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The Process of Musical Acquisition
for Traditional String Musicians in the Homeschool Environment

A dissertation

presented to

the faculty of the Department of Educational Leadership and Policy Analysis

East Tennessee State University

In partial fulfillment

of the requirements for the degree

Doctor of Education in Educational Leadership

by

Keith Rogers Williams

May 2015

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Keywords: Acquisition Contexts, Anxiety, Homeschool, Integrativeness, Motivation, Musical
Acquisition, Musical Learning Environments, Social Milieu, Traditional String Music

ABSTRACT

The Process of Musical Acquisition for Traditional String Musicians in the Homeschool Environment

by

Keith Rogers Williams

This qualitative study examined how three accomplished traditional string musicians learned music in their homeschool environments. Data were derived from formal interviews of the three musicians. The research framework for this qualitative study is based upon the socio-educational model of second language learning motivation developed by R. C. Gardner (1959, 1985, 2004, 2010) and applied to the study of instrumental music learning motivation by P. D. MacIntyre (2012). Structured interview questions, triangulated by additional informal dialogues, field observations, externally documented sources, and collaboration with an expert review panel were the data collection activities utilized in the research. Five overarching themes emerged: (1) social and cultural surroundings influence musical achievement, (2) the desire to acquire the attributes and acceptance of other musicians supports musical achievement, (3) motivation impacts musical achievement, (4) learning and performing music causes anxiety, and (5) informal learning environments foster musical attainment. The examination of homeschooled, traditional musicians via the overarching themes, may provide valuable insights for educators in the area of acquisition and development of musical skill in high school students.

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DEDICATION

For Jean, Megan, and Courtney

*Use what talents you possess; the woods would be very silent
if no birds sang except those that sang best.*

- HENRY VAN DYKE

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CHAPTER 1

INTRODUCTION

As a musician who performs in the old-time string band genre, I have encountered many highly proficient young traditional string musicians at Tennessee summer contest festivals. In talking with these young people, as a musician and as a professional educator, I discovered that many highly proficient young string musicians were homeschooled. Their musical educations were primarily informal. Public schools traditionally approach music education in a very sequenced and formalized approach; however, many accomplished musicians have engaged in unstructured learning scenarios and environments (Vitale, 2011). Most research in music education deals with music training in institutional settings, such as schools, and is based on the assumption that musical learning results from sequenced, methodical exposure to music teaching within a formal setting (Folkestad, 2006). My initial observation indicated that informally trained homeschooled students win or place in music contests at a greater rate than formally trained publicly educated young people. The impressive and extraordinary instrumental string musical talent of homeschooled young people is a phenomenon that led to my research interest. My observations of this phenomenon were limited to homeschooled instrumentalists playing the guitar, banjo, mandolin, and fiddle.

Homeschooled students may have more utility of educational resources than traditionally educated students, such as the use of learning cooperatives and private lessons (Nichols, 2012). Homeschooled students may benefit from their immersion into "musical childhoods" (Young, 2010), constituted by being surrounded by music biologically, materially, and socially.

Statement of Problem

The purpose of this qualitative study was to examine the process of musical attainment of traditional string musicians taught in homeschool environments during the period of high school instruction. Central to this study is an understanding of traditional string music. Traditional string music stems from the music of Appalachia and is played on the fiddle, banjo, guitar, mandolin, and upright bass (Carney, 1974; Van Der Merwe, 1989). Homeschooled students benefit from their immersion into musical childhoods constituted by being surrounded by music biologically, materially, and socially as music for homeschoolers reaches beyond academic goals and becomes a part of the social culture of the student (Young, 2007). Silverman's study (2011) of the teaching and learning strategies of the New Jersey Home School Association Chorale chronicled numerous social interactions over a three month period in which musical practices, rehearsals, performances, and other musical events served as a catalyst for social interaction among musicians. The results of this study highlight the benefits of music as a form of social interaction for homeschooled students (Silverman, 2011).

