foi assim que entrei. Acho que eram assim 20 ou 15 vagas. Eram muito poucas. E depois havia uma lista de espera de 200 alunos. Era horrível' (4E 18-24 Q10).

constantly. For example, every semester students were required to play the repertoire that they were working on in a public recital where parents and other teachers were invited to attend. After the audition/recital teachers provided feedback, and the students' performance counted towards their final grade. Those auditions/recitals, together with their grades, became the main goal in participants' instrumental lessons. However, for the majority of these participants, the recitals were associated with high levels of pressure and stress:

> 'I remember very well that in the first years of the conservatoire the teacher fixed an A4 sheet on the wall saying "the students that cannot play the piece x will not be allowed to play in the audition" and I asked "what if I play that piece and more pieces but do not want to go to the audition?" [laugh] obviously I had to go' (25E 45-54 Q28) [43]

Whilst the majority of participants did not associate positive memories with their examinations and recitals, 11 participants enjoyed the opportunity to be assessed:

> 'On my second stage of the music course I had 20/20 on my guitar exam, and I even celebrated. Do you know who came to my exam? The guitarist x [famous Portuguese guitarist, name omitted for ethical reasons] I admire him so much […] I even had fun in my guitar exams' (24E 25-34 Q43)[44]

At this point of the study it was possible to identify two different profiles of music students: the ones who enjoyed their instrumental lessons and examinations, and others who did not have positive memories of their instrumental teachers and examinations. Reasons for this might be related to the intrinsic factors of musical learning previously analysed in the literature review (see section 2.1.4). Different participants developed different motivations and that affected their way of engaging with music learning. The differences in attitudes and motivations emerging from these two profiles and the impact that these had on career decisions and attitudes towards music education will be further analysed throughout the last section of this chapter and in chapter 7. What is important to note in this study however, is that specialised music educations' emphasis on assessment had a negative impact on motivation in the majority of cases.

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[43] 'Lembro-me perfeitamente, um dos primeiros anos do conservatório e a professora pôs uma folha A4 na parede "quem não tocar a música x não vai à audição" e eu perguntei "e quem tocar isso e muito mais mas não quer ir à audição?" [riso] como é evidente tinha que ir' (25E 45-54 Q28).
[44] 'No segundo grau tive 20/20 e festejei. Sabes quem assistiu a esse exame? O guitarrista x. Eu admiro-o muito [...] eu até me divertia nas audições' (24E 25-34 Q43).

Participants' accounts of the evaluation process carried out in specialised institutions were extremely inconsistent. For example, some were only officially (with external examiners and fixed repertoire) evaluated on year five and eight and on the remaining years the evaluation was decided by the instrumental teacher, whilst others had official exams every year and inflexible repertoire guidelines. One possible explanation for this is the fact that different institutions (conservatoires, academies, professional schools) have pedagogical equivalence (*Paralelismo pedagogico*[45]). This means that the methods of teaching and evaluation are different in each school and depend on the teachers that are in charge of those decisions. There were, however, similar characteristics in participants' accounts regarding their music assessment in specialised institutions. In instrumental exams, for example, there were repertoire lists that defined the assessment criteria and this was assessed through a public performance/recital or private exam. If the student played all the pieces in the repertoire list in the final exam/recital, it meant that he/she met the assessment criteria. Therefore, it was very important for these participants to demonstrate in their weekly instrumental lessons that they were making progress on the repertoire list. As a consequence, negative memories involving instrumental lessons and instrumental teachers were, in most cases, based on the participants' failure and struggle to meet the criteria, which caused tension between the students and the instrumental teacher. Memories associated with the instrumental teacher will be further analysed in section 6.2.3.

6.2.2 Group music-making in the specialised music institution

Apart from negative memories associated with assessment and auditions, participants' strongest memories of their music course were associated with opportunities to play in a group and influential teachers. The majority of participants addressed the subject of group rehearsals in great detail. As described by the first interviewee:

> 'I remember that in the first orchestra rehearsal […] the conductor asked the strings to play a D major scale in semibreves […] when I heard the first D I hear "PÓ!" [Portuguese word representing a loud sound] and it was like wow! What's this?! [laugh]' (1EF 25-34 Q6).[46]

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[45] 'Paralelismo pedagógico' means that despite being diferente type of institutions with diferente methods for teaching and evaluation, all institutions give the same academic diploma.

[46] 'E lembro-me que na primeira orquestra [...] só as cordas, o maestro mandou-nos tocar uma escala de ré Maior, tipo semibreves [...]E quando ouço o primeiro ré e ouço PÓ! [som forte] foi tipo wow! O que é isto?! [risos]' (1EF 25-34 Q6).

For participants who never had the opportunity to play in a group before the music course, their first rehearsals were recounted with enthusiasm and described in detail. For some participants, group rehearsals are credited as the main reason why they stayed in the music course:

> 'I loved playing in the orchestra. I remember that in year nine I applied to another school because I was thinking of dropping out from the conservatoire […] but then I realised that this other school timetable clashed with my orchestra rehearsals. And that's when I realised No! I can't leave this conservatoire because I want to continue playing in the orchestra' (1EF 25-34 Q6)[47]

Despite the strong impact that group music-making had in these participants' accounts only seven participants had those experiences in specialised music institutions. Others either experienced group music-making in the philharmonic band or not at all until university. These participants' music course was then based on one-to-one lessons complemented by other music theory subjects such as history of western music and music analysis.

6.2.3 Memories with music teachers

All participants described memories of their music teachers. However, the memories associated with music teachers were not always positive. In fact, only seven participants expressed admiration for their instrumental teachers. The other 18 participants either had negative memories or neutral memories of their instrumental teachers. The seven participants who showed admiration for their instrumental teachers spoke about them in terms of musical expertise and their personal characteristics as well.

> 'My teacher was very captivating and today he is my friend even though he is 20 years older than me we still play together' (18EF 35-44 Q34)[48]

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[47] 'Dava-me um gozo enorme tocar em orquestra completamente. E lembro-me que no nono ano eu inscrevi-me noutra escola porque pensei em desistir do conservatório, e depois [...] percebi que o horário na outra escola não me permitia fazer orquestra no conservatório. E foi quando percebi que não podia fazer orquestra que pensei, não! Eu não posso sair daqui, que eu quero continuar a ter orquestra' (1EF 25-34 Q6).

[48] 'O meu professor era muito cativante e hoje é um grande amigo apesar de ele ter 20 anos ou mais do que eu, costumamos tocar juntos' (18EF 35-44 Q34).

These participants' accounts also showed how important it was to be recognised by their teachers the same way as children want to be acknowledged by their parents. Some participants even described their instrumental teachers as part of the family:

'I always had the same teacher […] always the same "personal trainer" so [pause] he was like family. He always treated me well but that year things were not going well and I almost gave up [pause] but then [pause] he didn't give up and me neither and things went ahead' (24E 25-34 Q43)[49]

These participants' accounts show just how close the relationship between the instrumental teacher and the student could be. These participants' teachers were clearly dedicated to their students and these participants wanted to do their best to meet their teachers' expectations. However, when those expectations were not met, feelings of frustration were expressed:

'I liked him a lot and he liked me as a person. In terms of work, I don't think he trusted my abilities […] I didn't work hard enough at home so he was disappointed a lot of times. I don't know if it was his expectations because of my qualities as a person. Maybe he was expecting something more proactive. But our relationship was always good despite he telling me off to the point I would leave crying [laugh]' (11EF 25-34 Q1)

As previously mentioned, 18 participants referred negatively to their instrumental teachers. Those participants expressed that they did not enjoy their lessons because of the constant 'telling off' and lack of constructive feedback:

'I remember one teacher that traumatised me. He gave me a Bach two voice invention [pause] and I practiced it and he said "this is not good" and I would practice again and again until one day that I asked "but why is it not good?" [laugh] and he got really mad at me but never explained where I was wrong' (25E 45-54 Q28) [50]

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[49] 'Foi sempre o mesmo professor [...] sempre o mesmo treinador portanto aquilo [pausa] é quase um laço de família. Ele tratou-me sempre muito bem mas nesse ano parece que não estava a correr muito bem e tive quase para desistir ou mudar de instrumento [pausa] mas não houve ali [pausa] ele não desistiu e eu também não desisti e aquilo foi para a frente' (24E 25-34 Q43).

[50] 'Lembro-me de um professor que me marcou pela negativa em que me tinha dado uma invenção a duas vozes de Bach [pausa] e eu estudava aquilo e ele dizia "isto não está bom" volta para casa estudar até que lhe perguntei "mas não está bom aonde?" [risos] e o homem ficou danado comigo mas não explicou, não me sabia explicar onde eu estava a errar no estudo' (25E 45-54 Q28).

Concerns were expressed about instrumental teachers' attitudes and how those affected participants' motivation at the time. However, interestingly these participants would refer to their theory teachers as more influential:

'This was why I wanted to be a music teacher. I wanted to be like her. Her dedication to us and to seeing us progressing in an autonomous way. Promoting music listening and teamwork. Doing performance in a subject that was supposed to be theory based' (10E 25-34).[51]

These findings suggest that in their formal music education, all participants had a teacher-idol even if it was not the instrumental teacher. Furthermore, three participants stated that their influential teacher gave career guidance in their last years of the music course when decisions needed to be made:

'Around this time, my teacher started to notice that I worked hard and said "you need to understand that music is not just *this* in the academy and that there's a lot of people out there doing things right and you need to have contact with those in order to choose your career wisely" […] this opened my eyes and ears […]' (21E 35-44 Q12).[52]

However, this was rare and the majority of participants did not have any guidance when choosing a future career in music. Aspects affecting their career decision will be further analysed in section 6.6.

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[51] 'Que foi por isso que quis seguir formação musical, eu queria ser como ela. A preocupação com os alunos, em ver-nos evoluir em termos um trabalho individual. A preocupação com que ouvíssemos e a incentivar o espírito de grupo. A fazer performance mesmo numa disciplina que supostamente seria teórica' (10E 24-34).

[52] 'Por esta altura o meu professor começou a perceber que eu estudava e disse " tu precisas perceber que a música não é a academia e que há muita gente a fazer coisas muito bem feitas e tu tens que ter contato para teres uma escolha consciente" [...] isto abriu-me os olhos e os ouvidos [...]' (21E 35-44 Q12).

6.2.4 Memories of the specialised institution

The relationship that participants had with their specialised institution varied across cases. The majority saw the music course as a part-time/extra-curricular activity and only visited the institution once or twice a week. Philharmonic members referred to the specialised course as an add-on to their philharmonic activity. For participants who started their musical engagement in the philharmonic bands, going to a specialised music institution was a way of improving their skills, being better musicians and doing even better in their philharmonic rehearsals. As analysed in the previous chapter the philharmonic band would not be enough and so, philharmonic members applied to specialised institutions to learn more.

On the other hand, five participants referred to their specialised institution as their second home, a place where they could express themselves, could be with friends with similar interests and with the staff that becomes their second family. For these participants, the specialised institution held the same value that the philharmonic band held for its members. Only three participants referred to the music course negatively, as narrowly structured and with lack of creative space:

> 'Another memory that stayed with me was of one colleague […] that was very connected to jazz and we were the "piano knights", we loved playing a bit of everything and so we went to the music rooms and we played other things that were not classical! And of course that the staff and the teachers would kick us out of the room because we were not supposed to play that type of music there' (25E 45-54 Q28). [53]

The memories associated with the lack of space for creativity in the music course were more extreme in older participants. This is not surprising taking into account the characteristics of the old conservatoire (see Literature Review section 2.4). Nevertheless, this topic was still referred to frequently in these participants' statements as educators, which will be analysed in chapter 7.

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[53] 'Outra história que me ficou também foi de uma colega [...] que estava muito ligada ao Jazz e nós éramos os assaltantes dos pianos, a malta gostava de tocar de tudo, nós abríamos a sala e começávamos a tocar outras coisas que não os clássicos, outras coisas! E claro que vinham os contínuos e os professores e punham-nos na rua porque não podemos tocar aquele tipo de música ali' (25E 45-54 Q28).

6.3 Music learning in the Philharmonic band

As previously noted, 12 participants experienced the majority of their musical activity in the philharmonic band. From an early age, the philharmonic band became an integral part of these participants' lives. It became clear from the participants' stories that the philharmonic band was a very strong part of their lives:

> 'I have always been involved since I was nine years old and still young I was in the administration and involved in the creation of the uniform that the band wears today' (5F 35-44)[54]

> 'I have always been here, twenty years playing the clarinet then percussion and if they need soprano clarinet I'll play it. I was born here' (6F 35-44)[55]

> 'Since I was very little I have always been in philharmonic bands because of my family as well […] and 26 years have passed [laugh]' (7EF 35-44)[56]

In their philharmonic band, as well as engaging with rehearsals every week participants had the opportunity to perform quite frequently in concerts, civic moments, competitions etc. As one participant said: 'In the Summer there are parties in all villages every weekend' (1EF 25-34 Q6)[57]. Participants often referred to the responsibility of being part of a group and working towards a common goal. Despite the emphasis on the social benefits of the philharmonic band, these participants' life stories show that it was also in their philharmonic band that they developed their performing confidence:

> 'In the philharmonic band I was part of a professional group, because we were paid to play! Not a lot but that made us feel like professionals that would play every weekend. And because I had those opportunities to perform in public, especially during the summer when we had 30 parties over two or three months [pause] a lot changed, my attitude towards music changed, what I wanted with music, what would I use it for in the future, it was different from what I was learning in the conservatoire' (11EF 25-34 Q1)[58]

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[54] 'Eu sempre estive envolvida desde os nove anos e ainda jovem fiz parte da administração e até estive envolvida na criação da farda que a banda ainda hoje usa' (5F 35-44).

[55] 'Fui sempre ficando ligado aqui, foram vinte anos de clarinete depois percussão e se for preciso pego no soprano e vou tocar. Já nasci aqui' (6F 35-44).

[56] 'Desde muito novo que estava envolvido neste ambiente filarmónico por parte da minha família também [...] epa já são 26 anos [risos]' (7EF 35-44).

[57] 'No Verão há as festas em todas as freguesias todos os fins de semana' (1EF 25-34 Q6).

[58] 'Na filarmónica passei a fazer parte de um grupo profissional, porque recebíamos dinheiro! apesar de ser pouco mas era um grupo profissional que se apresentava todos os fins de semana. Basicamente como tinha muitas apresentações, durante o verão se fosse preciso tínhamos 30 festas durante dois meses ou três [pausa] Houve muita coisa que mudou, ou

This statement clearly shows how the philharmonic band became more than just a recreational activity. For these participants, being a philharmonic member meant being in a professional group of musicians. In their accounts, participants often expressed a sense of belonging which, in their musical learning, meant being at the same level as other members, not disappointing the conductor or jeopardising the musical quality of the band. As one participant puts it:

> 'In the philharmonic [pause] it's different. Helping each other, working as a team [pause] that thing of practising because you want to not because is compulsory [pause] if you want to come to the rehearsal without practising, the rehearsal is going to go badly, you won't be able to do that bit and you'll feel bad about yourself' (6F 35-44)[59]

The sense of belonging and teamwork described by these participants, contrasts with the approach taken in specialised music institutions. However, the philharmonic band learning process, as described by the participants, seemed to be quite formal. For example, in order to be able to perform with the band, band members were required to complete 100 (approx.) lessons of solfeggio:

> 'I started to have lessons with teacher [x] he is one of the oldest members of this philharmonic band [pause] solfeggio lessons obviously. At the time, we would need to complete 100 and so lessons and then start learning the instrument […] so it was old school' (6F 35-44)[60]

However, now as teachers, some participants mentioned that this requirement had changed, as have many other aspects of the philharmonic structure. In order to fully understand the aspects that changed in philharmonic bands over time, it would be important to analyse more philharmonic bands. However, these participants' statements from different times demonstrate some of these changes, especially in terms of music teaching. For example, in the

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seja, a minha disponibilidade em relação à música, aquilo que eu quero, aquilo do que estou aprender tecnicamente no conservatório o que vou usar' (11EF 25-34 Q1).

[59] 'E a banda filarmónica [pausa] acho que é ao contrário, entre ajuda, espirito de corpo [pausa] aquela noção que estudas porque queres não porque tem que ser... se quiseres vir para o ensaio sem estudar, não estudaste mas já sabes que no ensaio vai correr mal, não vais conseguir fazer aquela passagem e vais-te sentir mal contigo próprio' (6F 35-44).

[60] 'Comecei a ter aulas de música com o professor [x], que é um dos membros mais antigos da banda, aulas de solfejo claro. Na altura era preciso chegar à lição 100 para depois teres o instrumento [...] era à moda antiga' (6F 35-44).

different stories it is evident that the way music education was led in the philharmonic bands depended mainly on the conductor:

> 'In 95 this conductor arrived [pause] a new-school conductor, he gave me the instrument and said: "play me the chromatic scale", I played and he said: "you're good to go!"' (6F 35-44)[61]

The philharmonic bands started to invite professional musicians to lead the band and teach its newer members. Various philharmonic bands also became affiliated with local music academies and the band members were given access to formal music training. Whilst this study does aim to analyse the organisation of the philharmonic bands, my findings suggest that the bands changed to better respond to the needs of its members. A larger number of philharmonic bands now facilitate access to formal music education in villages that would not have access to it otherwise. Before, the band would rehearse for local festivities and that would be an end in itself. My findings suggest that there now seems to be more emphasis on music education. As one participant puts it: 'From one moment to another the priorities of the philharmonic association turned to music learning' (6F 35-44)[62].

