

# Bridging the gap: Informal learning practices as a pedagogy of integration

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*This work derives from a doctoral research study which looked at the differences in students' attitudes towards learning music in a Brazilian music higher education institution, while taking into account their different music learning backgrounds. The students' backgrounds (which consist of their set of musical experiences and music-learning processes that had been acquired and developed in their lives before entering the university course) are divided into three types: (i) those who have acquired their skills and knowledge mostly through informal learning experiences, particularly in the world of popular music; (ii) those who have only experienced classical training either within institutions such as music schools, or privately; and (iii) those whose backgrounds consist of both informal learning and classical training. These different backgrounds are termed here formal, informal and mixed. The research also discusses the gap between the way music is conceived and taught within the university and the reality students will have to face outside university. It further suggests that the traditional teaching approaches for music in higher education are possibly inadequate for educating university students from varied music learning backgrounds, especially those with informal music learning backgrounds. After examining some findings of the research, the paper proposes pedagogical strategies in which informal music learning practices might help the integration of students from different backgrounds, encouraging students' diversity and their inclusion in the university music school environment. The suggested strategies exemplify approaches that enable the students to bridge the gap between their own musical practices and those they are expected to learn in their institution. In this case, the students have more autonomy and the teacher becomes a facilitator of the process.*

## **Introduction**

This is an exploratory study of the differences and similarities in attitudes, values, beliefs and behaviors of music students at the Music School of the Federal University of Rio de Janeiro (EMUFRJ). The students' backgrounds are divided into three types: (i) those who have acquired their skills and knowledge mostly through informal learning experiences, particularly in the world of popular music; (ii) those who have only experienced classical training either within institutions such as music schools, or privately; and (iii) those whose backgrounds consist of both informal learning and classical training.

The purpose of the research is to look at the differences in the students' attitudes towards learning music at the university, while taking into account their different backgrounds. The work, a qualitative study based on an ethnographic approach, lies primarily within the sociology of music education and also draws upon literature within the domain of

ethnomusicology. In discussing the students' attitudes towards learning in a traditional Brazilian university music school, it was necessary to be aware of their views, conflicts and expectations as well as the kinds of skills and knowledge they used when learning music. In understanding the students' attitudes towards learning at EMUFRJ, there is a need to reflect upon new perspectives and possibly offer ideas to change the current approach.

### **The research questions**

The study is focused on the following research questions:

What is the nature of the attitudes, values, beliefs and behaviour of the music students at the Music School with regard to their music learning processes and their experiences of music education? Subsidiary questions arising from this main research question are:

What types of skills and knowledge do students with formal and informal backgrounds bring to the university?

What advantages and disadvantages do formal and informal backgrounds have in relation to students' experiences in the university?

What kinds of conflict are caused by the fact that students from formal and informal backgrounds all study on the same course?

### **Methodology**

The research questions were addressed through questionnaires, interviews and observations with first-year students who had started their academic year in 2003. The fieldwork for this research was carried out over 3 months. The use of a variety of data sources in this study allowed the researcher to obtain a diversity of perspectives and information on the same issue. The researcher was able to draw on the strengths of some methods while overcoming the shortcomings of others, in the sense that one method can complement another and thus achieve a higher degree of validity and reliability in the findings. In addition, by taking various perspectives, the researcher can gain a more holistic view of the setting (Sarantakos, 1998; Denzin & Lincoln, 2000).

The aim of the questionnaire was to provide basic data which could guide the researcher in selecting a sample of students for interviews from a large population. The purpose was to give the researcher an overview of all the students' backgrounds, so that the most representative students from popular and classical backgrounds could be chosen. The questionnaire consisted of three parts: In Part One, which had closed questions, the students were requested to give general information about their musical background. Part Two asked about their current musical experience and mainly relied on closed questions with just a few open questions. Part three inquired about their musical skills and knowledge in three open questions, and asked about their reasons for taking a music course in a university, in one closed question. As the aim of the questionnaires was to select a sample of students in the first year of the undergraduate course, they were administered in classes whose courses were compulsory for every student.