Advantages of homeschooled students exist over public school students in that they have additional time and opportunity to utilize multiple resources in pursuit of their music education (Nichols, 2012). Homeschooled students utilize a network of resources, such as private lessons, music lessons via learning cooperatives, civic and community groups, as well as resources from public schools (Nichols, 2012). Homeschooled students may engage in these opportunities in longer units of time than are made available to public school students taking music in elective course offerings.

Student achievement among homeschoolers varies by the structure within the homeschool. Martin-Chang, Gould, and Meuse (2011) found that homeschooled children taught in a structured environment achieved higher standardized scores compared with children attending public schools and that home schooled children taught in an unstructured environment achieved lower standardized test scores than children attending public schools. The acquisition of musical skill may likewise vary with the structure of the homeschool environment although the concept of non-formal learning has not been as widely discussed in the music education literature (Mok, 2011).

Statement of Purpose

The purpose of this qualitative study was to examine the process of musical acquisition of traditional string musicians taught in homeschool environments during the high school years. For the purpose of this study, the phenomenon was defined as how the homeschool environment fashioned talented musicians (Nichols, 2012).

Research Questions

- (a) How does the social milieu of peers, parents, and teachers shape musicians?
- (b) How does integrativeness shape musicians?
- (c) How does motivation, attitude toward learning, and effort shape musicians?
- (d) How does learning anxiety and performance anxiety influence musical competence?
- (e) How does the formal and informal learning environment impact music acquisition and shape musicians?

Significance of Study

Numerous studies have focused on music education within the confines of traditional school bands and choruses. Price (1983) examined the effect of conductor academic task presentation, conductor reinforcement, and ensemble practice on school band members' musical achievement, attentiveness, and attitudes. The relationships among motivation, attitudes, anxiety, support from others, perceived competence, and achievement were found to be interrelated in a study of high school band students (MacIntyre, Potter, & Burns, 2012). Pitts (2004) found interactions between tutors and college band participants and the evaluation of teaching, motivation, and the responsibility of participants serve to impact musical competence. Bates (2013) observed public school music teachers and found their attitudes toward their community's values affected their acceptance and effectiveness. Public schools traditionally approach music education in a very sequenced and formalized setting (Vitale, 2011). Most research in music education focuses on musical training in institutional settings with sequenced, methodical exposure to music teaching (Folkestad, 2006).

Brand (1986) found that the home musical environment was strongly related to musical achievements, specifically parental appreciation of music and parental musical ability. Parental support has been found to contribute to the motivation to learn music and to participate in musical activities (Sichivitsa, 2007). Commercially successful musicians many times are not formally musically educated but are products of unstructured learning scenarios and environments (Vitale, 2011). This study expounds through thick description (Creswell & Miller, 2000), elaborating on the deep and rich stories of the musical realization of a small sample of homeschooled students. This research strengthens the understanding that exists in the area of

musical attainment, and expands the limited body of research that exists in the area of musical attainment among homeschooled populations.

Definition of Terms

For the purpose of this study:

1. *Acquisition context* is defined as the setting and learning environment of the student (MacIntyre et al., 2012).
2. *Homeschool education* is defined as teaching children at home instead of attending public or private schools (Lips & Feinberg, 2008).
3. *Integrativeness* is defined as an interest in taking on the characteristics, positive attitudes, interest in learning, and attitudes toward the learning situation (MacIntyre et al., 2012).
4. *Social milieu* is defined as the social and cultural surroundings of the student (Gardner, 1985).
5. *Talented musicians* are defined as performing artists who possess abilities and giftedness (Kirnarskaya, 2009); specifically defined in this study as instrumentalists who have procured contest title and income from musical performance.
6. *Traditional string musicians* are defined as persons who play acoustic stringed instruments: fiddle, banjo, guitar, mandolin, and upright bass (Carney, 1974; Van Der Merwe, 1989).