6.3.1 Social aspects of the philharmonic bands

Participants described their activity in the philharmonic band not just in a musical development level but in a social level as well:

> 'This association was established to complement civic moments, the necessity of people to socialise and get together […] and obviously as well as the cultural and musical value, the philharmonic band has that strong social value [pause] People need that, the "showing off"' (5F 35-44)[63].

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[61] 'Em 95 chega o maestro x [pausa] um maestro da nova guarda, pôs-me o instrumento na boca e disse: "toca lá aí a escala cromática", eu toquei e ele disse: "tá bom pra sair"' (6F 35-44).

[62] 'De um momento para o outro as prioridades da coletividade viraram-se mais para o ensino' (6F 35-44).

[63] 'A coletividade foi feita para acompanhar o momento cívico, a necessidade das pessoas conviverem e de se encontrarem [...] e obviamente que a sociedade além de ter esse fator cultural e musical tem este forte contexto social. As pessoas precisam disso, a "exibição"' (5F 35-44).

In their philharmonic band participants nurture lifelong social connections as well as lifelong engagement with music. When answering the question 'did you ever stop coming to the philharmonic band?' One participant said:

> 'Never. Because do you see that group over there? They are all members of this band. From very early on, they create friendships that last their whole life. This doesn't happen in school, you have a group of friends in year one but then in year two you have another group isn't it? You change class and you meet new people. Here in the band they are always the same people. Then they get married and so on [pause] friendships that last your whole life […] there was a group here that were 70 years without leaving the band!' (8EF 45-54)[64]

It became clear from the stories told that being in a philharmonic band was much more than playing music together. It was also a space to meet new people that shared the same interests. It was interesting to note that the bands described by participants included people from various backgrounds:

> 'The collective sacrifice of a band is fantastic! Playing 18 hours a day, playing in *arruadas* [street parades] for three or four hours under the hot sun [pause] being 13 or 12 years old and sharing moments with 40, 60 and 80 years old man and woman. People from different backgrounds. Workers like woodworkers, lawyers' (11EF 25-34 Q1) [65]

These findings suggest that the band brings different people together as a family. Some of the philharmonic band stories were similar to those of the five participants who referred to the specialised institution as their second home. However, whilst other participants expressed negative memories associated with the specialised music institution, this study did not find any negative comments related to philharmonic bands. Reasons for this might be because the philharmonic is a family and community tradition and participants feel honoured to be part of that tradition. Therefore, whilst the philharmonic band is cherished for life, the music course finishes after eight years. Nevertheless, these findings need to be interpreted with caution

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[64] 'Nunca. Porque isto, estás a ver este grupo? São todos da banda, desde muito cedo criam um grupo de amizade que por vezes é por toda a vida. Que não acontece na escola, vais para o 1ºciclo tens umas amigas, vais para o 2º já tens outras amigas não é? Vais mudando de turmas e vais conhecendo pessoas novas. Mas na banda são sempre os mesmos. Depois é casar namorar, tudo isto [pausa] e as amizades são mesmo para toda a vida […] teve aqui um grupo que tiveram 70 anos sem sair da banda!' (8EF 45-54)

[65] 'Porque o espírito de sacrifício de uma banda filarmónica é brutal! A tocar 18 horas por dia, ter que tocar arruados durante três e quatro horas debaixo do sol escaldante [pausa] é ter 13 ou 12 e ter que lidar com homens e mulheres de 40, 60 e as vezes 80 anos. Vindos de meios sociais completamente diferentes do meu. Trabalhadores que podem ser marceneiros, advogados' (11EF 25-34 Q1).

because in this group of participants, none have left their philharmonic band and, as such, they paint a very positive picture of the philharmonic bands.

6.4 Philharmonic bands and formal music education in specialised music institutions: the emerging comparison

For philharmonic participants, the transition between 'playing for fun' to 'wanting to be a musician' happens when participants decided to deepen their musical learning by applying to a specialised music institution. Participants who came from a philharmonic band had to make an important life decision with regards to their musical career. In order to deepen their musical training, they needed to apply to a specialised music institution and face the exams and pressures that they did not experience in their philharmonic bands. Furthermore, as previously mentioned, for most participants starting a music course, it meant more time and financial commitment and, as such, their motivation in instrumental practice was different from other participants that enrolled in the specialised music institution earlier in their lives.

Even after starting the music course, philharmonic participants did not leave their philharmonic band. As one participant said: 'If we don't have rehearsal one week, I feel incomplete the following week'[66] (6F 35-44). For philharmonic participants, these two settings did not merge. However, participants claimed that by having both experiences they were getting a fuller music education and getting the 'best of both worlds'. The relationship between the specialised institution and the band was, for them, symbiotic.

Philharmonic participants on the whole demonstrated that they had a distinctive musical experience compared to other participants. As well as benefitting from more opportunity for performance, their attitudes towards performing were different. As one participant puts it:

> 'I am going to give you a clear and concrete example [pause] when the conservatoire students have a concert […] they arrive and the percussion is all set, the music stands are ready and chairs in place [pause] and they get there sit, play, people are there listening and then they clap […] When the philharmonic band has a concert, we transport our instruments, put our music stands together, we play as well, we shine as well, and in the end we put everything back and we

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[66] 'Se não há ensaio numa semana, na semana a seguir já sinto falta' (6F 35-44).

arrive home at 2 a.m. Our experiences are completely different as you see' (6F 35-44)[67]

This statement clearly demonstrates how the performing experiences in the philharmonic band were closer to the reality of a musical career. Therefore, the perspective that these participants hold when doing the music course was much more realistic and performance oriented than participants who their main goal was to do well in their next instrumental lesson so they could get a good grade:

'Between my first and fifth conservatoire year […] things were always good and my grades were excellent! Look on my first year I had 18/20 and in the second I had 20/20, I even celebrated […]' (24E 25-34 Q43) [68]

The fact that twenty years later this participant still remembers his first grades shows how important these grades were and how they still define his musical success. This contrasts with how philharmonic participants talk about their formal musical learning and shows the differences in attitudes towards music learning between philharmonic and other participants.

6.5 Participants' formal music education experiences: discussion

In summary, the current study found that the strongest experiences that participants had in their music education were related to opportunities to play in a group, the influence of the instrumental teacher and performance experiences. The memories described by these participants were very similar to the ones observed by Pitts (2012) on extra-curricular musical activities. However, in my study the opportunities only happened in specialised music institutions and in philharmonic bands.

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[67] 'E vou-te dar um exemplo muito claro e concreto. Quando os agrupamentos do conservatório vão sair [...] a percussão já está montada, as estantes já estão em pé, as cadeiras no sitio [pausa] e eles chegam só têm que sentar, tocar, as pessoas estão lá sentadas a ouvir aplaudem [...] Quando a banda vai, nós acartamos os nossos instrumentos, montamos as nossas estantes, tocamos na mesma, fazemos um brilharete na mesma e no final recolhemos tudo e chegamos a casa às duas da manha. As experiências são completamente diferentes como deves calcular' (6F 35-44).

[68] 'Entre o primeiro e o quinto grau [...] a coisa correu sempre bem e sempre tive notas excelentes! Olha no primeiro ano tive 18/20, no segundo tive 20/20 e festejei' (24E 25-34 Q43).

When examining this study's findings in detail, it can be observed that participants look into their music education in different ways depending on their learning context. Participants who enrolled in a specialised music institution from an early stage had stronger memories associated with their teachers (instrumental or other subjects) and their solo performances in their learning institution. As for philharmonic band members, their strongest musical memories were focussed on being part of a group and on their group performance events.

Philharmonic band members reported that being part of a band had a great impact on their lives on a social, individual and musical level. These findings were also reported by Kokotsaki and Hallam (2007) in their study exploring higher education music students' memories of participation in group music-making. Their study findings also showed that students felt that they were contributors to the group outcome, developed sense of belonging, gained popularity, made friends, got to know like-minded people, enhanced their social skills, built a strong sense of self and developed their personal identity. All characteristics referred by Kokotsaki and Hallam's participants were also observed in my participants' accounts. Similar findings were also reported by Sutherland (2015) in his autoethnographic study noting that: 'Collaboration can make possible what was in isolation impossible' (2015:1632).

Reasons for this are related to the concept of communities of practice previously developed by Lave and Wenger (1991). The members of the community of practice share the same goal and proceed by working actively towards achieving that goal. Participating and interacting with the community also means acquiring the same language and habits, thus affecting the individual's identity (Lave & Wenger, 1991). The characteristics of a community of practice as developed by Lave and Wenger (1991) can easily be recognised in the philharmonic bands observed in this study. Philharmonic participants in this study worked towards achieving a common goal, which for them was the musical success of their philharmonic band.

Furthermore, my participants continuously emphasised the social benefits of being a philharmonic member. For them, the band was a place where they felt at home and made friendships for life. These findings support previous research carried out by Hallam, Creech, Varvarigou and McQueen (2012) on music-making in community settings. Their analysis showed that participants see their community music activity as an opportunity to socialise, to make new friends and to belong. Similar results can also be found on a different study carried out by Pitts and Robinson (2016) analysing amateur participation in classical music. However, participants in their study had some negative comments mainly related to the quality of music-

making and unfocussed rehearsal time. There were no comments of this nature in my participants' accounts. One possible explanation for this might be the fact that, in this study, I only analysed participants who continued their engagement with their philharmonic band, leaving aside other members that might have dropped out due to negative experiences.

On the other hand, my participants' accounts show that learning in a specialised music institution was often centred on the interaction between the instrumental teacher and the student. In specialised music institutions the teacher chooses the repertoire, defines goals, provides guidance and feedback, and carries out evaluation. My participants showed how important recognition from their teachers was for them. This finding was also reported by Pitts (2009) who observed that the music teacher had 'a pivotal role in recognizing and affirming young people's developing musical interest and skills' (2009:249). This was portrayed in my participants' narratives, not only with regards to their instrumental teacher but other musical subject teachers as well.

Davidson and colleagues' (1996) analysis of the role of teachers in the biographies of young musicians previously showed that teachers' personal characteristics were rated as more important than pedagogic competence (Davidson, Howe, Moore, & Sloboda, 1996). In my study however, the music teachers were mostly seen as mentors who held the knowledge, and everything that they did, (even make participants cry), was seen as necessary for the learning process. The relationship between student and teacher as described by my participants resembles the Guru (teacher)-Shishya (disciple) interaction embedded in Indian culture, where real teaching and learning is believed to happen when teacher and disciple are in harmony (Raina, 2002). In Indian traditions the Guru is the source of all learning and has the power to transform minds, however 'it also means the great person who can torture, kill, or eat his disciple's ignorance and elevate his character and ultimately lead him to the path of salvation' (2002:169). This authoritarian relationship between student and teacher has also been previously observed on research carried out in specialised music institutions (Burt-Perkins & Mills, 2009; Gaunt, Creech, Long, & Hallam, 2012; Kingsburry, 1988; Presland, 2005; Triantafyllaki, 2010). Gaunt and colleagues (2012) for example, observed that instrumental teachers in a UK conservatoire relied on aspects of teaching that did not emphasise crucial dimensions of mentoring which enable personal growth and promote personal and professional development. In my study, participants who did not benefit from this authoritarian relationship found their teacher-idol in other musical subjects. The ways in which this phenomenon affected their attitudes towards music learning and career decisions will be further analysed in chapter 7.

My participants' reports on their specialised institution match those descriptions given by other researchers analysed on Chapter 2 (Burt-Perkins & Mills, 2009; Kingsbury, 1988; Presland, 2005). Kingsbury (1988) for example, describes the conservatoire as an institution with focus on individual artistic quality where teachers are chosen based on performing qualities rather than pedagogical ones. Kingsbury's definition could be considered outdated, however my participants' accounts clearly show that some of the points emphasised by the author are still valid.

Participants' memories of their admission process to specialised music institutions demonstrate that the focus on assessment is still embedded in these specialised institutions. Whilst it is true that examination can provide extra motivation in students' musical learning (Salaman, 1994), it can also have negative impact on self-confidence and motivation (Davidson & Scutt, 1999). My participants' life stories show both positive and negative student perspectives on musical assessment. The majority of participants associated negative memories with their musical exams and recitals. On the other hand, a minority enjoyed the feeling of being assessed and having the opportunity to show their work to other examiners.

As previously emphasised by Torrance (2012), *assessment as learning* can be loosely defined as assessment procedures and techniques that overpower the teaching and learning process. In this study, it was not possible to analyse the types of assessment carried out in these participants' formal music educational experiences. However, the large number of participants who associated negative memories with musical assessment leads me to the assumption that the type of assessment experienced by these participants interfered with their motivation and learning process, hence taking an *assessment as learning* approach.

In general, my research shows that group music-making was the strongest musical memory for philharmonic band members as well as for specialised music institution members. Group music-making was the main source of enjoyment and motivation in these participants' formal music education regardless of the learning setting. Lucy Green's (2001, 2006) research on how popular musicians learn has stimulated discussions and challenged the teacher-pupil approach towards communal methods/group music-making. As previously analysed in the Literature Review, collaborative music-making (besides all extra-musical advantages in the social dimension) promotes authentic learning. Authentic learning as described by Koopman (2007), does not entail any pre-structured goal and is achieved by personal initiative and contribution. This definition is highly linked to the concept of communities of practice discussed in the beginning of this section. The analysis of these participants' memories of their

formal music education further support the benefits described in previous literature on communities of practice and collaborative music making. Furthermore, it draws attention to the fact that participants moving from their philharmonic band to formal music education develop higher levels of autonomy and intrinsic motivation. As participants in this study explained, taking part in regular music performances with their band made them feel like professional musicians and this influenced their attitudes towards music learning. Furthermore, music learning for them became more than showing progress in their individual weekly lessons. The impact of group music-making on intrinsic motivation has been previously analysed by Kokotsaki and Hallam (2007): 'participation in ensembles was crucial in enhancing intrinsic motivation for music, which in some cases contributed towards the individual pursuing a career in music' (2007:9). It can thus be assumed that my participants' experiences of group music-making had impact on their intrinsic motivation in music learning. However, these were not provided by their specialised music institution, which seems contradictory.

It is interesting to note that both contexts shared the same emphasis on training and discipline. As described by philharmonic band participants, they were required to complete approximately 100 lessons of solfeggio before they could join the rehearsals, which could potentially be an obstacle for musical engagement. Still, they went through the process and wanted to become better musicians and to do well in the band; they saw pleasure in music-making and its usefulness to their future was clear and realistic. It can thus be suggested that philharmonic bands' emphasis on group music-making and public group performances had a great impact on participants' expectations of their musical learning, thus building a stronger foundation for their future careers in music.

As observed in my study, philharmonic members started their formal education wanting to become better musicians, which was not necessarily the case for other participants. For participants who started their formal education early in a specialised institution, this self-discovery as musicians happened in the specialised music institution. One possible explanation for this might be in the concept of possible selves. According to Markus and Nurius (1986) possible selves 'represent individuals' ideas of what they might become, what they would like to become, and what they are afraid of becoming, and thus provide a conceptual link between cognition and motivation' (1986:954). My participants' ideas of what they might want to become changed according to their experiences in the philharmonic bands and specialised institution and these beliefs then affected future career choices and influenced their motivation. Therefore, if philharmonic participants wanted to become better musicians and potentially professional musicians, in the specialised institution they worked towards that goal. As for

others, the discovery of their possible selves was still formed in the institution and as such, they did not yet know what goal they were working towards. The next section will then analyse the transition from these participants' formal music education to their role as music educators and how the experiences in formal music education reported in this section affected these participants' career decisions.

6.6 Participants' career choice

As mentioned in the literature review, music teaching is seen as a secondary option to becoming a professional performer (Baker, 2006; Mills, 2004; Pellegrino, 2009; Welch, Purves, Hargreaves, & Marshall, 2011). Furthermore, research continuously shows that participants' formal musical training in most cases does not match their professional role. In Portugal, however, there is little or no research on music teaching careers.

As previously analysed, the majority of participants in this study started to attend specialised music institutions very early in their lives. At the age of eight, participants were having one-to-one instrumental lessons weekly, musicianship and in some of the cases taking part in musical ensembles. This means that the specialised music institution played a vital role in these participants' music education. As analysed in the literature review, Portuguese specialised music institutions place great emphasis on the development of performance skills. In the previous section, participants talked about their strong memories in formal music education. These experiences, however, seem to strengthen these participants' identities as performers leaving aside other career paths in music. This section will now report on why, how and when these music students started to consider music education as a career.

6.6.1 Participants' profile as students and their career choice

In-depth analysis of the life history interviews indicated that the decision to become a music educator was highly influenced by participants' experiences in their specialised institution. Considering the similar attitudes and structure between conservatoires in Portugal

and in the UK (see Literature Review section 2.4), it is not surprising that these participants' initial desires were to become successful performers. Still, participants showed different interpretations of their formal music educational experiences.