During the process of classifying the most representative students from each group (popular and classical), another group emerged: the mixed group. This came about because

many students ticked responses in the questionnaires, which showed characteristics from both groups. To confirm this, I had to check the other responses to find out whether they also had features that originated both in the worlds of classical and popular music. The students who responded that they had learnt music 'in a music school' and also marked that they 'learnt by themselves' or 'within a pop band'; listened in equal measure to classical music and popular music; were used to going to concerts and gigs; practiced sight-singing and playing by ear, revealed a background which included both formal and informal music experiences. Moreover, some of the students from a mixed background showed a tendency to veer to one group more than the other. Thus, the students who described themselves as 'popular' in the first place and 'classical' in the second, and kept marking characteristics of popular background in the other questions followed by classical characteristics, were classified as mixed-popular. In contrast, those students who marked primarily classical experiences followed by popular were categorised as mixed-classical. Following this initial identification of a mixed group population, its main characteristics were clarified and expanded upon in the course of the students' interviews.

The interviews were important for gathering data from representative students of all the groups – popular, classical, and mixed (with its mixed-popular and mixed-classical sub-groups) – who had been identified in the analysis of the questionnaires. I planned an initial sampling from the analysis of the questionnaires of 16 students (eight popular and eight classical) who were representative of both groups. However, during the process of interviewing, the targets had to be systematically reviewed. As I interviewed the students who had been selected, I was able to confirm the sub-groups (mixed-popular and mixed-classical) identified in the questionnaires. Their characteristics became clearer in the interviews. There were some students who were more radical in their opinions about the values and perceptions of the classical world and others who were more flexible and open to new experiences. At first, two sub-groups were formed with few people in them. I therefore decided to keep interviewing students to add more subjects to each sub-group. As a result, sample sizes became larger. It was also interesting to find cases which contradicted my developing analytical ideas. Hence, I obtained examples from which I could generate data which did not fit in with my initial ideas. This implied that I had to adapt my arguments accordingly and always keep an open mind when carrying out the research project.

After separating the subjects into sub-groups and continuing to find more cases for each sub-group, I had the following groups: 'popular group', which contained seven students with the most informal learning experiences; 'classical group', which contained thirteen students with the most formal learning experience; and 'mixed group', which contained 20 students, 12 of which were classified as 'mixed popular' and eight as 'mixed classical'. This meant that I ended the whole process with 40 interviews.

Observations took place in different settings at EMUFRJ and focused on first-year students, mainly but not entirely the students I had chosen to interview. I spent a very intense period of time at the school, immersed myself in its history, its building, its people, and its general life. This meant that I was at EMUFRJ from early in the morning until late afternoon, when most of the activities were concentrated, attending different lectures, being present at musical activities like orchestra and choir rehearsals and taking part in informal situations at the entrance hall and the cafeteria. Sometimes I found myself chatting

in the corridor while waiting for some activity to start, which was usually a moment for an intense exchange of ideas, information, opinions, or even a chance to study together with the students. Some students used to bring along their instruments and it was common to hear some of them performing in the corridors and in the entrance hall. Sometimes, I used to stay on longer in the evening to attend some extra activity such as a concert or a rehearsal. In doing this, I could observe the daily life of the first-year students at different moments, and also could get an idea of how the school functioned as a whole, while at the same time paying attention to the relationship between the students and the space they occupied. I also had the opportunity to talk to members of staff, often during lunch time. It was important to observe the everyday life of the music school too, starting with the entrance hall where many people convened, as well as the canteen and the corridors, where the students waited for their lectures. By doing this, I was able to immerse myself in this reality and discover many details that the lecture-hall alone could not provide.

### **Formal and informal backgrounds in a Brazilian university**

Formal learning can be defined as the type of institutionalised education which follows a defined curriculum, within an organised and structured context, is led by a teacher, and where rules and traditions for teaching are formalised (LaBelle, 1984; Fornas *et al.*, 1995; Gullberg & Brandstrom, 2004). Fornas *et al* (1995, p. 230) argue that an institutionalised (formalised) learning process is often goal-oriented with ready-made aims, curricula and study plans. In this case, students do not know the details of the goals but they know or believe that someone – the teachers, the head-teacher or the school board – has laid down plans, and aims, for their instruction. The knowledge and competence which are to be acquired are well-defined.

In terms of formal music learning the same concept can be applied. According to Green (2002, p. 3) ‘during the last 150 years or so, many societies all over the world have developed complex systems of formal music education based on Western models.’ This model, based on the values and conceptions of Western classical music, is transmitted through a trained teacher either in institutions like the school, conservatoire, church or privately. Normally the content chosen to be taught is organised in a progression from simple to complex.