Limitations and Delimitations

Limitations represent circumscriptions imposed upon the researcher (Best & Kahn, 1998). Male-only participation limits the research findings from being transferable to other populations. An additional limitation is the participation of high school age male musicians. This limits transferability of findings to larger populations of male musicians. The research was limited to the fall and winter of 2014

Delimitations are circumscriptions placed upon the research to contain the proportion of the study, allowing research data to be organized efficiently and effectively (Phelps, Sadoff, Warburton, & Ferrara, 2005). The delimitations which define the boundaries of the study are: sample size, geographical area, time of research study, and scope of study. The research was constricted to three participants. The research was confined to participants residing in Middle Tennessee, central of the three grand divisions of the elongated state (Tennessee Code Annotated, 1965).

Overview of Study

The research examined the central question of how three accomplished traditional string musicians learned music in their homeschool environments. The participants' rich and deep description of their experiences allowed for theoretical insight into the phenomenon of musical attainment in homeschooled populations. This study includes five chapters. Chapter 1 establishes the need and basis for this research study by including an introduction to the study, a problem statement, a purpose statement, research questions, the significance of the study, definitions of relevant terms, and the limitations and delimitations of the study. Chapter 2 contains a review of the scholarly research literature supportive of the five major influences on

acquisition of musical knowledge and skill. Chapter 3 is a presentation of the research methodology and design. Chapter 4 is a presentation of the interpretation of the data, the coding and categorizing of the descriptive data, and the findings of the study. Chapter 5 is a summary of the findings, conclusions, implications for practice, and recommendations for further research.

CHAPTER 2

REVIEW OF LITERATURE

Introduction

The purpose of this qualitative study was to examine the process of musical acquisition of traditional string musicians taught in homeschool environments during the high school years. Homeschooled students could have an advantage over public school students in that they may have more opportunity hours per day to utilize multiple resources in pursuit of their music education. In a qualitative study of an accomplished musician, the homeschooled student utilized resources that came not only from private lessons and music classes available through learning cooperatives, but also from public schools, community colleges, civic bands, choirs, and orchestras (Nichols, 2012). Music for homeschoolers may reach beyond academic goals; homeschooled students may excel in music because it becomes a part of their social culture. Silverman (2011) revealed four themes present in a homeschool association choral group's nature, values, and teaching-learning processes that relate to social culture: care, community, cultural pluralism, and spirituality.

Social and cultural surroundings influence attainment as music becomes part of the social culture, helping to foster friendships (Selfhout, 2009). Taylor (2011) recognized personal and social musical identity as an outcome of learning music. Woody (2001) found that parents of skilled musicians provided support, praise, and encouragement. Sichivitsa (2007) found that students with supportive parents developed strong motivation to participate in musical activities. Social influence is multigenerational as grandparents have been found to contribute in substantive ways to their grandchildren's practices (Gadsden, 1995). Wenger (1998) identified

learning as social participation, where musicians construct their musical identities in relation to communities of musicians.

The motivation to learn music results in performance proficiency (Schatt, 2011). Ormrod (2004) observed that the need for excellence for its own sake, without regard for external rewards fuels motivation. Motivation is driven by personal enjoyment, which therefore leads to proficiency (Schatt, 2011). Intrinsic motivation is derived from within the individual and plays a role in instrumental music development. Schatt also found that extrinsic motivation is related to the musician's external nature. Ormrod reported the extrinsic motivation results when the source of initiative occurs from outside the individual or task. Maurer, Allen, Gatch, Shankar, and Sturges (2013) observed that extrinsic motivation represents actions taken to achieve a goal or reward beyond the activity itself.

Anxiety is present in learning and performing music (MacIntyre et al., 2012) and stems from many possible sources (Hipple, 1997). Musicians experience differing levels of anxiety based upon the genre of music as music centered in improvisation has been found to lower anxiety over repertory-based music (Allen, 2013). Low levels of anxiety may actually be beneficial and serve to increase performance ability (Hamann, 1985).