These participants' life stories revealed two different music student profiles. The first profile (16 interviewees), described memories in specialised institutions with great enthusiasm, however, had negative and traumatic memories associated with instrumental lessons, examinations and instrumental teachers. The comment below illustrates this profile:

> 'I loved everything [laugh] I especially liked my ensemble lessons and the concerts, the atmosphere […] I was always afraid of Wednesdays because I had piano lessons on Wednesdays. I dreaded Wednesdays because I knew that I was going to have to listen to my piano teacher. Because I didn't practice enough or the practice was wrong' (4E 18-24 Q10)[69]

It is surprising that, years later, this participant still remembered that her piano lessons were on Wednesdays and still had negative feelings associated to those lessons. Participants matching this profile decided from an early stage that they did not want to be professional performers. As one interviewee said: 'I've decided very early on that I was not going to be [pause] for various reasons, a concert pianist, first I didn't want to, it was not the life that I wanted' (20E 35-44)[70]. As a result, these participants started to focus their attention and efforts on other musical subjects of their specialised music course such as music analysis, history of western music and musicianship, and started to consider other career paths in music from an earlier stage in their education. Later, these participants applied to alternative courses in university (e.g. musicianship, musicology) where teaching becomes an integral part of their higher education.

The second profile (11 interviewees) reported positive memories in the conservatoire including instrumental lessons, examinations, recitals and their relationship with their instrumental teacher. This type of student considered for a long time that their final goal was to be a professional performer, thus, pursuing their instrumental learning at university.

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[69] 'Eu gostava de tudo [risos]. Eu gostava das aulas especialmente as aulas de conjunto, gostava dos concertos, o ambiente [...] Eu tinha medo que chegassem as quartas-feiras porque tinha a aula de piano. Eu nunca queria que chegasse a quarta feira porque já sabia que iria ouvir o professor de piano. Porque tinha estudado pouco, porque estava mal estudado' (4E 18-24 Q10).

[70] 'Eu decidi também muito cedo que não ia ser [pausa] por variadíssimas razões, que não ia ser concertista pianista, para já porque não queria, não era uma vida que me apetecia' (20E 35-44).

However, as the end of their performance course at university got closer, they realised how difficult it would to be a full time performer:

'Well [pause] I became a teacher out of necessity like it happens with many others. When we finish our course there are not many of us that can have a permanent career as performers' (3E 55-64 Q31) [71]

There was a common sense amongst participants that it was extremely difficult to be a (only) performer in Portugal and for them it was inevitable that a music student was expected to teach in their future career. Therefore, in contrast with the first student profile introduced in this section, these participants' decisions to become a music educator were made out of necessity:

'I knew that even if it wasn't choice *a priori* I knew that if I pursued a career in music I would be that [a teacher] in the future. I was aware that I was going to be a teacher but I also knew that there were other alternatives [pause] either freelancing, which is very difficult in Portugal and even that I knew that it was inevitably going to be complemented by teaching' (10E 25-34).[72]

Only three participants stated that the main reason for them to become music teachers was their passion for teaching and music. However, their statements show that they had opportunities to teach music earlier than other participants, thus discovering their 'passion for teaching' before applying to a music university: 'My mother had a school […] and I went there singing with the kids, telling stories […] I took a guitar, other small instruments, and I could practice there teaching the basics […] so I started without being old enough to do it, I was 15/16 years old' (19EF 55-64).[73]

The fact that these participants had opportunities for teaching earlier in their lives might have been influential in their career choices. Statements from philharmonic band members who also had the opportunity to teach earlier than others also support this idea. As previously mentioned, experienced members of the philharmonic bands were often asked to support the

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[71] 'Epá [pausa] comecei a ensinar [pausa] por questão de necessidade como acontece em muitos casos. Mesmo quando saímos do curso são muitos poucos os músicos que conseguem ter atividade permanente enquanto performers' (3E 55-64 Q31).

[72] 'Ora bem [pausa] mesmo que não fosse uma escolha a priori eu sabia que seguindo músico iria ser isso no futuro. Eu estava consciente que me iria tornar professora, mas estava consciente que existiriam outras alternativas [pausa] ou ser freelance o que é muito difícil em Portugal, e eu sabia que isso iria ser complementado com o ensino' (10E 25-34).

[73] 'A minha mãe tinha uma escola [...] eu ia cantar com os miúdos, contar histórias [...] levava uma guitarra enfim instrumentos, pude ali praticar uma iniciação com os mais novos [...] Então eu comecei sem ter idade para isso, com 15 16 anos' (19EF 55-64).

newest members. Philharmonic participants, when talking about their career decisions, often reported those early informal teaching experiences:

'Teaching [pause] to be honest I've started it in the philharmonic bands. I was recognised as a versatile person […] so other philharmonic bands started to ask me to do some teaching. So I was 16/17 years old and they picked me up from my house to go and teach there' (18EF 35-44 Q34)[74]

These findings suggest that early teaching experiences were very influential in these participants' career choices.

6.6.2 Influential others and career choice

Findings on this topic also suggest that the role that parental attitudes played in these people's musical lives seems to change over the lifespan and especially at points of life transition such as the one being analysed in this section. As mentioned earlier in this analysis, parental support was crucial in their early contact with music. Also, the decision to start studying music was highly influenced by their parents and family. However, once participants started to define their musical identity, they took responsibility for their careers choices, sometimes having to rebel against their parents:

'That was a funny story! I've only applied to university in the last day before the deadline. I was not sure if I wanted to apply to a music education course or ethnomusicology. And I also had the possibility of choosing Law and all teachers in high school said I should go to Law university […] My parents […] said that they would like me to follow a safe career in terms of the stability that it could give me. I've kept it as a secret but on the last day of applications I've put ethnomusicology as my first choice and that was it!' (2E 18-24 Q9)[75]

Once participants started to see music as a possible career and faced important decisions, there was some tension between what the participant wanted and what their parents

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[74] 'Para dar aulas [pausa] na verdade comecei nas filarmônicas a ser reconhecido como uma pessoa versátil [...] E numa outra filarmónica começaram-me a pedir que desse aulas. Eu tinha 16 17 anos e eles vinham-me buscar a casa para eu dar aulas lá' (18EF 35-44 Q34).

[75] 'Ah isso foi engraçado! Eu só me inscrevi na faculdade no ultimo dia. Tive muito na duvida se queria seguir formação musical ou musicologia. E ainda tinha a hipótese de seguir direito e todos os professores no liceu diziam que eu devia seguir direito […] E os meus pais […] Diziam que gostavam que eu seguisse uma área mais segura em termos de futuro. Optei por manter em segredo a situação e no dia da inscrição quando se forem embora pus musicologia em primeiro lugar e pronto [pausa] foi assim' (2E 18-24 Q9).

thought it would be better for them. Participants valued their parents' opinions and attitudes, however this was not determinative of their career decisions.

Participants who finished their specialised music course already wanting to be music teachers also referred to their teachers as inspirational and influential in their career choice:

> 'I think that this stuff of liking a particular area of expertise is related to the teachers that we had. I think it's essential. And actually […] my musicianship and history of western music teacher was important, he determined the career that I chose' (2E 18-24 Q9)[76]

As previously stated, all participants mentioned an influential teacher during their music course. These findings suggest that students tend to choose a career path according to the subject of their favourite teacher. As previously noted however, it was very rare that the teachers themselves would provide career advice. Their influence was merely as an inspiration for these participants.

Furthermore, when asked to think about the reasons why they became music teachers, it was also mentioned that having a parent that is a teacher, had some influence in their career choice: 'I've always liked teaching because I come from a family of teachers. So my roots are that, since I was a kid that I would attend my mothers' classes' (2E 18-24 Q9)[77]. Five participants mentioned that having a parent-teacher made teaching part of their lives:

> 'Another reason is maybe because my dad is a teacher I was always in contact with this, with his day to day routine […] it was something that I grew up with […] he's a biology teacher you know' (23E 25-34 Q40)[78]

It seems then that one of the reasons for these participants to develop a teaching identity was their early contact with teaching, either by having the opportunity to do so or having a teacher in the family as an example. It can thus be suggested that, the same way that participants' early contact and opportunities for music-making impacted their lifelong

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[76] 'Eu acho que isto de gostarmos de área tem muito que ver com os professores que temos. Acho fundamental. E realmente pronto [...] o professor de formação musical e história da música marcou bastante e determinou a área que escolhi'(2E 18-24 Q9).

[77] 'Sempre gostei muito de ser professora porque venho de uma família de professores. Portanto, as minhas raízes são isso mesmo, fui habituada desde pequenina a assistir às aulas da minha mãe' (2E 18-24 Q9).

[78] 'Depois também porque se calhar o meu pai é professor então sempre lidei com isso, com o dia a dia dele [...] foi uma coisa que já cresceu comigo [...] ele é professor de biologia lá está' (23E 25-34 Q40).

engagement with music, opportunities and early contact with teaching impacted their lifelong engagement with teaching.

6.6.3 How did they start teaching?

Despite the nuances in these participants' routes, for most of them the opportunity to engage with music teaching emerged arbitrarily (table 10). The arbitrariness of their first teaching experiences meant that they had an opportunity to 'try' teaching and then enjoyed it: '[…] a teacher of a colleague of mine called me to know if it was possible for me to replace her for a bit […] and it was fantastic. It was [pause] an experience that I even enjoyed' (24E 25-34 Q43)[79].

Table 10 Questionnaire findings/Interview findings – How did you become a music educator? [Number of times mentioned]

Findings	Questionnaires	Interviews
Arbitrarily/Liked it after experimenting	N=[41]	N=[11]
It was my second option	N=[27]	N=[5]
Financial stability	N=[13]	N=[11]
I was invited	N=[6]	N=[11]

In their accounts of the events surrounding the start of their teaching experiences, participants often mentioned that, instead of taking the 'normal route' of applying for a job, they would be invited to teach:

'It was like this, they invited me and I was quite afraid so I accepted in one condition: it is an experiment, if I like it and you like it I stay, if not I'll go. And

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[79] '[...] uma professora lá da academia que foi professora de um colega meu [pausa] ligou-me a pedir se era possível substituí-la durante uns tempos [...] foi fantástico [pausa] foi [pausa] foi uma experiência que por acaso adorei' (24E 25-34 Q43).

that was it, this was in '91 [pause] 25 years ago [pause] that's how it started'[80]
(8EF 45-54)

The majority of participants who started their teaching career this way were invited to teach during their music studies. This meant that the majority of participants started teaching without having any pedagogical training. This was a recurrent theme in the interviews:

'It was very funny [pause] I didn't know what I was going to do. Nobody gave me any advice […] and so I asked a colleague "what do we do here?" and his response was very funny "here each one does what one wants!"' (25E 45-54 Q28).[81]

Furthermore, as observed in table 10, many participants considered a career in teaching based on financial stability. As one participant said: 'From student to becoming a teacher was basically [pause] I came to Lisbon and I needed money' (11EF 25-34 Q1)[82]. The issue of financial stability was underreported in the questionnaires. Reasons for this might be related to the difficulty of admitting to an unknown researcher that their career choice is based on financial stability. Conversely, this topic came more naturally in their interviews.

6.6.4 Participants' pedagogical training

All participants declared not having any experience in the beginning of their teaching careers. As observed in the questionnaire responses (table 11), the majority of participants felt that they learnt how to teach by relying on their experiences as students.

Table 11 Questionnaire/Interview findings: How did you learn how to teach? [number of times mentioned]

How did you learn how to teach?	Questionnaires	Interviews
From my own experiences as a student	n=[34]	n=[13]
Doing my own research	n=[32]	n=[10]
With practice	n=[25]	n=[12]
Discussing and observing other colleagues	n=[8]	n=[5]

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[80] 'E foi assim que começou, convidaram-me e eu com muito medo aceitei com uma condição, que seja à experiencia: que se gostar fico, se vocês gostarem fico se não gostar nem eu nem vocês eu vou-me embora. Pronto e até hoje, já foi em 91. 25 anos que comecei' (8EF 45-54)

[81] 'Foi engraçado [pausa] eu não sabia o que ia fazer [pausa] ninguém me deu dicas [...] e eu perguntei ao meu colega "o que se faz aqui?" e a resposta dele foi muito engraçada "isto cada um faz o que quer!"' (25E 45-54 Q28)

[82] 'Ah [pausa] de estudante até chegar a ser professor foi basicamente [pausa] mudei para Lisboa e precisava de um sustento.' (11EF 25-34 Q1)

In the interviews, responses to this question were more detailed. 13 participants indicated that they mainly relied on their experiences as students.

'I taught exactly like my teacher used to [laugh]. I used to come home and recognise things in me [pause] giving the same advice to my students in the same way that it was given to me as a student' (11EF 25-34 Q1).[83]

The lack of pedagogical training led these participants to copy their previous teachers. Nevertheless, participants used these experiences as students in different ways. These experiences consisted of more than simply copying their teachers' practices, they also drew upon their own perceptions of those experiences. As explained by one early career participant:

'I think I use various techniques that my teachers gave me. I pass to my students what was taught to me. Also, the perception that I constructed from what they gave me. I try to change things that I felt that didn't work out for me. So when I'm with my students I mix what was given and my perception of it as a student. To be a good teacher it's important to be a good student' (2E 18-24 Q9) [84]

These findings suggest that, in their early careers, teachers relied on their experiences as students in two different ways: the way that they were taught, and their interpretation of those experiences. Participants seem to shape their previous experiences as students according to their positive or negative interpretations of it. Their teaching approach is, then, a combination of these interpretations. These experiences continued to inspire these music educators throughout their careers:

'Still today, there's this teacher that is a big reference on "what to do" and another one on "what not to do" [laugh] every time I go back to Portugal I spend an entire day watching his lessons' (9E 25-34 Q19)

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[83] 'Eu ensinava exatamente como o meu professor do conservatório [risos]. Eu chegava a casa e reconhecia em mim coisas que eu [pausa] estar a dar as mesmas dicas ao aluno da mesma forma que as recebi'(11EF 25-34 Q1).
[84] 'Eu acho que em termos de educação, acho que uso muitas vezes as técnicas que eles me deram. Aquilo que me foi ensinado, uso para passar aos meus alunos. Ou então através da minha percepção que construí com o que eles me davam. O que eu sentia era que as coisas eram dadas de formas que por vezes não encachavam comigo. E quando estou com os meus alunos misturo o que me davam com a minha percepção como aluna. Para ser um bom professor é importante ter sido aluno' (2E 18-24 Q9).

In general, participants thought that despite their previous experiences, teaching was only learnt through practice. Participants saw those first years of teaching as experimental. They frequently mentioned the trial-and-error approach in the beginning of their careers:

'It was difficult [pause] I had some pedagogy lessons but the truth is that pedagogy is not didactic and pedagogy means thinking about teaching, not actually doing it […] so I learn to teach the worst way possible, making a lot of mistakes, I only thought that I was doing a decent job towards the end' (22E 35-44 Q20) [85]

Some participants showed interest in developing their teaching skills, through observations, workshops and by doing their own research (see table 11). Others felt that the only way was to teach and learn from mistakes.

6.6.5 Participants' career choice: discussion

Different theories exist in the literature regarding the choice of a career in music teaching. As mentioned in the literature review, participants see a career in music teaching as a plan B to a career in performance (Baker, 2005; Mills, 2004; Smilde, 2008). Authors argue that this is due to their past experiences as students in formal music institutions, as noted by Welch, Purves, Hargreaves and Marshall (2011): 'For many years it appears to have been the custom in the music conservatoires to encourage their most able students into careers in performance and for others to be focused equally on qualification with an instrumental teaching component' (2011:289).

Perkins (2015) has previously analysed the career transition by exploring the musical journey of four conservatoire students. Perkins classified the conservatoire as a learning culture where people learn within social practices. Therefore, Perkins' findings show that participants' career orientation was defined by their position in the conservatoire. My findings show that

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[85] 'Foi difícil [pausa] eu tive aulas de pedagógica na minha licenciatura mas a verdade é que a pedagogia não é didática, a pedagogia é pensar sobre o ensino, não faze-lo [...] portanto foi da pior maneira, foi a fazer muita asneira e cometer muitos erros, e quando achava que já estava a fazer um trabalho meritório foi quando cheguei ao fim' (22E 35-44 Q20).

these participants' experiences in formal music education were indeed influential in their career decisions; however, the influence is not direct. In my study, participants' experiences in formal music education shaped their identities as musicians, their beliefs and their motivations, which go on to affect their career decisions. These are similar results to those observed by Burland (2005) noting that participants during their formal music education develop different coping strategies, belief systems, motivation and musical identities. According to Burland (2005), the interaction between these four factors affects participants' career decisions, thus showing that participants are not passive agents in their formal educational experiences. In my study, social position and intrinsic factors both affect participants' career decisions. For example, 4F's negative experiences in piano lessons (see quote in section 6.6.1) meant that she shifted her focus to her ensemble lessons and today she is a choir conductor. Focusing on ensemble lessons was perhaps her coping mechanism as identified by Burland (2005). These different coping mechanisms are perhaps the reason why two different student profiles emerged in this study.

In my research, two different profiles were identified, the first profile included participants who remembered their formal music education for their grades, enjoyed their solo performances, saw their instrumental teacher as their idol and had positive memories associated with their instrumental lessons. The second profile struggled to maintain instrumental practice, did not enjoy solo performances, had admiration for other teachers (not the instrumental teacher) and had negative and traumatic experiences in instrumental lessons. These observations were in line with Bouij's (1998) longitudinal study of music teachers in training. Bouij (1998) observed two profiles similar to the ones observed in my study: the 'performer' who wishes to work as a professional performer and the 'all-round musician' who wants to learn a piece of everything with the main goal of being a complete musician. Bouij (1998) observed these two profiles in teachers in training. Still, the characteristics were very similar to the ones observed in my participants as music students. The impact that these two different profiles had in participants' attitudes towards teaching will be discussed later in the next chapter.