Informal learning can be defined as non-linear, cooperative learning, controlled by a social group rather than by an individual (Campbell, 2001). Smilde (2009) puts it thus ‘within *informal learning* all aspects of learning – what to learn, how to learn and for how long – are in the hands of the individual learner, in general without interference of teachers’. For Green (2002), informal music learning involves a set of practices in which musicians ‘teach themselves or pick up skills and knowledge, usually with the help or encouragement of their family or peers, by watching and imitating musicians around them and by making reference to recordings’ (p. 5).

Informal learning practices can be summarised in ‘five key principles’ (D’Amore, 2009).

- (1) Learning music that students choose, like and identify with;
- (2) Learning by listening and copying recordings;

- (3) Learning alongside friends;
- (4) Assimilating skills and knowledge in personal ways;
- (5) Maintaining a close integration of listening, performing, improvising and composing.

Comparing both modes of learning, one of the differences between formal and informal modes is that the formal mode focuses more on teaching than learning (Green, 2002). This implies a transmission of legitimised knowledge by the school, which is regarded as high-status knowledge. Young's theory (1971) elucidates the criteria that define the principles of school knowledge. These principles, 'literacy'; 'individualism'; 'abstractness' and 'unrelatedness' of academic curricula to daily life, can be related to the experiences of students with classical backgrounds in this research.

In the present study, the students displayed visual knowledge since formal music education laid stress on reading and writing skills (literacy); they focused on the mastery of instrumental technique, which resulted in an individualist kind of behaviour (individualism). Moreover the subjects studied, such as aural training, harmony, history of music, among others, tended to be structured and compartmentalised regardless of students' experiences, and consequently were disconnected from daily life (abstractness and unrelatedness).

It is worth noticing that for most of the classical students researched the process of learning and making music was totally related to the formal activities of dealing with musical knowledge. As they were used to a systematic way of acquiring musical knowledge, the way they made music was always associated with the concepts conveyed by the schools. Individualism informed most aspects of the student's life at the music school, which arose from an emphasis on notation and technique, as well as the demand to prepare recitals, which forced students into solitary activities.

The opposite has been found among students of popular music. They possessed 'low status knowledge' since they were not traditionally musically literate as they developed aural knowledge, which basically implied playing by ear and copying music by ear; they developed their creativity through composing, making arrangements and improvising; they learned with peers, with whom they acquired knowledge and skills in a group, which supports the findings of other research such as that of Green (2002), Cohen (1991) and Finnegan (1989).

This process is also explained by the situated learning theory (Lave & Wenger, 1991), and is an example of cooperativeness; learners do not have a systematic way of learning or a gradation of curriculum content; they build their knowledge according to their needs and motivation, which is associated with enjoyment. As a result the knowledge and skills acquired are more meaningful and concrete to their lives. Thus, their overall learning is relatively aural and oral rather than literate; group-oriented rather than individualist; concrete rather than abstract; and related, rather than unrelated to everyday life.

Notwithstanding the differences between the two worlds, it was possible to integrate characteristics from formal and informal processes. This was shown by the position of some mixed students, who had studied formally, but who had experience of popular music as well, or when the students had experienced popular music and then later studied it formally. The students from the mixed-classical group started learning music in their childhood through traditional formal learning and afterwards developed some skills from the outside world. Finnegan (1989, p. 141) believes that 'some people begin in classical

music and then move to rock, jazz or folk, sometimes as a result of explicitly rejecting their classical experience, sometimes making use of it while aware of the contrasts involved'. On the basis of Finnegan's research (1989), changes in the other direction, from the popular realm to classical are less frequent. That was the case of three students in this research. This had occurred as these students played with peers in a band and then looked for a music school in order to learn music theory. It also occurred when the individual (having no previous musical learning experience) started their musical learning process through singing in a choir. Once they had learnt how to follow music by ear, they then received some ideas about music notation, which motivated them to look for private lessons or learn at a formal music school. Another example was when the individual started playing within their family in a very informal way, which led them to look for formal instruction later. Through the above means, it is common to find students with experience from both sides: the freedom of making music informally followed by the realisation that they needed to acquire certain skills, in particular reading and writing, from formal institutions.