Another way of analysing my participants' experiences is according to the motivation theories previously explored in the literature review (see section 2.1.4). Participants who did not consider themselves high-achievers in their formal music education probably had low self-efficacy and this affected their musical practice and experiences in instrumental lessons (McCormick & McPherson, 2003). Furthermore, as observed in the interviews, the challenges posed by the institutions were not matching these participants' expectations resulting in low motivation to practice (McPherson, 2000).

Changes in motivation were more clearly shown in my participants' accounts when they were reporting experiences near the end of their music course. According to my findings, participants who match the second profile considered a career in music teaching earlier than participants matching the first profile. This may be due to a shift in their expectancy-value beliefs (McPherson, 2000). For these participants, it was not important to do well in their instrumental lessons (attainment value) because it would not be as useful for their future as they thought it would be (extrinsic value) (Weiner, 1986). However, their intrinsic motivation and passion for music still prevailed. Therefore, participants who did not see themselves as performers from an early stage in their training, searched for other alternatives in other musical subjects of their specialised music course. Dolloff (2007) observed the same differences in students' profiles noting a tendency to love or hate instrumental lessons and noting that this relationship was influenced by pressures of educational institutions such as exams, auditions etc. A matter for concern is that this relationship then shapes the decision of a career in music. Dolloff's findings show that people residing in the 'hate' category tend to search for fulfilment in other musical experiences such as composing, conducting, learning a new musical tradition or teaching - usually for the wrong reasons (Dolloff, 2007).

Another possible explanation for this might also be related to the possible selves theory (Markus & Nurius, 1986). Possible selves can fit into three broad categories: hoped for self, expected self and feared self. As previously explained by Schnare, MacIntyre and Doucette (2011), the hoped for self is who we would like to be, the expected self is the realistic outcome, and the feared self is who we are afraid of becoming. According to Schnare and colleagues (2011), these three dimensions are present and balanced in the emergent musical self. For example, having the feared self in mind helps keeping the music student focussed and prepared for potential setbacks. On the other hand, if the negative aspects of the 'feared self' overpower the 'hoped for self', motivation levels to work towards a goal may cease. For my participants in general, the 'feared self' was to be an unemployed unsuccessful musician, the 'hoped for self' was to become a professional musician and the 'expected self' was to work as a music teacher. Once their experiences in the specialised music institution started emphasising negative aspects of the 'feared self' (bad grades, negative experiences in instrumental lessons etc.) and overshadowing the 'hoped for self', participants redefined their goals and started working towards an 'expected self' earlier than other participants.

Research done in the US (Jones & Parkes, 2010; Madsen & Kelly, 2002) shows that undergraduate music students are attracted to the idea of a career in music teaching because they are passionate about music and consider music education important. In my study,

however, only three participants mentioned that their passion for teaching was the main reason for their career choice. Furthermore, my study found that these three participants were the only ones to have had earlier contact with teaching. One participant taught newer members of the band, and two other participants had music teachers in the family. These participants' experiences had a positive impact and motivated them to consider music teaching as a career later in life. As described by my participants, those experiences provided them with the sense of fulfilment of being able to share their musical knowledge with others. Similar findings were reported by Gillespie and Hamann (1999), and Thornton and Bergee (2008) who observed that experiences in teaching influenced their participants' career decisions, however, few participants had those opportunities. In the same vein, Isbell (2008) found that the most rated experiences influencing music-teacher students' career choices were teaching experiences such as leading sectionals, conducting school ensembles and teaching lessons. The author concluded that although significant others influenced career choices, those are strongly determined by experiences during the music course (Isbell, 2008).

In my study, another factor motivating participants' career choices were influential teachers. However, motivation was not given directly through career advice but through being a role-model. This finding is consistent with that of Rickels, Councill, Fredrickson, Hairston, Porter and Schmidt (2010) who show that previous role-model teachers highly influenced participants' career decision. Prior studies that have noted the importance of significant teachers in career choices suggest that those significant teachers not only influence career choices but also participants' attitudes towards music education, which I will discuss further.

Still on the career choice topic, this study found that parents' attitudes showed little or no impact in my participants' career decision. The current study also found that, despite parental support, attitudes towards a career in music changed once participants started defining their professional identity. These findings seem to be consistent with other research, which found that parents supporting engagement with music do not always agree with their children choosing music as a career (Davidson & Borthwick, 2002). As Davidson and Borthwick (2002) observed: 'At the point of career decision making, some children were confused about their parents having encouraged them initially and then denying support for pursuing what they felt was an inevitable career step given the intensely musical environment of their childhood' (2002:66). Reasons for the lack of parental support on the decision to pursue a career in music/music teaching may be related to the low status of the music profession and other issues reported by my participants (see chapter 7) such as the lack of career progression. Participants' parents did not want to see their children struggling in their future careers. Nevertheless, this

study found that despite their lack of support, their parents did not affect participants' career choices.

6.6.6 Recruitment of music teachers: discussion

This study shows that Portugal does not have a recruitment system in place for music teachers. As observed, the majority of participants were invited to teach based on networking and musical reputation. As a result, participants started teaching with no pedagogical training. These findings reflect those of Mills (2004) and Baker (2006) who also found that participants started teaching based on financial stability or because they were simply invited and that those first teaching experiences are seen as 'learning alongside the children' and a 'reality shock' (Baker, 2006) (see section 2.2.1).

These findings show that, regardless of their many years of formal music education, participants' expectations did not match the real world. Participants are often confronted with the fact that pursuing a life as a professional performer is harder than expected. It could be argued that this was due to the lack of career orientation and advice given in their music course.

Some participants were confronted with the reality earlier and seek financial stability through music teaching. Others made the decision later in their music degree. It can thus be suggested that the lack of pedagogical training and reality shock could be a major factor, if not the only one making a career in music teaching a less attractive path. Furthermore, it means that these participants' attitudes towards music teaching were only being developed once they started teaching and this could have become a challenge not only for the music teacher but for the student as well. As previously mentioned by Marris (1991): 'We do not encourage children to learn to play an instrument only by trial and error, so why should we allow teachers to learn their trade that way' (1991:55). My participants clearly emphasised the conflict caused by their lack of pedagogical training. However, some of them showed a positive attitude and openness by searching for their own pedagogical training. The issues surrounding participants' attitudes towards music teaching will be discussed in the next chapter.

Chapter 7 - Music educators' attitudes towards music teaching and their career aspirations

7.1 Introduction

As observed in the literature review on teaching careers (see section 2.2), music teachers' attitudes towards music education are shaped by participants' experiences as students. Those experiences include not only what participants observed but also their interpretations of those experiences (e.g. emotional responses and needs) (Dolloff, 1999). Furthermore, previous literature has also emphasised that participants have different attitudes towards music teaching at different stages in their career (Berg, 2004; DeLorenzo, 1992; Eros, 2013). Research considers the first years of teaching as critical in participants' future careers.

There is little research on the views of Portuguese music educators on their professional roles (see section 2.4.3), therefore this section will analyse my participants' attitudes towards music teaching at different contexts and stages of their careers.

7.2 Participants' attitudes towards music teaching

As analysed in the previous chapter, the majority of participants in this study started teaching with no previous pedagogical experience and that reflected in their self-confidence. It is difficult to pinpoint the exact time that participants started to see themselves as teachers. However, this study found that their attitudes towards music teaching differ according to: a)

the career stage that they are at, b) their experiences as students and c) their teaching context (e.g. specialised, philharmonic, or school-music).

7.2.1 Changes in attitudes according to career stage

As previously stated, participants felt that their teaching was developed based on their teachers' influences, together with their own trial-and-error experiences. These trial-and-error experiences were more challenging for some participants, leading them almost quitting this career path. Some participants referred to these first experiences as traumatic:

> 'That year was a death sentence, I had 350 students and I didn't even knew their names. It was awful I only knew the names of the ones that constantly misbehaved. Your expectations collide with the students' expectations. I used to arrive home crying and saying to my mum "I don't care! I want to work in a supermarket!"' (13EF 35-44 Q38) [86]

Participants' statements show that in those first years of their teaching careers, their main goal was to discover themselves as music teachers and to define their teaching philosophy. This proved to be a challenging process since participants had not had the chance to teach before and everything was very new for them.

After completing the first years of their teaching careers, participants became more confident in their teaching role and even searched for their own pedagogical training. When analysing the interviews it became clear that once participants started to get confident in their teaching skills they started wanting to become a role model for their students. These participants wanted to be the reason why their students maintain lifelong engagement with music. For example, one interviewee said:

> 'I like to be a music teacher because I believe in the domino effect! Because if a child has a good lesson with me he feels happy, his parents feel happy and that's how the world changes' (9E 25-34 Q19)[87]

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[86] 'Esse ano letivo para mim foi de morrer, mesmo de morrer, só sabia o nome dos alunos que tinha que ralhar. Choca muito as tuas expectativas com as dos alunos. Eu chegava a casa ao fim do dia a chorar e dizia à minha mãe "eu não quero saber! Eu quero ir para a caixa do modelo!"' (13EF 35-44 Q38)

[87] 'Eu quero ser professor porque acredito no efeito domino! Porque a criança tem uma aula boa comigo vai para casa feliz, os pais ficam felizes porque vêm o miúdo feliz e pronto quer dizer o mundo muda-se assim' (9E 25-34 Q19).

These teachers' motivations were based on students' results, feedback and a sense of having the mission of inspiring their students to continue their musical practice:

'I like to share knowledge [pause] and now you ask: "but do you know a lot?" I don't know but I like to share what I know! […] I think it is wonderful to see a child being able to do something new, that he didn't used to be able to' (21E 35-44 Q12)[88]

These findings suggest that once teachers are confident in their teaching skills, they start to focus more on their students. However, participants continue to show considerably different attitudes towards their teaching role as they progress in their career. This is associated with other factors, which will be discussed further in this chapter.

This study did not focus on late-career teachers. Nevertheless, four interviewees were within ten years of retirement. The main difference observed between late-career teachers and other career stages was that teachers within ten years of retirement see their teaching as adaptable to the expectations of the student and the institution. These teachers have experienced many different teaching settings and developed methods to cope and adapt to different expectations:

'This happens with every student [pause] we evaluate their expectations but not forgetting that we are the ones still in charge. And then it is funny that expectations change according to the school and that influence students' attitudes towards music' (25E 45-54 Q28)[89]

Late-career participants showed a more critical view of their work environment and a broader view of their role as music teachers. However, the exploration of this topic was restricted by the number of late-career teachers available in this study. In other words, whilst early and mid-career teachers are still focusing on developing their teaching philosophy, obtaining good results, meeting their students' expectations and becoming a role model, late-career teachers evaluate their role as music teachers within the broader context of the teaching

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[88] 'Eu gosto de transmitir aquilo que sei [pausa] agora diz assim 'mas sabes muito?' eu sei lá mas gosto de partilhar aquilo que sei! […] porque realmente é uma maravilha ver alguém sair das nossas mãos capaz de fazer alguma coisa que não era' (21E 35-44 Q12).

[89] 'Isso acontece com todos os alunos [pausa] vemos quais são as expectativas deles mas não esquecendo que quem manda naquela tralha toda somos todos nós. Porque depois outra coisa que se gera que é engraçado são as mentalidades mediante a escola, mediante isso muda atitude deles em relação à música' (25E 45-54 Q28).

setting that they are a part of and within the opportunities provided by the Portuguese educational system.

7.2.2 Changes in attitudes according to past experiences

Findings from this research also indicate that these educators' attitudes differ according to their role (specialised, philharmonic or school teacher); and the different profiles they had as students (see chapter 6). As previously analysed in chapter 6, as students some participants were confident performers and had positive experiences with their instrumental teachers. Others did not enjoy the performing part of their music course and had positive memories associated with other aspects of their music course.

Findings from this section suggest that participants who were confident performers as students, claimed that their goal now, as music educators, is to train professional performers. As one participant said: 'I think that as a teacher, what suits me is working with students that really want to learn. I like to teach students that want to become professional percussionists and that's it' (18EF 35-44 Q34)[90]. It was also observed that these participants described their teaching experiences focussing on lesson goals, results and exams. Furthermore, they were confident that their experiences as students were enough for them to be successful teachers thus not needing further pedagogical training. As one participant mentioned: '[…] in a pedagogical level I learnt with myself, with my experience and luckily it works' (18EF 35-44 Q34).[91]

On the other hand, participants who were not confident performers as students indicated that their main goal now, as educators, is to promote musical engagement based on enjoyment rather than the development of musical skills to a higher level (e.g. singing, playing an instrument, actively listening to music and attending live musical performances). As one participant said: 'I think that working in conservatoires is not the perfect situation. I think it is much more important to promote musical engagement' (4E 18-24 Q10)[92]. These participants

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[90] 'Eu acho que enquanto professor aquilo que me realiza mais é trabalhar com alunos que querem realmente aprender. Eu gosto de ensinar alunos que querem seguir percussão e pronto' (18EF 35-44 Q34).

[91] 'A nível pedagógico fui aprendendo só comigo, fui aprendendo com a experiência e felizmente funciona' (18EF 35-44 Q34).

[92] 'Eu acho que trabalhar com conservatórios não é nada perfeito. Acho que era muito mais importante levar a música à população' (4E 18-24 Q10).

frequently mentioned the importance of educating music listeners and the main motivation of their teaching was the student:

> '[…] it is not giving up on the student, it's just understanding what is the level and the abilities of the student and where can he feel motivated. That's the challenge […] then if you are educating musicians or listeners or if you're there for personal reasons [pause] that's just detail. I think there's no other way of teaching other than adapting to the student' (21E 35-44 Q12)[93]

The comment above illustrates how these teachers see the student as the centre of their teaching. Making the student feel motivated and comfortable in his/her learning is the priority; the outcome is just a 'detail'.

In this study, the majority of philharmonic band participants now also teach in specialised music institutions. Their views on music teaching show that they have a different approach to other participants who did not have musical learning experiences in the philharmonic bands. For example, participants who started their musical engagement in the philharmonic bands, now, as teachers, emphasise group music-making in their students' musical learning, thus suggesting that attitudes towards music teaching are shaped by these participants' past musical learning experiences in the philharmonic band:

> 'I think it is crucial for musical learning, working as a group, the social interactions […] my life was always like that, I was in a quartet, orchestra, philharmonic band etc. […] the philharmonic band has that weight' (15EF 35-44)[94]

Nevertheless, these participants recognise the value of their formal musical experiences in specialised institutions and also incorporate those values in their statements about teaching:

> 'I base my teaching on the conservatoire because it is the type of teaching that I had. However, I take some experiences from my group-music making experiences, and those I did not have in the conservatoire' (18EF 35-44 Q34) [95]

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[93] 'Não é desistir do aluno é só tu entenderes em que nível tens que estar para que esse aluno se sinta motivado dentro das possibilidades dele. E esse é que é o desafio [...] A partir daí se estas a criar músicos ou público ou se estás ali por uma questão pessoal interior, são detalhes... E eu acho que não há outra maneira que não moldar ao aluno' (21E 35-44 Q12).

[94] 'Eu acho que é fundamental para a aprendizagem da música, o trabalho em grupo, trabalho humano [...] aliás a minha vida sempre foi por aí, como clarinetista tive um quarteto, orquestras, bandas filarmônicas etc. [...] A filarmónica tem muito peso' (15EF 35-44).

[95] 'Eu inspiro-me no conservatório porque é o mesmo tipo de ensino que tive, no entanto tiro algumas experiências de musica de conjunto que não tive no conservatório' (18EF 35-44 Q34).

'When I am teaching cymbals it is not for the student to play cymbals for me! Not at all! All I want is to give them the tools that they need […] there are many adaptations and as a teacher I try not to stick to only one way of teaching' (11EF 25-34 Q1)

It seems then, that philharmonic participants bring their past experiences in both settings (philharmonic and specialised) and form their own teaching philosophy, resulting in a more flexible approach to music teaching.

As previously mentioned, a common view amongst the interviewees and questionnaire respondents was that the most valuable teacher training was their personal experience (the trial and error approach). However, participants who decided early that they would not pursue a career in performance started to search for pedagogical training courses (e.g. education universities, workshops, MA in education etc.). Alternatively, others continue to rely on their experience and to teach in the way that they remember being taught. A possible explanation for this might be that because these participants had good memories associated with their instrumental lessons, they do not feel the need to seek further training. Whilst others may fear repeating negative experiences, recognise that they still have many pedagogical aspects to learn and recognise that seeking further training will help them develop their teaching philosophy.

7.2.3 Changes in attitudes according to participants' teaching context

In this study, participants taught mainly in three different contexts: specialised music institutions (academies, professional schools and conservatoires), philharmonic associations, and school-music (extra-curricular or in year five and six). Only three participants currently work in more than one context.

Participants' teaching in the specialised music course had conflicting views on what is expected of them as music educators. Some argued that the specialised course was created to train professional musicians and that the students have to work hard to meet the expectations of the institution. Others think that the majority of their students are not going to be a professional musician, thus consider it more important to educate listeners:

'I haven't got numbers but [pause] the majority of my students do not want to be musicians. They want to have a hobby, they want to play, learn to do something etc. Music teaching should adapt according to our society needs' (11EF 25-34 Q1) [96]

Despite teachers from the same type of institutions having different views on their role as music educators, school educators agreed that their role was to promote engagement with music and to educate music listeners. As one participant put it 'Studying music does not necessarily mean to become a professional musician' (3E 55-64 Q31)[97]. Furthermore, school-music teachers indicated that a good teacher should be flexible and adapt their teaching to the audience:

'My greatest challenge as a music educator is […] being able to explain things in a way that they understand and above all in an enjoyable way […] I do not want to be presumptuous but I don't need half of my musical knowledge to be able to teach what I teach. But on the other hand, I end up needing all of my knowledge in order to be able to meet the students' needs [pause] If you know what I mean' (7EF 35-44)[98]

On the other hand, teachers from specialised institutions shared the opinion that they did not have the right profile to teach music in schools and that another 'type' of teacher should do it: 'I'm going to be honest with you, I love children but that type of work […] it's not a job that I like to do […] it's a job that personally is not my area of expertise, I'm not skilled to do it and that's it' (17E 35-44 Q44)[99]. These findings suggest that whilst specialised music teachers see their teaching practices as fixed, school-music teachers are prepared to adapt to the student.

Similarly, for philharmonic educators, their main goal was to train their students to be able to play in the band and have fun. As previously observed (see chapter 6), philharmonic members' main source of motivation was group music making. Their main goal as music

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[96] 'Não tenho números, muitos de certeza [pausa] a maioria não querem ser músicos. Querem ter um hobby, querem tocar, aprender a fazer qualquer coisa etc. O ensino da música, acho eu, deveria ser adaptável a esta sociedade' (11EF 25-34 Q1).

[97] 'Estudar música não é sinónimo de nos tornar-nos músicos' (3E 55-64 Q31).

[98] 'O grande desafio que eu tenho como professor de educação musical, é conseguir [...] explicar de forma a que eles percebam e sobretudo de forma que eles gostem [...] isto com presunção à parte [pausa] mas eu não preciso de metade dos conhecimentos científicos musicais que tenho para fazer o que faço. Mas por outro lado, acabo por precisar deles para conseguir baixar a esse nível... não sei se me estou a conseguir fazer entender' (7EF 35-44).

[99] 'Olha vou te ser sincero, eu adoro crianças mesmo muito mas esse tipo de trabalho [...] não é um trabalho que goste propriamente de fazer [...] é um trabalho que pessoalmente não seria a minha área, não teria aptidão para isso pronto' (17E 35-44 Q44).

students was to do well in their band rehearsals and performances and enjoy those experiences. Now as music teachers they maintain the same attitude, thus, promoting musical enjoyment in their music lessons:

> 'First I try so that my students see music like I used to in the band. It was not like in the conservatoire […] I think that the band for me was that [pause] it was to understand that music is not to be practised for hours until its perfect. Music can be simply: "Oops that was the wrong note but never mind"' (1EF 25-34 Q6)[100]

Participants' reports showed that philharmonic teachers assess the musical abilities of their students and if the student proves to be a high-achiever, these teachers encourage students to apply to a specialised music institution. Therefore, philharmonic teachers see the band as source of musical enjoyment as well as a route towards music education and not an end in itself.

7.2.4 Participants' attitudes towards music education: discussion

As mentioned in the literature review, previous studies continuously show that a career in music teaching is not the primary goal for music students (see Literature Review section 2.2). The current study confirms this and shows that participants start teaching with little or no pedagogical training and consider themselves underprepared for the job.

Despite their lack of pedagogical training, my participants hold different attitudes towards music teaching. In the current study, three different factors were found to affect participants' attitudes towards music teaching: a) their career stage, b) their experiences as students and c) their teaching contexts. There are similarities between my participants' attitudes and the ones observed by Thompson (2007) who argues that attitudes towards music teaching vary according to three different sources: 1) personal experiences (background, significant others); 2) formal knowledge and 3) experiences in school (as teachers). 'Personal experiences' refers to participants' cultural background, beliefs, upbringing and how those affect

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[100] 'Primeiro tento que todos os meus alunos vejam a música como eu via na banda. Não como a via no conservatório [...] Acho que o grande contributo da banda foi esse... foi conseguir agora perceber que a música não é para ser estudada todos os dias durante horas até estar perfeito. A música também pode ser simplesmente: "epá saiu uma nota ao lado mas quero lá saber"'(1EF 24-34 Q6).

experiences in school. 'Formal knowledge' refers to belief structures about music and musical experiences gained in formal music education and, 'experiences in school' refer to the experiences that participants have as teachers. According to Thompson (2007), attitudes towards teaching or as he calls it, 'beliefs', cannot be separated from participants' practices in the classroom. My study supports this idea and offers details on how those 'beliefs' are constructed.

The analysis of point 7.2.1 shows that in their first years, teachers in my research tend to teach in the way that they were taught and take a trial-and-error approach. In the teaching career models analysed in the Literature Review (see section 2.2.1) this stage would be identified as the 'Induction' stage. Comparison of the findings with those of earlier studies (Baker, 2006; Dolloff, 1999) confirms that ideas of teaching are strongly connected to previous experiences with teachers.

As for mid-career teachers, they showed more confidence in their role and their desire to become a role model for their students. According to Eros (2013), after their first years of teaching, mid-career teachers shift in focus from their needs as teachers to the needs of the students, thus resulting in an increase of self-confidence. Consistent with the literature, my study found that with more experience, attitudes towards teaching become more student-centred, and this could be identified as the 'Consolidation' stage (Baker, 2005).

This study did not analyse in great depth teachers in the last stages of their teaching career, however, the four interviewees within ten years of retirement analysed, demonstrated to be more flexible and adaptable in their teaching and showed a more critical view of their work, which is consistent with Baker's (2005) music teachers' life phases model.

Despite their career stage, participants in this study show differences in attitudes according to their previous experiences as music students. Participants who were accomplished performers in the specialised institution, now as teachers have the main goal of training performers. As a result, they focus on lesson goals, results, exams and extensive practice hours. Furthermore, they consider their experience as teachers as being enough, thus, not searching for further pedagogical training. On the other hand, other participants, now as teachers, focus on promoting musical engagement, educating listeners and adapting their teaching methods to their students' needs. These findings are consistent with a longitudinal study carried out by Bouij (1998). The author interviewed music teachers in training and developed a framework

for analysis using four different categories: a) the all-round musician, b) pupil-centered teacher, c) the performer, and d) content-centered teacher (see fig. 13).

Figure 13 Bouij (1998:25) role identity model
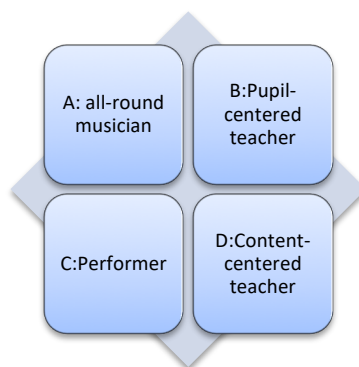
The all-round musician is characterised by being focused on learning everything in order to become a complete musician. The performer wishes to work as a musician and in that way wants to 'actively cultivate a certain musical tradition' (Bouij, 1998). The pupil-centered teacher wants to teach music as a foundation for life. The content-centered teacher usually wants to teach at higher levels and has little interest in developing their pupils outside the musical area. Similar to my findings, Bouij (1998) observes that horizontal moves on the spectrum (A to B and C to D) are more likely to happen. Furthermore, participants holding a performer profile fail to understand that pupil-centered teachers exist and think that there is only one way of being a music teacher (Bouij, 1998). My study supports these findings by showing that participants who (as students) were confident performers, now (as teachers) have the main goal of training musicians, whilst others focus on educating music listeners and adapting their teaching practices to their students' educational needs. However, my participants' attitudes towards music teaching were also influenced by different teaching contexts (specialised institutions, philharmonic associations and school-music), thus suggesting that music teachers' attitudes are constantly changing according to their experiences.

Participants teaching in specialised music institutions had conflicting views on what their role was supposed to be, ranging from respecting the conservatoire tradition to a more flexible approach. Reasons for this might be related to the fact that their image of themselves

(created from their experiences as students) does not match what is expected of them as music teachers. This issue was previously observed and labelled as 'role conflict' by Scheib (2003). According to Scheib (2003), 'role conflict' happens when teachers are expected to do something that goes against their beliefs, thus, causing psychological distress. For example, it is likely that a philharmonic participant (who has always experienced the benefits of group music making) experiences 'role conflict' if now he/she is teaching in a conservatoire where the main emphasis is on giving one-to-one lessons.

Another possible explanation for these participants' conflicting views could also be that each specialised institution has a different micropolitical landscape, which influences its teachers' attitudes. The relationship between micropolitical landscape and teachers' attitudes has been recently analysed by Conway and Hibbard (2018), who showed that micropolitical landscapes affect teachers' roles and beliefs (e.g. being influenced by the traditions that the school already had in place). Conway and Hibbard's findings show that teachers are affected but that they also affect the existing landscape. My study did not analyse the impact that these teachers' attitudes had on their school's micropolitical landscape. However, teachers in my study shared the opinion that their feelings of frustration from being overwhelmed with their schools' expectations, (for example), would be picked up by their students and affect their learning. It can thus be suggested that when the micropolitical landscape of the institution interferes with the teachers' beliefs it can have negative effects on teachers' attitudes and by consequence on their students' learning.

In contrast with teachers from specialised institutions, school music educators had more consistent views of their role. For them, educating listeners and introducing music in an accessible way is the main priority. One possible explanation for this might be the fact that school-music teachers are confronted with a different reality from those who teach in specialised institutions where the number of students applying rises every year (see literature review section 2.4.1). As previously analysed in the literature review, music education has a precarious place in the curriculum; therefore, school-music teachers have to promote music learning with lesser resources (money and time) than specialised music teachers.

Teachers from philharmonic bands had a similar approach to school-music teachers. For them, music is supposed to be fun, and that was their main goal: the product is not important, musical enjoyment is. Robinson's (2010) analysis of how popular musicians teach found that his participants' learning histories were central to their teaching approach. In my study, however, philharmonic participants had the opportunity to learn in two different

environments (the philharmonic band and the specialised institution). As a result, my participants based their teaching approach on their learning experiences in both environments. According to Robinson (2010), participants would do their best to replicate valued positive learning experiences. My findings on philharmonic participants support this idea by showing that these educators' teaching practices are a combination of their positive experiences in both environments even though these environments emphasise different teaching approaches (group music-making vs. one-to-one tuition).

Some specialised music teachers did not share the same view of school-music teachers and philharmonic teachers. As observed, some specialised music teachers referred to music in schools and philharmonic bands as being 'somebody else's job'. Specialised music teachers were trained to become professional performers and their formal training had great emphasis on virtuosi skills. For them, teaching outside the conservatoire system is not part of their job description. Cathcart's (2013) analysis of piano teachers in the UK showed similar results on how loyal music teachers are to the instrumental teaching tradition: 'The strength of the piano teaching tradition, in particular the use of the instrumental exam system, appears to exert a powerful hold on piano teachers' (2013:379).

Seeing enjoyment as part of the learning process is a topic that has received considerable attention from music educators. In 2001, for example, OFSTED (Office for Standards in Education, Children's Services and Skills) reported that school-music put too much emphasis on musical enjoyment and that was interfering with children's' musical learning. One major drawback with this assumption is that enjoyment is not achieved without any effort. As emphasised by Elliott (1995) 'Enjoyment results not only from satisfying biological and social needs but from moving forward in psychological growth and complexity' (1995:115). This is only possible if there is a balance between challenge and knowledge/know-how to overcome the challenge. Therefore, enjoyment arises from the ability to overcome a challenge, which is only possible by acquiring knowledge (Elliott, 1995). Emphasis on product and examinations is embedded in formal music teaching (Salaman, 1994) and my study shows that some teachers still rely on this approach. Similar findings were observed by Cathcart (2013) noting that teachers in her study believed that emphasis on exams and repertoire meant promoting progression in musical learning. It can thus be assumed that the way these teachers were taught still influences their teaching philosophy.

7.3 Music educators' career aspirations: introduction

The last section of the interview asked participants to reflect on their lives as music educators and their future career aspirations. Previous research has shown that the majority of music teachers are happy with their career. However, there were still alarming findings on participants who do not see themselves in the same job for longer than five years (Welch et al., 2011). Reasons for this were mainly related to burnout, which is identified as the most common reason for ceasing a career in teaching (Hamann & Daugherty, 1987).

As previously mentioned, music teaching careers are under researched in Portugal. This study found that participants see their career prospects differently according to their career stage. This section will report on those views, will illustrate the qualitative aspects of a career in music teaching and will raise questions for future research on music teaching careers.

7.3.1 Participants' career aspirations

As previously mentioned, this study found that participants see their future in music teaching differently according to their career stage. Early career participants gave extensive reports on how difficult they found their job and expressed the feeling of uncertainty in their careers. As one participant said: 'It is very difficult to feel any stability in this career. What I feel as a teacher is that if I'm uncomfortable […] my students will feel that' (2E 18-24 Q9)[101]. The problems stated by participants included: too much bureaucratic work, career instability, lack of career progression, inflexible timetables, lack of resources, isolation, low status and low pay. Early-career music teachers felt strongly about their job conditions. This may be due to the disparity between the reality and the expectations that they had for this role.

The majority of participants work in more than one institution in order to be able to make enough money. This is especially the case for early-career teachers who are still building their career. As a result, these teachers have to travel to different schools without any financial

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[101] 'É muito difícil ter estabilidade nesta área. E enquanto professor o que sinto é que se não estou bem [...] isso se transparece nos teus alunos' (2E 18-24 Q9).

support. Therefore, early career interviews showed that these participants feel overwhelmed and uncertain about their future in this career.

As for mid-career and late-career participants, they were more adapted to the issues reported by early-career teachers. However, this did not mean that they were completely comfortable in their job. The interviews show that the main difference between early and mid/late-career teachers is that mid/late-career teachers developed their own coping mechanisms to deal with the problems stated by early-career teachers. As one participant said: 'If I want to bring free Jazz to the classroom [pause] there's always a way of working around the system' (19EF 55-64)[102]. Whilst early-career teachers see their career challenges as fixed and uncontrollable, mid and late-career teachers find their own ways of 'working around the system'. For example, mid and late-career participants demonstrated that they were quite happy to ignore the curriculum and evaluation guidelines in order to better meet their students' needs:

> 'There are guidelines for evaluation that we have to follow […] it's impossible! What does music gain and what does the conservatoire gain in giving bad grades? Ah [pause] if they have a bad grade they lose motivation and at the end of the year they fail […] I was the only one that took them until the final exam […] I think the conservatoire rules shouldn't be so rigid, we have to be flexible and bend the rules because we're working according to the students that we've got in front of us. Otherwise they're always playing the same thing. We've got new composers emerging everyday! I didn't follow that repertoire list either' (8EF 45-54)[103].

The fact that these music educators were willing to share their 'schemes' in their interviews shows how little they value the curriculum guidelines and how much they are willing to risk for the sake of their students. Furthermore, these findings suggest that their years of experience make them more valuable members of staff in the institution that they are teaching in, and this gives them more self-confidence to 'bend the rules'.

Despite their different attitudes towards their role, all participants (early/mid/late career) felt that their career could change at any point. One participant within ten years of retirement stated that: 'Society changes all the time, this thing of having the same job forever

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[102] 'Se eu quiser levar free jazz para a aula... há sempre maneiras de contornar o sistema' (19EF 55-64).

[103] 'Há itens de avaliação que temos de cumprir [...] É impossível! O que é que a música ganha e o que é que o conservatório ganha em dar negativas? Ah [pausa] eles se tiverem uma negativa desmotivam-se, acaba por chegar o final do ano, regra geral chumba [...] Eu era o único que levava alunos ao exame de 8vo grau [...] Eu acho que as regras do conservatório não devem ser rígidas, tem que se ter jogo de cintura para contornar aquilo. Porque tu tens de trabalhar de acordo com o aluno que tens à tua frente. Depois os alunos estão sempre a tocar as mesmas coisas. Temos novos compositores todos os dias! Não ligo nenhuma aquela lista do conservatório' (8EF 45-54).

is finished, so I guess what I'm saying is that I have no idea what's going to happen' (25E 45-54)[104].

Whilst a mid-career teacher stated that:

'It's undetermined. If you ask me, if in ten years from now I would like to be in the same situation? No. Not that I'm ungrateful for what I've got. I would like to stay connected to music because that's my identity. But if I can have another professional experience I'm going to grab it because music teachers are as miserable as other teachers because it's a career that never progresses' (21E 35-44 Q12)[105]

These statements clearly show that despite being settled in their roles these participants do not like to imagine themselves in the same situation for the rest of their lives and are ready for a change at any moment in their careers. Furthermore, it was a common view amongst the participants that music teachers do not have any credibility in Portugal:

'There's a need for investing in music teaching, but investing with seriousness and not being that thing of: "you're not going to be a musician so go and teach in that school because it's not that important"' (9E 25-34 Q19)[106]

In both questionnaires and interviews the phrase (or multiple versions of the phrase) 'Portugal does not give us or music any value' was repeated very often. There was this sense amongst participants that they were standing alone in a society that does not see any value in their profession. One example of this were teachers in state-schools where the only investment comes from the Portuguese government. From the nine participants that have taught in state schools, only four participants were still doing so at the time of the study. The remaining five were so unhappy with their job that they decided to stop:

'What I feel about AECs[107] is that [pause] how can I put this [laugh] it only serves to fill chorizos! [Portuguese saying meaning: it is not worth anything] Like everybody says, it is something that was invented to keep the kids entertained. No one values it, even the teachers, and I speak for myself when I

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[104] 'A sociedade muda constantemente, isto de estar a vida toda no mesmo emprego já acabou por isso digo que não sei o que vai acontecer' (25E 45-54 Q28).