Formal and informal seem to be opposed forms of learning, but both can live together in harmony. The mixed-popular group in particular seemed to keep a balance between the practices of both sides. Six students from this group had formal and informal learning at the same time, in that they used to have formal lessons and simultaneously developed popular skills through playing in groups by ear, by picking songs and making arrangements. It seemed that they had learnt both modes with apparent success.

Finnegan (1989) believes that mixed learning is evident especially in jazz and folk music, which provides a point of contact between the two modes of learning, often supplementing earlier formal instruction on a typically classical instrument by self-learning on some instrument more suited to their newer interests. On the other hand, the mixed-classical group tends to give up some of their informal experiences in order to absorb the demands of classical learning.

### **Conflicts, advantages and disadvantages of formal and informal learning**

Each mode of learning – formal and informal – entails the transmission of specific skills and knowledge. Thus students will tend to react differently towards the acquisition of new knowledge at a music school since they construct it on the basis of their previous experience, which varies according to their background. To achieve their goals they have to learn specific knowledge according to the norms which are laid down by the music school. Obviously, there will be conflicts, advantages and disadvantages of formal and informal modes of learning, which are going to be exemplified through the needs, weaknesses and strengths of students of classical and popular music.

Classical music students indicated that they felt they lacked development of aural skills. They would like to develop 'playing by ear' as well as other aural practices in order to have 'better ears'. They also complained about a lack of creative, especially improvisational skills. When they explained there was a need to learn and develop improvisational skills, they laid emphasis on their inability to play by ear as a consequence of an emphasis on reading skills. This shows that the students felt there is a very strong interrelationship

between playing by ear and creativity as opposed to reading notation and the inability to improvise.

Students from the popular music group did not have problems with creative skills and playing by ear. Making up their music and arrangements, as well as playing by ear and improvising, formed a part of their routine. On the other hand, they considered that they lacked notation knowledge and technical skills. They talked about their need to improve their reading and writing skills, broadening their instrumental technique, improving their theoretical knowledge in general, and becoming generally more aware of what they do. Green (2002, p. 71), in her interviews with pop musicians, observed that although reading scores remains uncommon among pop musicians, many of them complain that they lack this ability: 'all of those who did not read felt they were lacking something in some way'. Usually pop musicians seek formal education in order to gain 'many analytic and notation skills' which will be 'additional to their informally acquired knowledge and skills' (Green, 2001, p. 163).

It seems normal that the first moments at EMUFRJ are a challenge for all students, regardless of their background. Obviously, in the case of those students who come from an informal background, there is an attempt to be part of that culture; thus they learn the rules and adapt to the new setting. For students used to formal institutions, the adaptation process is easier although they also have difficulties. Both types of students faced conflicts in matching their expectations with the new reality.

Some of the conflicts could be seen to arise from the Eurocentric conception of music established at music schools, which imposes patterns regarding attitudes and behaviour towards making music and also ways of forming relationships with people from the music community. One ideological problem related to the implied superiority of classical music is that it tends to perpetuate the values of particular, interested social groups at the expense of others (Green, 2003, p. 264).

A Eurocentric view of music predominates at the music school because its culture is shaped by European music from the past. It is the same view found in Nettl (1995) and Kingsbury's (1988) ethnographies. In the present study, some conflicts were detected in students' views about the superiority of classical music. Some students of classical music had prejudices about popular music but so did students of popular music in relation to classical music. With regard to attitudes towards listening to music, the students of classical music tended to be more confined about their repertoire, whilst the students of popular music tended to be open and curious even about classical music, and the mixed group was open to both styles. Despite being more receptive, the popular and mixed groups showed prejudices in their attitudes towards certain genres and styles, especially those which were viewed as being simple and lacking in sophistication.

As regards the types of knowledge, prejudices arose from the level of heterogeneity. The students were classified according to degrees of knowledge. Some were judged as having lower background levels. Intuitive knowledge requires more awareness and theoretical explanation, while traditional knowledge requires an improvement in creativity and listening. Consequently there are gaps in the ways that both the classical and popular groups learned music.