[105] 'É uma incógnita. Portanto se me perguntas se daqui a 10 anos gostava de estar na mesma situação? Não. Não é porque não seja grata pelo que tenho. Gostava de ficar ligada à música porque é a minha identidade mas se puder ter outra experiência profissional eu agarro-a até porque os professores de música são tão desgraçados como outros professores porque é uma carreira que não evolui' (21E 35-44 Q12).

[106] 'É preciso haver quem queira investir na educação musical, investir com seriedade e não ser aquela coisa de "não vais ser músico, vai para a escolinha de não sei onde porque não é tão importante"' (9E 25-34 Q19).

[107] Activities of extracurricular enrichment

had that role [pause] we go there and it gets to the point that we don't worry if we're doing a good job or not […] and because of all that, I've decided many years ago that I don't want AECs. I would rather do something else. Even in other areas because I need the money […] but AECs no. Only if I'm desperate' (7EF 35-44)[108].

Furthermore, personal statements of school-music teachers give life to the reality of aspects that cannot be found in the government legislation such as the recruitment process and the minimum wage:

'The teachers that give AECs, many of them do not have any qualification. Do you know why? Because they get paid 6 euros per hour an hour per day! Because the AECs run between 5.30p.m and 6.30 p.m. Well, we are cutting our afternoons and then we can't teach anywhere else. And it pays the same as a cleaner! Well I would rather clean houses! That way I wouldn't have to mark tasks and plan lessons and worry if the kids are learning or not' (4E 18-24 Q10)[109].

The quote above clearly shows why music teaching in schools is not a desirable career path for music educators. In general, findings suggest that the issues reported by these participants are the same as the ones stated in the evaluation reports done by APEM in 2009/2010 (APEM, 2009/2010) (see chapter 2). These findings are rather disappointing since it means that the issues reported ten years ago remain unresolved. Furthermore, these findings suggest that music in schools has been left unchanged for a long time and music teachers feel overqualified musically to teach it. The majority of them end up feeling that they are not suited to the role and give up. The fact that participants stated that they did not need most of their musical knowledge to teach in state schools shows how frustrating it must be for teachers, (after years of intense musical training), to dedicate their life to a job that does not correspond to their expectations.

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[108] 'O que eu sinto nas AECs e que e um… [pausa] como hei-de dizer [risos]... e encher chouriços! Como se costuma dizer, e uma coisa que inventaram para manter os meninos entretidos. Que ninguém da absolutamente valor nenhum, que os próprios professores, eu falo por mim também quando tive a fazer esse papel... que vão para lá e chega a certa altura e já não se preocupam se estão a fazer um bom trabalho ou não [...] devido a isso, já decidi há alguns anos que AECs não quero. Prefiro fazer outras coisas... que nada tem que ver com esta área porque preciso de ganhar dinheiro [...] AECs não [pausa] só se for mesmo por muita necessidade' (7EF 35-44).

[109] 'Esses professores que dão AECs muitos deles nem sequer são formados. Sabes porque? Porque são pagos 6 euros a hora uma hora por dia. Porque todas as AECs são dadas entre as 5.30 e as 6.30. Ora uma pessoa esta a cortar as tardes não pode trabalhar em mais lado nenhum. A pagar o que se paga a uma empregada domestica! Ora para isso vou varrer casas! E não tenho de me chatear a corrigir testes e a preparar as aulas e a estar preocupada se os alunos aprendem ou não' (4E 18-24 Q10).

The question that remains to be asked is: if these educators have such strong opinions about music in state schools, who is then left to teach the music subject? It can be argued that the fact that the school music curriculum remains unchanged, and the extracurricular music teaching does not appeal to music educators, may be the two main reasons for music in school not being relevant in the musical lives of these participants.

7.3.2 Balance between teaching and performing in music educators' lives

Despite participants feeling that they were in an unsettled career that was not valued in their country, this study found that the main cause for unhappiness in these participants' lives as music teachers was the fact that their performing activity stopped once they started teaching. In this study, the majority of negative answers to the question of job satisfaction were focused on their lack of opportunities for performance.

As previously observed, in order to earn enough money these teachers have to teach at least 35 hours per week, which is the full-time contract (plus five hours for extra curricular module of personal responsibility). Participants talked about how little time they had to dedicate to their social and musical lives. Reasons for this were based on the extra work that is required from them. Apart from planning and delivering their lessons, these participants are also required to attend numerous meetings (staff meetings, parent meetings, board meetings etc.) as well as planning, assessment, marking and concert planning. Not surprisingly, according to these participants, teaching occupies the majority of their lives, leaving little or no time for anything else. As a result, participants felt that their musical growth stopped when they became music teachers. Some participants reported that their lives would not be complete if they did not have time to dedicate to their own musical activities, which in their view happened quite frequently. Others felt that it was essential for their role as teachers to be active performers:

'I think it is healthy and it's good for us to do things, make music. Even for our students, they notice if they've got an active teacher. It's not a strange scientist

disconnected from music, it's a person that plays music, that's my view' (17E 35-44 Q44)[110].

Even though there were different views on how essential performance was for their role as teachers, all participants mentioned that it was very difficult to achieve a balance between both activities and this was found to be the main cause for dissatisfaction in these participants' lives.

In summary, all participants had negative comments about their job conditions. Despite those complaints, participants consider themselves pleased with their roles. As one participant puts it: 'But I like to teach, it is not a sacrifice, and a teacher ends up being a student at the same time but we get paid for it [laugh] but I do like it a lot' (3E 55-64 Q31)[111]. The main cause of unhappiness was the fact that their lives include little or no performance, which can be due to the fact that the majority of their musical education was focused on performance. It can thus be suggested that these participants are passionate about music teaching but they are not happy with the challenges that a career in music teaching brings.

7.3.3 Career aspirations: discussion

Considering all of this evidence, it seems that despite music teachers having a very important role in promoting lifelong engagement with music participants, they see their professional role as low in status, professional autonomy and social standing, thus questioning their future in this career. The concerns expressed by early career teachers in this study were also reported in previous research carried out by Baker (2006). Baker's participants reported having to operate in various schools, which they see as different worlds difficult to adapt to. Furthermore, in an earlier study by the same author, participants also referred to the same shock in expectations as well as some conflicts in the way that they were asked to teach (Baker, 2005). One should consider the fact that these participants spent a considerable amount of time and effort developing their instrumental performance skills. Facing a role that they were never prepared for must come as a shock to their professional identity. These concerns are echoed in

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[110] 'Mas acho que é extremamente saudável e só nos faz bem fazer coisas, fazer música. Até para transmitir aos alunos. Eles notam um professor mais ativo. Não é um cientista estranho não ligado à música. É uma pessoa comum que toca música, é essa a minha visão' (17E 35-44 Q44).
[111] 'Mas eu gosto de dar aulas, não é uma coisa que faça com sacrifício e um professor acaba por ser um estudante ao mesmo tempo. Só que no caso de dar aulas, somos pagos para isso [risos] mas eu gosto muito de dar aulas' (3E 55-64 Q31).

previous research (Baker, 2006; Cox, 1999; Dolloff, 1999; Mills, 2004; Purves, Marshall, Hargreaves, & Welch, 2005; Welch et al., 2011) that analyses music teachers' views on their role. Gordon Cox (1999), for example, observes that music teachers were frustrated with the workload and lack of recognition in their teaching careers.

Findings from this section suggest that Portuguese early career teachers feel role conflict, role overload, resource inadequacy and role ambiguity as well (Scheib, 2003). The concepts mentioned above were developed by Scheib (2003) in his study analysing role stress in the professional lives of school music teachers. Role overload occurs when the teacher is expected to do too many roles, which in this case is teaching in various schools. Resource inadequacy occurs when the teacher is forced to try and 'make things work' without the necessary tools. As for role ambiguity, this refers to the unpredictability of a career (Scheib, 2003). All concepts discussed in Scheib's study (2003) are described by Portuguese music educators in my study. Despite role ambiguity being strongly reported by early-career teachers it was felt by mid and late-career educators as well.

As previously analysed, the main difference between early and mid-career teachers was their coping mechanisms. Mid and late-career teachers were ready to 'work around the system' and ignore curriculum guidelines for the sake of their students' musical development. These findings show that the unchanged curriculum guidelines are not stopping these music teachers from doing their best at promoting lifelong engagement with music. This positive observation also supports the idea that after their first years of teaching these teachers shift the focus of their worries from their career to their students' needs (Conway, 2008; Eros, 2013). These findings also support previous research carried out by Eros (2013) which shows that 'second-stage teachers are a valuable part of the teaching force. They no longer worry about day-to-day survival, have stabilized in their classroom practice and management, are considering deeper issues of pedagogy, and look for ways in which they can make contributions to the school as a whole' (2013:195). Despite having adapted to their work conditions, mid and late career teachers also expressed the feeling of unpredictability in their teaching career. Participants expressed that the main reasons for their career concerns were related to the cultural values of their country.

In my study, main reasons for participants career concerns were similar to the ones observed in a previous study analysing burnout in music teachers (Hamann & Daugherty, 1987). Burnout is a condition that is associated with emotional and physical exhaustion caused by work. In their study, Hamman and Daugherty (1987) found that problems such as too much work and no time, lack of goals and career plans, and lack of recognition by the students were

strong indicators of burnout. In my study, teachers raised similar concerns, especially early-career teachers. The consequences that this has on their students learning was not analysed in detail. However, as observed, participants in my study had a clear idea that their emotional and physical burnout was transparent to their students.

Despite physical and emotional burnout, my study also found that these participants' main source of distress was their lack of opportunities for performance activity. These views match those observed in previous studies (Bernard, 2004; Mills, 2004) and raise the issue of the separation of their multiple identities. As previously noted by Bernard (2004) the musician and the teacher coexist in various ways and my participants show some distress in negotiating their multiple identities. It is important to note that my participants dedicated part of their lives to musical practice and performance. In order to follow a career in music teaching they were forced to divide their musician identity from their teaching identity. My findings show that these teachers are not happy with this division and for them the ideal would be to maintain both performance and teaching activity in their lives.

As previously observed by Dolloff (2007), for a music teacher his/her role might be teaching, but not necessarily his/her unique identity. My findings suggest that participants live in conflict with their role and their identity. Some participants felt that performance was absolutely essential for their role as music teachers whilst other felt that it was not possible to maintain the two activities. Nevertheless, they all felt that performance was part of who they are. These findings corroborate with Bernard's (2004) observations and discussions of music making and music teaching. Her findings suggest that musician-teachers see performance and teaching in three different ways: as entirely separate, as two activities that they approach in the same way, and as one activity inspiring the other. However, the author's way of explaining these different attitudes is by indicating that music making is the heart of participants' multiple identities. My findings show the opposite. Performance is not seen as the heart of their identities but as part of their identities. My findings seem to support Regelski's (2007) research suggesting that despite the multiplicity of identities, these are organised around central axes or nodal points which are stronger identification points. According to Regelski (2007), different people can differ on their identification points and these change according to their experiences. It is possible, therefore, that my findings show different people having different identification points. It is clear that their main central axes/nodal points are music teaching and performing (amongst others such as: researching, composing etc.). However, the value that they give to

each one of them differs according to their identification points and is shaped by their experiences.

Chapter 8 Final discussion and conclusion

8.1 Lessons from music educators' life stories

The present study was designed to determine the long-term impact of musical learning experiences in the participants' lives and how different opportunities and contexts lead to a career in music teaching and affect attitudes towards music education. So far, I have been analysing and discussing every life stage in detail. This chapter will now look at the bigger picture and discuss how these musical life stories answer the initial research questions.

The participants' life stories have demonstrated that various musical learning experiences determined their lifelong engagement with music. The current study found that the participants' early musical experiences started in three main settings: home, private school (but not state school) and in the community. At home, participants' parents provided opportunities for engagement with musical activities in many different ways either by sharing music making and listening at home or by enrolling participants in music schools from an early age. They hold a very important role in leaving open routes to music making in the participants' lives. In private schools, participants had access to simple musical activities focused on musical enjoyment, but these activities were not present in state schools. As analysed in the literature review, prior studies that have noted the importance of early musical experiences focused mainly on home and school environments (Davidson, Howe, & Sloboda, 1997; Gavin, 2001; Pitts, 2012; Smilde, 2009). My research findings provide a new emphasis on community music as an important environment for early musical experiences. This finding may be explained by the fact that in Portugal there is little or no music education in schools, thus resulting in people finding other alternatives to engage with music (Rosa, 2000). Music in the philharmonic band emerged as an alternative especially for participants living in communities and families with restricted access to private schools providing music education. These findings further support previous research carried out by Mota (2008, 2009) on the importance of the philharmonic bands in Portuguese music education and add to Mota's research by emphasising how many Portuguese music educators come from this background. In general, my findings suggest that

early musical experiences and access to formal music institutions were facilitated by social status, local circumstances and the participants' cultural upbringing. Whilst it is true that money facilitated participants' access to private schools providing music education, philharmonic participants also had access to musical activities and frequently mentioned that they did not have to pay for these.

As mentioned in the literature review, the main route to music education in Portugal is through specialised music institutions (professional school, academies and conservatoires) (Vieira, 2014). Despite the level of dissatisfaction and high dropout rate (Sousa, 2003), these well-established systems have been almost beyond the reach of critical research and as such, many aspects of this type of learning have remained unchanged. Very little was found in the literature regarding what students and educators in those institutions experience, their views and their opinions. My findings show that the participants' experiences as students in those institutions were crucial in shaping their identities as musicians, affected their career decision and how they engaged with music and music education in the future.

In general, my participants' formal music education in specialised institutions started very early in their lives, therefore, their experiences in those institutions showed great impact in their musical engagement. In the current study, most memories reported of formal music education were related to the instrumental teacher. However, a higher number of participants reported the negative impact of experiences in their instrumental lessons.

On the other hand, group music making experiences showed the greatest impact in these participants' formal music education. However, in the majority of cases those experiences did not happen in specialised music institutions. The present study shows that participants who had access to more opportunities to engage with group music making activities demonstrated stronger motivation in their formal music education. In the majority of cases, however, the specialised music institution did not provide these experiences. Findings showed that music education in specialised institutions was mainly based on one-to-one tuition with the aim of achieving solo instrumental expertise. On the other hand, philharmonic bands provided more opportunities for music making and public performances, which gave participants a more realistic view of the music profession.

A strong relationship between group music making, intrinsic motivation and the perceived benefits of group music making has been previously reported in the literature (Everitt, 1997; Koopman, 2007; Veblen, 2007). The current study supports previous literature

by showing that philharmonic band participants enrolled in formal music education with the primary goal of becoming 'better at music', whilst those who started the specialised route at the age of 5 or 6, were motivated to learn music but too young to make an informed decision.

My study found that participants' motivations and beliefs about what music education means to them changed according to their experiences in formal music education. Formal music education experiences and different attitudes resulted in two different profiles of music students (see section 6.6.1). This study suggests that experiences in formal music education such as interaction with instrumental teachers, assessment experiences and opportunities to perform were crucial in shaping participants' beliefs. It affected their coping mechanisms, career aspirations as well as motivation to practice, expectancy-value beliefs and intrinsic motivation (McPherson, 2000; McPherson & O'Neill, 2010).

Burland (2005) has previously analysed music students' career choice and observed four different factors affecting the decision to become a professional musician, those being: coping strategies, belief systems, motivation and musical identity. My research shows that when those factors were not aligned, participants started to consider other possible selves in music, which I will discuss further in the following section.

8.1.1 The articulation of possible selves in music educators' lives

As mentioned in Chapter 6, possible selves are personal impressions of what individuals might become, would like to become and fear becoming (Markus & Nurius, 1986). These beliefs affect how individuals act in order to enhance and promote their desirable selves and inhibit the less desirable self (Freer, 2010). Individuals create those personal impressions according to their social and environmental experiences and these help identifying self-attainable goals and directing the individual's effort towards something that is meaningful to them. As a result, individuals narrow their possible selves by dropping the ones that become (in their view) unmanageable (Freer, 2010). In my research, some participants went through this process during their formal music education. They gradually narrowed their possible selves by dropping the professional instrumentalist self, which for them became unattainable. In other words, these participants' possible selves as music educators were shaped by their experiences in formal music education, consistent with research by Schnare and colleagues (2011): 'The emergent possible future self should not be viewed as static, lump-like entity; rather the self-

description is likely to be influenced by the contexts in which music is played and the musical self is discussed' (2011:96).

This thesis shows the process of negotiating possible selves in the lives of Portuguese music educators. Participants' experiences in specialised institutions clearly show that the music course is designed with the main goal of perfecting their instrumental skills and this feeds into only that one possible outcome. At this point, the only possible self is to become a professional instrumentalist and teachers, students, parents, work towards this goal. For some, experiences in formal music education promoted and supported the idea of becoming a professional instrumental performer, while for others the process was more complex. In some cases, experiences in formal music education (e.g. bad instrumental lessons, low grades and traumatic performances) led to a realisation that becoming a professional instrumentalist was no longer a viable option; as a result, other possible selves started to emerge, which in this study was their music educator self. By negotiating other possible selves participants started to focus on other musical subjects and created self-attainable goals, thus, dropping their professional instrumentalist self.