General difficulties were encountered by students in their aural training course. Sight-singing was found to be the hardest activity for all students of the three groups. Some students (from both the popular and mixed groups) had difficulties transposing to the

knowledge acquired at school their knowledge from outside practices. They found that many exercises practised in the classroom seemed to be out of context, which made it difficult for them to relate to other practices. Some mixed students thought that the approach in the classroom was fine. The students of classical music lacked aural skills and some aspects of music theory because the focus in their previous studies had been on instrumental technique. Thus they were not aware of what they were doing, but operated in a mechanical way. They also complained about not having enough time to practise the content of the aural training course because of the demands of instrumental practice. It is worth noting that the students who show strengths in some activities and skills were able to relate them to their practice. For instance, a student who was used to singing and rehearsing in a choir, had well-developed sight-singing. This is a normal and easy activity for him because he is used to it and sees the value of it. The same student though, found rhythms hard because they were not a part of his musical routine.

Contrary to my expectations, that students of popular music developed their hearing through copying and other informal practices did not imply that they would perform very well in the aural training class. They did not seem more proficient in exercises involving a high level of improvisation in the class because these exercises always involved other skills that required some reading, and so coordination was hard for them. Even if the students were used to playing by ear or improvising, the context of the lecture room was totally different. When they had some activity similar to their world, the students expressed themselves in a way they were used to doing in their everyday lives. Otherwise, musical experience represented a distinct world in which it was hard to establish links to previous experiences.

In analysing the conflicts, advantages and disadvantages of formal and informal learning, is it reasonable to ask to what extent music schools are achieving the role of preparing musicians to act in a diverse reality of music with a wide range of genres, styles and functions? Are music schools educating higher-education students for the different and multifarious roles expected by our contemporary society such as composers, performers, leaders and teachers in various formal and informal settings? Does the content of the courses and the environment in which the students learn produce the kind of musicians who will be able to thrive in a multi-stranded industry? It is possible that the job market offers opportunities that are not always catered for by the music school courses, such as experience in studio recordings, new technologies and other practices related to popular music. It is crucial that new pedagogies arise in order to meet the needs of real life in the 21st century and avoid the gulf between university music training and job opportunities. It is essential that discussions be fostered about the establishment of a new professional profile for the music school, as well as new teaching approaches that could prepare students for real life. This transformation can only occur through the integration of different profiles and different musical worlds.

### **Bridging the gap between integration and renewal of teaching strategies**

We have seen that both modes of learning – formal and informal – have advantages and disadvantages in preparing music students to encounter the world of university music education. In integrating both modes there will be an attempt to make use of the advantages



of each mode which can benefit students' processes. Musicians must have a university education that enables them to develop both theoretical and intuitive knowledge, balancing aural and technical skills. Emphasis on the ear in tandem with improvisational skills could lead to a freer approach, in which the search for technical improvement or other enlargement of knowledge could take place naturally and from an internal necessity. The entire music community would benefit by means of an integrated approach. Students from a predominantly popular music background can benefit from those whose background is more firmly in the classical realm and vice versa in a dialogical and healthy exchange. One possibility would be to include skills and knowledge from informal practices in university music classrooms (Green, 2008) working in a non-linear way, which is contrary to the established linear curriculum.

In the next section I will present some ideas that can be developed in the aural training course, which is called 'musical perception' in Brazil and is compulsory for all undergraduate students. Traditionally, this is the place where students are expected to acquire and develop various musical skills and knowledge, taken together as musical literacy, such as sight-singing, writing music (dictation) and theoretical knowledge. It is a good place to start new ideas since it can link many subjects at the same time such as harmony, musical analysis, counterpoint and history (the context of music).

#### *Bringing informal practices to the formal classroom*

According to Green (2002, 2008), informal learning practices can be developed in formal contexts. The attempt to work with those practices in higher education raises many challenges: since it gives more autonomy to the learner, it demands a paradigm shift in the teacher's role. In this model the teacher is not the owner of knowledge choosing what and how to teach. Students and teacher need to develop a partnership in which students are respected and not moulded to a predetermined standard. It also demands a non-linear view of acquiring knowledge and skills.

In such an approach, which is described above, a teacher must be part of the community of learners and should be attentive, open, not anxious for quick and expected results, ready to let go of any previous plan, able to notice multiple possibilities within the class, since a class is made of multiple and heterogeneous people; able to make connections from situations that happen at the moment, constantly adapting by experimentation, a real facilitator who allows the students to process their knowledge. Let us examine some practical strategies in which informal learning practices take place.