Before discussing the model proposed by the present study, let us first revisit the model proposed by Burland and Davidson on the transition from music education to the music profession (Burland & Davidson, 2002). Burland and Davidson investigated the events that influence the career and lives of 20 talented musicians from a specialised music school in Manchester. In their analysis of participants' experiences in formal music education, Burland and Davidson identified three elements of key importance in determining the successful transition from formal musical training to a professional life: methods for coping, positive experiences with others and within institutions, and music as determinant of self-concept:

Figure 14 Burland and Davidson's tripartite model of success (2002:134)
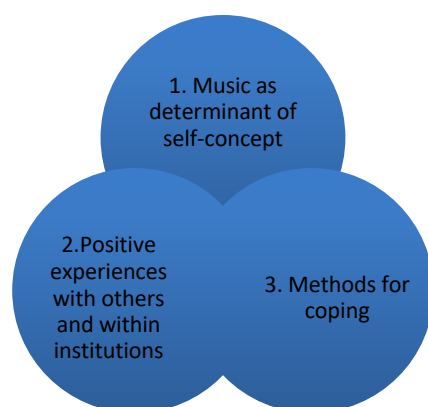
The tripartite model above demonstrates the interaction between those three elements: music as determinant of self-concept, positive experiences with others and within institutions and development of coping strategies. Burland and Davidson explain that the three elements of the model influence one another and that 'without one element, the musician's transition from training to professional life will not be successful' (2002:134). For example, if a music student has a strong passion for music (music as self-concept) but did not develop coping mechanisms to deal with experiences in formal music learning, this could be detrimental to their passion for music and affect the transition to a music profession.

In their analysis, the authors classify participants in two main categories: PPC, those in pursuit of a career in music performance, PNC, those in pursuit of a non-music-related career or non-performing career or as specified by the authors: 'The individuals who are no longer in pursuit of a professional performing career either have a career linked to music in some way, such as teaching, or are working in a domain unrelated to music' (2002:126). One of the limitations of this study is that it focuses the analysis on the successful transition of PPC, not analysing in great depth PNC participants' transition. Therefore, the model proposed by the authors (see figure 14) only applies to performing careers. Whilst Burland and Davidson's model offers a significant contribution to the understanding of the transition in question and in contradicting the belief that practice makes perfect, it could be interpreted as implying that a transition to a career in music teaching is an unsuccessful transition. It could be thus suggested that in fact music is determinant of music students' self-concept but students' experiences in music education can lead to more than one possible outcome and more than one successful transition to a music profession. The image below demonstrates this process:

Figure 15 Music educators' lives and articulation of possible selves
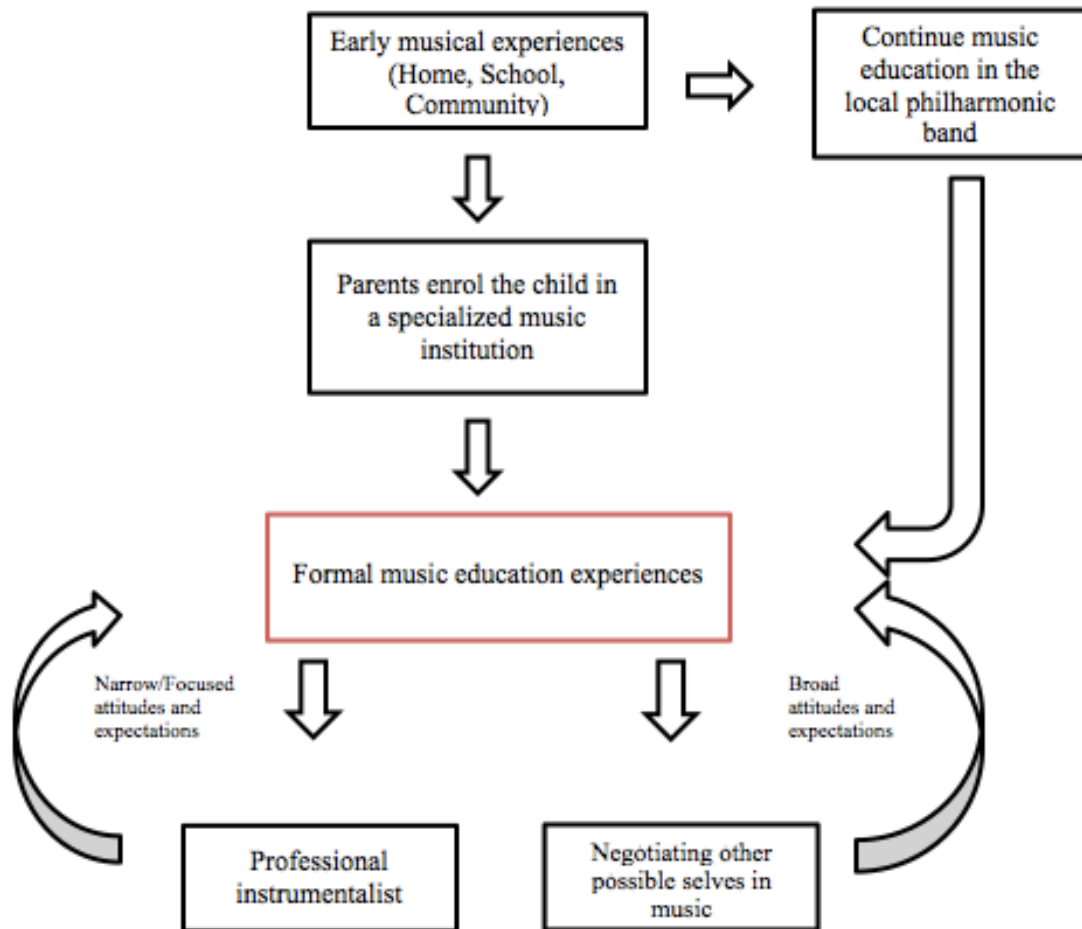
My participants' early musical experiences at home and in the community led them to pursue their musical studies. Some enrolled in specialised music institutions from an early age because their parents provided and supported that opportunity while others engaged with the local philharmonic band until a certain point when they felt that in order to be a better musician they needed to enrol in a music specialised institution. In the specialised institution, participants had experiences with music teachers, music lessons and examinations (see chapter 6). For some, these experiences strengthened the expectation of becoming a professional performer, for others these experiences made them negotiate other possible selves in music. In Burland and Davidson's (2002) study, participants' coping mechanisms included: changing instrument, developing positive ways for reflecting on experiences, learning to deal with negative experiences, recognising the need for a balanced lifestyle and concentrating on personal development. The authors define coping mechanisms as 'either physical measures taken by the musician, such as changing instrument, or a more internal response, whereby the individual

uses the surrounding environment in a positive way' (2002:130). In my study, participants' main coping mechanism was to shift their attention to other subjects in their music course and find other identifying points in their learning experience.

When participants started to identify themselves with other possible outcomes in music, the specialised music institution could no longer cater to their interests. However, even though these participants did not have all three key elements of Burland and Davidson's model (2002), they still had a successful transition towards a career in music. In fact, all participants' only source of income was through their music profession (either teaching, performing, composing, conducting and researching). It could be argued that a more realistic approach for the understanding of a career in music is asking what exactly is a successful career in music. As previously emphasised by Bennett (2009): 'the reality for graduates is a world in which performance is only one component of the myriad activities required to build a sustainable career' (2009:309).

In the philharmonic band, for example, as observed in chapter 6, participants had access to group music making and performance activities that made participants feel as professional musicians, which then contributed to their career decisions. The influence of participatory music making on musical careers has also been previously observed by Kokotsaki and Hallam (2007): 'participation in ensembles was crucial in enhancing intrinsic motivation for music, which in some cases contributed towards the individual pursuing a career in music' (2007:9). Therefore it can be suggested that the philharmonic bands in this study were more effective in equipping participants for a career in music, and that the experiences reported by philharmonic participants could inform specialised music institutions on how to provide activities that prepare the student for a career in music.

In this research, the process of negotiating other possible selves and readjusting to formal music education experiences became a source of stress, anxiety and frustration for the participants. There were many instances in the interviews where participants explained to me at great length why they did not become professional instrumentalists: this was not one of the questions in the interview plan (see appendix 5), they simply felt the need to explain themselves. This indicates that it was not an easy process to abandon their possible selves as professional instrumentalists. I argue that if a transition towards other careers in music (rather than just performance) were seen as successful transitions, it would not have been a source of stress and anxiety in these participants' lives.

In general, my findings seem to support O'Neill's (2002) statement that: 'In Western cultures, being a 'musician' is often equated with being able to play a musical instrument' (2002:79). These participants' music teachers did not know how to support their students when other possible selves started to emerge. One possible explanation for this might be the fact that being able to play an instrument is connected to the general public misconception that it requires a 'special gift' (McPherson & O'Neill, 2010) and specialised music institutions are there to shape their 'special gift'. As a result, when the participant did not respond well to this system, there was no action plan for other possible outcomes.

In line with previous research on possible selves in music (Burland, 2006; Flynn & Johnston, 2016; Papageorgi, Hallam & Welch, 2007), my research reports on participants' experiences within the Portuguese music education system and argues that it does not support or promote other possible selves in music. This suggests that Portuguese music education is still feeding into the notion of musical 'special gift' and the idea that music performance is only done by individuals who have been previously judged by others and worked hard to develop high levels of music performance (Shuter-Dyson, 1999). This raises the question: what could music educators and institutions do to break this pattern?

8.1.2 Music educators' attitudes towards music education: learning from educators' life stories

This study showed that there is no recruitment system in place for music teachers in Portugal and that most participants had begun teaching by invitation rather than as a deliberate career choice (see section 6.6.3). My research further emphasises the problem that inexperienced music educators were already being paid as professionals and dealing with real-life situations, which generated high levels of pressure that could easily result in drop out. It is then, not surprising that previous researchers have named this career stage as the 'survival years' (Eros, 2013) when coping mechanisms are developed (or not) as educators gain more experience.

As analysed in the Literature Review, previous research on music educators has shown that the participants' attitudes towards music teaching and current teaching practices are shaped and influenced by their previous experiences as music students (Baker, 2006; Bennett &

Chong, 2018; Dolloff, 1999; Ha, 2017; Hargreaves, Purves, Welch, & Marshall, 2007; Mills, 2004; Welch et al, 2011). Bouij's (1998) model previously analysed in chapter 7 (see section 7.2.4), shows the transition from what the student is and their relationship with music, to what they strive for in their teaching and their attitudes towards music education.

In my study the student profiles identified (see chapter 6) are indeed similar to Bouij's categorisation, however, my participants' attitudes towards music education were affected by two other factors: their different teaching settings and what stage they are at in their career (Figure 16). This suggests that attitudes towards music education are constantly evolving rather than bound to previous attitudes and experiences.

Figure 16 Layers of interaction affecting educators' attitudes towards music education
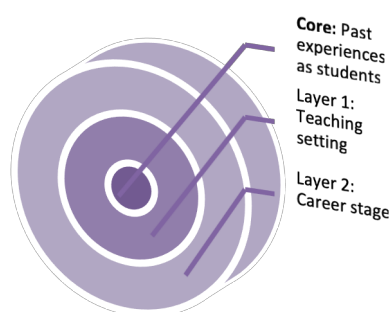
Participants' profile as students was reflected in their attitudes towards music education. However, these were also affected by participants' teaching context (school-music, philharmonic, specialised) and by the stage in the participants' career (see chapter 7). Even though the exploration of the development of music teaching identities throughout their careers was beyond the scope of this investigation, these findings suggest that these music teachers' attitudes were constantly evolving and changing according to their experiences in teaching. Therefore, in contrast with Bouij's model, teachers that once were 'performer' students could potentially become student-centred teachers because their attitudes might have changed according to their teaching context and the stage of their career and are, therefore, not bound to the horizontal shift previously emphasised by Bouij (1998).

A note of caution is due here since these findings are based on life stories of Portuguese music educators and therefore limited to the educational system in place, which is restricted to specialised music institutions such as conservatoires. As previously analysed in chapter 2 (see

section 2.4), conservatoires are institutions with very specific learning cultures (Gaunt, Creech, Long, & Hallam, 2012; Kingsbury, 1988; Presland, 2005; Perkins, 2010; Perkins, Reid, Araújo, Clark, & Williamon, 2017) and this affects the participants' experiences as students and as teachers. In general, therefore, it seems that formal music education was once again crucial in the participants' lives affecting their identities as music students and now as music teachers. In summary, these findings suggest that formal music education experiences influenced the participants' career choices as well as their attitudes towards music education.

8.1.3 Why is not everybody learning music?

Going back to the initial question posed in the introduction, I asked: 'why is not everybody learning music?' The present study raises the possibility that the main obstacles are the music education institutions and their teachers. The study provides some support for the conceptual premise that only one possible outcome is still embedded in music education institutions, and that Portuguese music education is not conveying the message that 'music is for everybody'.

My findings indicate that Portuguese music education in its current form does not offer the possibility of exploring the many other possible selves in music and this affects participants' experiences, both as students and as teachers. When starting to learn music there is an unspoken agreement between teacher, institution and pupil that the only outcome is to become a performer. Even though music educators are living proof that this is not true, and this study showed that, although their attitudes towards music education are not bound to previous experiences as students, some of them still teach according to this notion. This is in line with Lucy Green's (2002) idea that teachers persist with traditional practices even whilst having progressive ideas of music teaching. Is it possible then that when people say: 'I am not musical' they actually mean 'I could never excel at playing an instrument?'

More research is needed to address this topic and inform music educators how to break the pattern set by the conservatoire tradition. Further research could, for example, analyse other perspectives: people that started their formal music education but quit, music students' parents and people that did not have the opportunity to engage with formal music education. However,

the findings from this research make several contributions to the current literature, which I will discuss further in the following section.

8.2 Conclusion

8.2.1 Limitations

This is a largely qualitative study exploring a small group of participants, and as such, has various limitations. The narrow focus on the Portuguese educational system makes these findings less generalisable to a wider group, though does make a new contribution in that a system incorporating community-based bands has not previously been studied in such depth. In spite of its limitations of scale, this study aimed to value the Portuguese music educators' voice and experiences in music education and so its strength is that it adds to our understanding of the long-term impact of musical learning.

Furthermore, as I discussed in chapter three I am a Portuguese music educator who went through the specialised music course and experienced the same frustrations as some of the participants analysed in this study. In the conservatoire I was however, the only student in my year, therefore my experiences in formal music education were considerably different to the ones described by my participants. Like my participants, I do not remember choosing music education as a career and I also was invited to teach the day after my graduation. Participants in my age group also graduated during the Portuguese financial crisis that led the country to great debt and as such did not have time or space to consider other career paths after university because the normal path (in Portugal) was and still is to find a job as soon as possible. Whilst my story could be closely related to those of my participants, my experiences are only a small part of what my findings represent and these participants' life stories demonstrate the many other routes to music teaching and lifelong engagement with music. As previously noted by Corbin-Dwyer and Buckle (2009), as a researcher, avoiding aspects of the insider or the outsider perspective would be problematic. The ideal is to occupy the space in between those perspectives and that is what I attempted to do in this study. In addition, being so close to the topic enabled me to identity nuances that would be impossible to identify if I took an outsider perspective in its entirety.

A further limiting factor is intrinsic to the chosen method:

A life story interview is a highly personal encounter; an analysis of a life story is highly subjective and may have as much to do with the quality and depth of the interpersonal exchange itself as with any theory that might be applied to the content of the narrative (Atkinson, 1998:59).

This study used verification strategies to ensure that my interpretation was objective and to ensure that consistency was maintained. While the personal narrative of a life history interview is not an exact portrait of the individuals' experiences, nonetheless, it is an authentic portrait that shows a unique point of view (Atkinson, 1998). Notwithstanding its limitations, this is the largest study so far documenting Portuguese music educators' life stories and as such, provides a significant contribution to the understanding of how effective the Portuguese music educational system is in promoting lifelong engagement with music and offers valuable insights on what could be done to ensure that Portuguese music education has a significant role in people's lives.

8.2.2 Implications

This thesis has provided a deeper insight into musical life stories and how they are shaped by educational experiences. The findings of this study complement those of earlier studies (Baker 2006; Gavin, 2001; Manturzewksa, 1993; Pitts, 2009; Smilde, 2009) and raise the question: could the restrictiveness of music education be the main reason for low engagement with music activities later in life (as demonstrated in the European Commission report, see fig.1, Chapter 1).

This study has shown that the way specialised music education is organised worked for some students but was limiting participation for others. The emphasis on one-to-one tuition together with lack of opportunities for group music making made music education less enjoyable for some participants in this study and may also be the main cause for dropout and lack of interest in music education.

As I previously indicated in chapter 1, when starting my music teaching profession in Portugal, my role as a music educator in the Portuguese music education system was not clear

to me. The interviews in this study show that these music educators also had the same questions: should music teachers support traditional music teaching practices based on the development of virtuosi performance skills? Or should teachers promote opportunities for music making and facilitate the access to musical engagement? How different should the music teacher be from the community music facilitator? This study shows that whilst some students might benefit from traditional teaching practices, for others it might actually be detrimental to their lifelong engagement with music. Therefore, this study emphasises the importance of student-centred teaching practices regardless of the teaching context and places the role of the Portuguese music educator closer to the role of the community music facilitator.

Furthermore, this study supports the idea that music teachers' past training does not match their current realities and the main reason for this is the lack of career advice and support given in music courses (Baker, 2006; Mills, 2004; Pellegrino, 2009; Welch et al, 2011). In general, this study suggests that by exploring other possible selves in music, music teachers and institutions are promoting lifelong engagement with music as well as directing musicians into a career that better fits their needs. Although this study focuses on Portuguese music educators, the findings may well have a bearing on music education practices in other countries.

Whilst there is a considerable amount of research on musical excellence (Burland & Davidson, 2002; Chaffin & Lemieux, 2004; Jorgensen & Lehmann, 1997; Manturzewska, 1990; Sloboda & Howe, 1991; Williamon, 2004), research overlooks other possible paths in music. For music education this is particularly problematic since it is widely known that being a musician does not necessarily mean being a good music teacher and negative experiences in music education affect lifelong engagement with music. The analysis of music educators' life stories undertaken here has extended our knowledge of music teaching as a career and strengthens the importance of the music teacher in musical lives. Participants' positive and negative memories with their instrumental teachers showed great impact in their musical lives and I therefore suggest that this will also impact these participants' students' experiences.

8.2.3 Recommendations for further research

In order to understand the impact of musical learning experiences on lifelong engagement with music in full, it would also be necessary to analyse other perspectives. Analysing participants' students' perspectives would be a fruitful area for further work since it

would allow for greater exploration of changes in educational practices over time. A broader focus could also be taken into account such as researching musical life stories of amateur musicians and analysing their views and opinions on formal music education. A greater focus on participants that went through formal music educational courses but did not complete them could also produce interesting findings regarding the extent to which music educators' attitudes towards music education affect their students and therefore, encourage or discourage long-term engagement with music.

Further studies regarding musical learning experiences outside specialised settings could provide interesting insights such as the one learnt by my analysis of experiences in the philharmonic bands. Dionyssiou (2011) for example has also been able to demonstrate the value of the philharmonic bands as a path to music education in Corfu. A cross-cultural comparison study could produce interesting findings that account more for the role of music education in lifelong engagement with music and contribute to the investigation of the music teaching profession in various cultures. Curiously, Portugal is not included in the recently published Cox and Stevens' book *The Origins and Foundations of Music Education: International Perspectives* (2017). Portugal is also not included in Pamela Burnard's international perspectives book on creativities in higher music education (2013), and in Lucy Green's book *Learning, Teaching, and Musical Identity: Voices across Cultures* (2011). There is, therefore, a definite need for further research of this nature in Portugal, as it seems to be underrepresented in cross-cultural studies.

8.2.4 Recommendations for policy and practice

The findings from this study have implications for music teachers, specialised music institutions, state schools and teacher training organisations which I would like to see being considered by educational experts in Portugal. With that in mind I would make the following proposals:

- Specialised music education could provide a balance between the one-to-one approach and other educational practices such as group music making and broaden the music curriculum.

- Opportunities for teaching, conducting or composing could come earlier in formal music education as well as career advice and support. The inconsistency between musical training and the music teaching profession as well as lack of career guidance has been continuously identified as problematic for the music teaching profession in previous research, however, it has not yet been incorporated into music courses in Portugal.

- Music education institutions and organisations could come together to create new strategies that can promote other possible selves in music.

- Being 'invited' to teach should not be considered a recruitment process in the music teaching profession. If students are required to do an audition to have access to specialised music institutions teachers could also undergo a recruitment process. Greater efforts are needed to ensure that students have positive learning experiences with professional teachers with at least some pedagogical training. By implementing recruitment systems the profile of the profession will also be raised.

- Provision of music education in Portuguese state schools could enhance lifelong engagement with music and reduce the elitist aspect of music education. A reasonable approach would be to create partnerships with philharmonic band associations since it is embedded in our cultural heritage and is well represented in the music educators' life stories.

This thesis is based on the assumption that the main priority in music education should be to emphasise positive musical learning experiences. The lessons given by these participants' life stories have a number of implications for future practice and point towards a number of important changes that need to be made.

The specialised music institutions analysed in this study, were established and structured in the 19th century with the main goal of training professional performers. Today, as observed in this study these institutions accept students with different interests usually looking for more opportunities for music making and learning. The participants' stories emphasise the need for these institutions to rethink the music curriculum, address structural problems and adapt to contemporary needs. This study has demonstrated the importance of the exploration of other possible selves in music and as such, I suggest that the music curriculum in specialised institutions should offer broader opportunities within the music subject. These include group music making, improvisation, world music making, composition, and especially repertoire that

goes beyond the western classical repertoire lists set in the conservatoires of the 1830s. Whilst I recognise that it is not possible for these institutions to cater to every student's needs, a step forward could be to recognise that a professional musician of the 21st century is much more than a western classical virtuoso and broadening the curriculum is therefore a priority.

There is a definite need for further research on musical life stories, which will help understanding of how positive musical learning experiences can be promoted to a wider group. As I emphasised in the first chapter, Portugal has been going through a difficult economic recession and this could be said to be one of the main barriers to improvements in the Portuguese music education system. Nevertheless, this study has been able to show that for many of these participants, music making and learning happened mainly in a 'third environment' (Hargreaves, Marshall, & North, 2003) where money was not an impediment. Therefore, I suggest that future research could look into meaningful collaboration between community music practices and school settings as a way of providing opportunities for music making and indeed convey the message that music is for everybody.

Appendix 1

Portuguese educational system and specialised music education

General School - Stages			School-Music Education	Specialized Music Education				
				Conservatoire – state funded and audition entry required			Professional Music School (same exams as conservatoire – it is structured the same way as the Integrated scheme)	Music Academy (Paid)
Kindergarten/Pre-school			Non-compulsory same teacher for all subjects	Music Initiation – preparation for the specialized music course				Music Initiation (Paid)
Basic School	1ºCycle	Year 1	Non-compulsory same teacher for all subjects Option: Extra curricular activity	Articulated (Music subjects are taught in the conservatoire and general subjects in the general school. In this scheme the students is travelling between two buildings but only doing the music course and therefore can be released from some general subjects)	Integrated (Music subjects and general subjects are both taught in the conservatoire. The student only attends one building and only the music course)	As supplement (Music subjects are taught in the conservatoire and general subjects in the general school. In this scheme the students is travelling between two buildings but doing two courses – the music course and for example the science course.)		Music Academy Course (Paid – it is often structured as the Supplement scheme)
		Year 2						
		Year 3						
		Year 4						
	2ºCycle	Year 5	Compulsory with specialised music teacher					
		Year 6						
	3ºCycle	Year 7	Non-compulsory					
		Year 8						
		Year 9		Exam for access secondary level	Exam for access secondary level	Exam for access secondary level		

Appendix 2

Definition of key terms[112]

Role identity/music-teacher identity/professional identity – In this thesis the terms role identity (Bouij, 1998), music-teacher identity (Pellegrino, 2009) and professional identity (Mills, 2004) are used interchangeably to refer to these participants' layers of identity which interact and are shaped by social and cultural experiences. Therefore, these participants' identities are not seen as fixed but as fluid and constructed individually.

Bandas Filarmónicas (Philharmonic Bands) – Amateur civic wind bands (Brucher, 2016)

Associações Filarmónicas (Philharmonic associations) – Non-profit community organisations managed by professional and amateur musicians with the main goal of supporting the local philharmonic band and the musical involvement of the community.

Associações Recreativas (Recreational community associations) – Non-profit community organisations managed by community members with the main goal of promoting recreational and cultural activities in the community. These were usually originated by the philharmonic bands but change its name when including other activities such as dance and drama.

Ensino primário/Ensino Básico (Primary/Basic education) – Primary/Basic education is the first compulsory stage of the Portuguese educational system. Primary education includes the first and second cycle (5-14 years old)

Ensino secundário (Secondary education) – Secondary education starts after the third cycle of the Portuguese education system (15-18 years old)

Ensino especializado da música/Ensino vocacional da música (Specialised/vocational music education) – Educational system specialised and focused on training professional musicians. Throughout this thesis this term will be used to refer to Music Academies, Conservatoires and Professional schools.

Escola Profissional (Professional School) – School that provides qualification for students that are training in a particular subject or skill.

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[112] All translations from Portuguese to English are the author's unless otherwise noted

Conservatório (Conservatoire) – Specialised institution for the study of the arts, typically in the continental European tradition. The Portuguese conservatoire comprises the second and the third cycle of the Portuguese educational system and funded by the government.

Academia (Academy) – Specialised private institution for the study of the arts usually comprising the second and third cycle of the Portuguese educational system usually having pedagogical equivalence with the conservatoire.

Actividades de enriquecimento curricular/ AEC (Activities of curricular enrichment) – In this thesis the abbreviation AEC will be used to refer to non compulsory extracurricular activities in the first cycle of the Portuguese educational system. It was established to enrich the Portuguese curriculum and usually comprises: study support, English teaching, sports, music and other artistic activities.

Formação Musical (Musicianship) – Music subject taught in specialised music institutions which focuses on sight-reading, aural skills, analysis, theory and music listening. Typical activities in a lesson would include singing, rhythmic and melodic transcription and musical analysis. In this thesis this term (together with Analysis and Composition and History of Western Music) will be used to refer to one of the musical subjects that are not instrumental.

Appendix 3

Participant Consent Form

The University Of Sheffield.

Title of Research Project: Lifelong engagement with music: learning through the lives of Portuguese music educators

Name of Researcher: Cláudia Braz Nunes

Participant Identification Number for this project: **Please initial box**

1. I confirm that I have read and understand the information sheet dated *[29/06/16]* explaining the above research project and I have had the opportunity to ask questions about the project.

2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.

3. I understand that my responses will be kept strictly confidential. I give permission for members of the research team to have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report or reports that result from the research, unless I express my wish to be identified.

4. I understand that my interview will be audio recorded and that the interview recording and transcript will be stored securely in a password protected computer

5. I agree for the data collected from me to be used in future research including possible publications arising from the above research project

6. I agree to take part in the above research project.

_____   _____   _____

Name of Participant   Date   Signature

(*or legal representative*)

_____   _____   _____

Name of person taking consent   Date   Signature

(*if different from lead researcher*)

To be signed and dated in presence of the participant

_____   _____   _____

 Lead Researcher   Date   Signature

To be signed and dated in presence of the participant

Copies:

Once this has been signed by all parties the participant should receive a copy of the signed and dated participant consent form, the letter/pre-written script/information sheet and any other written information provided to the participants. A copy of the signed and dated consent form should be placed in the project's main record (e.g. a site file), which must be kept in a secure location.

Appendix 4

Questionnaire structure

Section A – Consent Form	1. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to leave it blank. 2. I understand that my responses will be kept strictly confidential. 3. I agree for the data collected from me to be used in future research including possible publications arising from the above research project. 4. I agree to take part in the above research project.
Section B - Background	1. Age group 2. Genre
Section C – First musical experiences	1. Could you please write about When/Why/How did you start engaging with music?
Section D – Present musical activity	1. What are your main musical activities (e.g. instrument, music group, etc.) 2. Please describe those activities in detail (e.g. good/bad experiences, good/bad influences from teachers, colleagues etc.)
Section E – Family influences	1. Did your parents have any influence in your musical activity? How?
Section F – Music teaching	1. For how long have you been teaching? 2. What subjects? 3. In which contexts have you been teaching so far? 4. Why/how did you choose to be a music educator? 5. Are you happy with your career choices? Why? 6. Could you please write about how you learn to teach music?
Section G – Invitation for the interview	1. Would you like to participate in an interview? 2. If yes, what is your preferred contact? Please specify?

Appendix 5

Interview Outline

General background questions

In the questionnaire:
Age
Gender
Name or 'anonymous'

How would you describe the musical environment in your home (as a child)?

Was music always important to you as a child, as a youth?

What was the role of your parents and siblings in your music education?

Musical background

In the questionnaire:
(Could you please write about) When/Why/How did you start engaging with music?
(Could you please write) In which context did you learn to play your instrument?

How would you describe your teachers at the Conservatoire/Academy/Other music institution?

How did they influence you as a player and educator?

What are your best memories of conservatoire/academy/other music institution?

What are your worst memories of conservatoire/academy/other music institution?

What accomplishments in conservatoire/academy/other music institution are you most proud of?

How far did you go in your conservatoire/academy/other music institution?

What other musical activities were you involved in outside your conservatoire/academy/other music institution?

What did you learn about yourself as a music educator during your years in the conservatoire/academy/other music institution?

How much of a factor in your career as a music educator do you feel your musical background has been?

Music teaching

In the questionnaire:
(Could you please tell us) For how long have you been teaching?
What subjects?
In which contexts have you been teaching so far?
(Could you please write) Why did you choose to be a music educator?
Are you happy with your career choices? Why?
Could you please write about how you learn to teach music?

Did you have any ambition of becoming a music educator as a child? As an adolescent? (Explain why)

When did you realize you had become a music educator?

What is your view on music education in Portugal?

What is your view of music education in a person's life?

What are you future intentions in relation to music education? Will you stay as music educator? What else do you hope to achieve in life as a musicians and/or music educator?

Closure Questions

Is there anything that we've left out of your musical life history?

What are your feelings about this interview and all that we have covered?

Appendix 6

Interview participants

1EF (25-34) Q6	Female Full-time music teacher Violin Teaches in private music academies
2E (18-24) Q9	Female Part-time music teacher Doing PhD in Musicology/Piano Teaches in University
3E (55-64) Q31	Male Full-time music teacher Classical/Jazz Guitar Teaches in private music academies
4E (18-24) Q10	Female Full-time music teacher Choir conductor/ Piano Teaches in conservatoires
5F (35-44)	Female Full-time music teacher Saxophone Teaches and directs a philharmonic association
6F (35-44)	Male Part-time music teacher Clarinet Teaches and works in admin of a philharmonic association
7EF (35-44)	Male Full-time music teacher Clarinet Teaches curricular music in state schools
8EF (45-54)	Male Full-time music teacher Saxophone Teaches in conservatoires, music academies and conductor in philharmonic bands
9E (25-34) Q19	Female Full-time music teacher Cello Teaches in music academies
10E (25-34)	Female Full-time music teacher Piano Teaches in professional school, university and music academy
11EF (25-34) Q1	Male

	Full-time music teacher Percussion Teaches in El Sistema
12EF (55-64)	Female Full-time music teacher Saxophone Teaches curricular music in state schools
13EF (35-44) Q38	Female Part-time music teacher Clarinet/ doing PhD in musicology Teaches in university
14EF (45-54)	Male Full-time music teacher Saxophone Teaches in philharmonic associations
15EF (35-44)	Male Part-time music teacher/Full-time luthier Saxophone Teaches in philharmonic associations
16E (25-34) Q16	Female Full-time music teacher Viola Teaches in conservatoire and music academy
17E (35-44) Q44	Male Full-time music teacher Classical guitar Teaches in conservatoire and music academy
18EF (35-44) Q34	Male Full-time music teacher Percussion Teaches in conservatoire and professional school
19EF (55-64)	Male Full-time music teacher French horn Teaches curricular music in state school
20E (35-44)	Male Full-time music teacher Piano Teaches in conservatoire and music academy
21E (35-44) Q12	Female Full-time music teacher Violin Teaches in music academy
22E (35-44) Q20	Male Part-time music teacher/composer Flute Teaches in music academy

23E (25-34) Q40	Female Full-time music teacher Singer Teaches in conservatoire and music academy
24E (25-34) Q43	Male Part-time music teacher/MA Classical guitar Classical guitar Teaches in music academy
25E (45-54) Q28	Male Full-time music teacher Piano Teaches in music academy
26E (18-24) Q4	Female Part-time music teacher/Sound engineer Piano Teaches in music academy

Appendix 7

Code-book part 1: Participant profile

Participant profile		
Gender	F M	
Age category	18-24 25-34 35-44 45-54 55-64 65+	
Geographical area	North centre North coast Capital South centre (Alentejo) South coast	
Teaching Profile	Full-time/Part-time	Only teaching Teaching+other musical activity Teaching+non musical activity
	Career stage	Early
		Mid
		Late (within 10 years of retirement)
	Teaching setting	Private
		Conservatoire
		Professional school
		Generalist school
		University
		Community

Code-book part 2: Life-stage or theme

Life stage or theme	Context	Events/Influences	Notes
Early musical experiences	Home	Parental attitudes	
		Music listening habits	
		Encouraging music education	
		Musical activities	
		Extended family influences	
		Resources	
		Family social and cultural network	
	School	Pre-school (access, positive and negative experiences)	Access restricted to private schools
		Primary school	
		Extracurricular	
		Year 5 and 6	
	Community	Band (positive and negative experiences)	Access through family, friends or community tradition
		Other	
Memories in music training	Specialist	Group vs. one to one	
		Assessment	
		Peers	
		Instrumental teacher	
		Instrumental lessons	
		Other teachers	
		Other lessons	
		The institution (including access to)	
	Non-specialist (PB)	Performance opportunities	Personal comparison between settings
		Peers	No formal music training in generalist schools
		Teacher	
		The setting	
Parental support	Transition to learning		Parental support changed through time
	Learning		
	Transition to teaching		

	Teaching		
Teaching career experiences	How did they start teaching?	Plan B	
		Always wanted to	
		Financial decisions	
		Being invited	
		Liked it after experimenting	
	Important career shifts		
	Coping strategies		
	Professional and personal development experiences	Searching for own pedagogical training	
		Discussing and observing colleagues	
		Copying previous experiences	
	First teaching experiences		
	Attitudes towards music teaching	According to setting	
		According to career stage	
		According to student profile	
	Performing vs. teaching		
	Job satisfaction and future aspirations		

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