*Warming up:* Warming up provides a space for experiences of socialisation through exercises that bring people together in an interactive way, exploring their creativity and sense of playfulness, to release tensions and inhibition, creating an atmosphere and environment that facilitates making music together. There is no judgement of right or wrong. Rather an encouragement for collective games, including drama activities, which also work with body consciousness. Thus the use of voice and body is at the core of this process, which deploys diverse rhythmic patterns and also body percussion. Improvisation is also at the heart of these activities. Students are encouraged to improvise through different means and to try ideas within the group. Normally the activities last approximately 15 minutes.

Obviously, this depends on the needs of the group, but its purpose is to get students into a good interaction atmosphere. Thus, students are required to be in a circle to be able to see each other. The first exercises normally do not aim at a musical response; instead they aim at the development of self-confidence and trusting the group. After that, the exercises focus on the capacity of improvising on simple melodic motives or short rhythmic patterns. The formula 'chorus × solo' happens in improvisation models. Some exercises can also serve the purpose of aural training. Through improvisation models, students can develop particular abilities in singing harmonies, practicing intervals, coordinating different meters and rhythms, in a way that will bring motivation to both training and practice and be fun at the same time; rather than practice those skills in an 'ear training' book. Usually, a good warming-up session prepares students for composition and performance in group later in the class. It contributes to the success of the collective work.

*Aural analysis and Transcription:* This is the core of the 'musical perception' training since it is supposed to improve the aural skills and knowledge. Listening to music in deep ways is the target. The strategy is to ask students to bring to class different types of music, varying genres and styles. Then students are encouraged to listen to music together and create a map of musical events which includes all the musical material listened to. Depending on each student they map the music in different ways according to their own skills and experiences. Each student comes with his/her input and impressions. This should be shared within the class in a way that they can learn from each other. At home they will have tasks: do the same – aural analysis of several pieces of music from different genres and styles and transcribe the pieces. Normally they pick the music by ear, copying it and then transcribing it. It is important that each student be aware of their own strengths and weaknesses and to understand that they can have different interests and needs. In a reflective process they should be able to constantly ask themselves: 'What do I want to learn?'; 'What skills do I think are the most important?'; 'What kind of musical knowledge is required so that I become a good musician?' These questions are important to raise their level of consciousness; they help students to be more independent.

*Composition:* This is another important aspect of the pedagogy of integration, in which students create and share with peers their compositions and perform together in different ensembles. It is a powerful moment where they connect all their musical skills and express themselves, reinforcing their musical identities. The period of rehearsal is crucial since they exchange a lot of their experiences and refine their compositions. The climax is when they perform their compositions in ensembles on stage. They also create new arrangements for music they like. In doing this they listen to the chosen music many times and even to different versions of the same music and pick up some ideas by ear, using some of them and transforming some others to new ideas.

## Conclusions

The acceptance of a wide range of students from different backgrounds has led to the music school being challenged. Students from a popular background come to the traditional university environment in search of theoretical knowledge which they believe will help

them to understand and clarify what they know intuitively and in a practical way. They seek musical knowledge at school although they do not want to become classical musicians. They want legitimised knowledge which may be used for other purposes. However, the teaching methods at the music school tend to squeeze all the students into the same mould. A problem arises wherein it is difficult to integrate students with different experiences and practices so that they conform to the standards of the music school. The school has its pattern of knowledge and the students must fit into it and adapt to what is regarded as the knowledge of that community. The possibility of this integration taking place depends on the individual approach of some particular teachers, but this is not widespread in the whole school.

The students recognise that they can benefit from living together. Most students believe it is possible to learn from each other as each has strengths and weaknesses. Thus, it is valuable and desirable to integrate characteristics of formal and informal learning. Putting this into practice is a key challenge. Pedagogical approaches based on informal learning practices can benefit the community of higher education students. It brings to life the idea of a community of learners including the teacher, who is a facilitator in a cooperative and collaborative mode. It gives students autonomy rather than a passive attitude and encourages them to make choices and take responsibility for that. In other words, it invites students to be active in their own learning process. It creates space for raising students' awareness since they are asked to question their needs and engage in a reflective form of self-assessment. It pushes students to look for solutions when facing challenges. It contributes to valuing and balancing their skills and knowledge respecting their different levels. It opens music conception in so far as it values equally other kinds of music, minimizing the Eurocentric view. It increases the level of motivation. Therefore, this pedagogy of integration is also a pedagogy of diversity and inclusion.

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