Both formal and informal contexts may be applied to the learning of music (Green, 2002). Differentiated conscious attempts at learning in a structured context versus less formal acquisition contexts plays a significant role in learning (Krashen, 1981). Learning environments have been found to influence attainment in traditional settings (MacIntyre et al., 2012), but the academic literature on the relationship between homeschooling and academic achievement outcomes is limited (Lips & Feinberg, 2008). Mok (2011) observed that musical attainment

within informal learning environments has not been as widely discussed, especially in the music education literature.

The Social Milieu

The social milieu includes individuals and contexts that influence a student's engagement with music learning (Thies, 2014). Parents, teachers, and peers are key components of the social milieu and are important in music acquisition (MacIntyre et al., 2012). The social aspect of music enables children to define themselves in relation to others, their friends, colleagues, social networks and to the cultures in which they live (North, 2000). The social and cultural surroundings of the musician must be relevant to the student in order to affect learning motivation (Gardner, 1985). Music is important to adolescents because it allow them to portray an image to their peers and satisfies their emotional needs (North, 2000). Taylor (2011) found that students sustain a personal and social musical identity as an outcome of learning music. Homeschooled students may excel in music because it becomes a part of their social culture (Silverman, 2011). Selfhout (2009) suggested that music has been found to be helpful in the formation of friendships in adolescence.

Parents and Family

Parental support has been found to contribute to academic motivation in general (Mattanah, 2001) and music motivation in particular (Sichivitsa, 2007). Children hold expectations for learning music and its value established as a result of interactions with their parents before arriving at their first music lesson (McPherson, 2008). Supportive parents express praise, encouragement, and provide supervision of initial practicing, a key form of support that encourages adherence to practice activities assigned by an instructor (Woody, 2001).

Students with involved and supportive parents not only developed better self-concepts in music but also developed stronger motivation to participate in various music activities in the future (Sichivitsa, 2007). Chin (2007) found that parents provide aid for the pursuit of musical activities by transporting to auditions, rehearsals, and competitions and provide practical aid for the pursuit of musical activities in many ways, such as paying for lessons and purchasing musical instruments. The home musical environment was strongly related to musical achievements, specifically parental appreciation of music and parental ability to play an instrument (Brand, 1986). A strong correlation between parental support for student participation in music and student persistence in musical skill development (Sichivitsa, 2007). Young children may participate in the music program because they want approval by their parents but at an older age the relationship between parental support and students' persistence can weaken due to the shift from extrinsic to intrinsic motivation among students (Asmus, 1990). Zdzinski (1996) found a strong correlation between parental involvements such as recording students' practices, participating in parental groups, attending concerts, and providing necessary materials with students' performance abilities. Parental support and the amount of musical experience are correlated; students who receive support from their parents tend to develop high musical self-concepts and stay involved in musical activities (Sichivitsa, 2007).

Sibling relations and rivalries are a component of the social structure of the family and exist when there is jealousy, competition, and fighting between brothers and sisters (Badger & Reddy, 2009). Sibling rivalry may be rooted in the competition for scarce resources within families (Hamilton, 1967). Siblings can be academically supportive and compensatory for deficient parental academic support. Milevsky and Levitt (2003) found that students receiving

greater academic support from their brothers than their mothers exhibited higher school achievement; brother support was found to compensate for low mother support in terms of school achievement. Some sibling relationships are not academically supportive, but instead rivalrous. Children initially view themselves as more important than their siblings and must be taught to share and to be kind (Trivers, 1974). Sibling rivalry is most prevalent between the ages of 10-15 years, often occurring within academic settings (McNerney & Usner, 2001). Sibling rivalry differs by birth order with lastborn siblings experiencing higher rates of academic sibling rivalry compared to firstborns (Badger & Reddy, 2009). Sulloway (2001) observed birth order differences:

On average, firstborns—who tend to act as surrogate parents—are more conscientious than laterborns, whereas laterborns are more agreeable, extraverted, and nonconforming. As strategies for dealing with rivals in a dominance hierarchy, as well as for optimizing parental investment, these sibling differences are consistent... (p. 39)

Badger (2009) paraphrased Sulloway regarding birth order:

Firstborns are more likely to be more conscientious and socially dominant, but less agreeable and open to new experiences than later borns. He also notes different competitive strategies between firstborns and later borns: firstborns – being generally bigger – tend to use more physical dominance and intimidation, whereas later borns tend to use techniques of whining, humor and social intelligence. (p. 46)

Badger further noted that parental favorites can increase the rivalry from the less-loved child and can cause guilt in the loved child. Sibling rivalry also stems from being encouraged to take on the same hobbies and interests (Badger & Reddy, 2009). Lamb and Sutton-Smith (1982)

suggested two main types of sibling rivalry influence: adult-initiated and sibling-generated which can be split into overt and covert actions. Overt adult-initiated rivalry includes statements of comparison between two siblings. Covert comparisons includes subtle statements without direct comparison. Sibling-generated rivalry attempts to gain parental attention and increase status within the sibling relationship (Badger & Reddy, 2009). Rimm (2002) suggested that the closer in age two same-sex siblings are, the more likely there will be competition between them because they are expected to appreciate the same things, act in similar ways and have similar achievement levels. Sibling interactions are demonstrably an important component of the social milieu for youth

Grandparents serve as important cultural influences in the lives of their grandchildren and have positive impacts on their grandchildren's lives (Pruchnno, 1995). Grandparents have been found to contribute in important, substantive, and valued ways to their grandchildren's views, practices, and beliefs (Gadsden, 1995). Grandparents are valuable within families as (Rubenstein, 1996, pp. 1, 2): "the bearers of the clan, the keepers of the soul" and as "the role model(s) of confronting problems with appropriate skills." The significance of relationships between grandparents and grandchildren has also been observed in studies by Franks (1993) and Pearson (1990).

Researchers have attempted to define the roles of grandparents. Kornhaber and Woodward (1981) identified five roles of grandparents: historian, mentor, role model, wizard, and nurturer. The grandparent serves as an historian when he or she provides the grandchildren with a sense of history. The grandparent serves as mentor when passing down knowledge and wisdom to the grandchildren. The grandparent serves as role model when behaviors for the

grandchildren are modeled and demonstrated. When grandparents entertain their grandchildren by telling stories and through imagination, they serve as wizard. The grandparent serves as nurturer when he or she serves as a component of the grandchild's social support system (Kornhaber & Woodward, 1981). Bengtson (1985) likewise classified grandparental roles into five functions. The roles were identified as: being present in the grandchild's life, guarding the grandchild against harm, arbitrating for the grandchild and parent, being a social constructor of family history, and performing as a surrogate parent. Irrespective of the named roles, grandparents have been found to have positive influences on their grandchildren (Denham & Smith, 1989) with both direct and indirect influences (Rubenstein, 1996).

Teachers

Teachers influence student attitudes and engagement in learning music (Thies, 2014). Teachers and instructors influence children's attitudes toward music and are expected to be supportive of their students (MacIntyre et al., 2012). Providing positive feedback, delivering clear directions, as well as using varied instructional techniques and approaches when instructing students were found to enhance attitudes toward learning (Pitts, 2004; Price, 1983). When students perceive their teacher to be supportive, cooperative, and able to explain material well, they are more highly motivated (LeBlanc, 1992).

Teachers often impart more than knowledge and expertise (Pitts, 2004). Instructors for homeschooled musicians can embody the strong sense of community where students are accepted and valued. Local musical traditions give a sense of belonging and continuity when music teachers develop musical engagements that strengthen communal bonds in homes and communities (Bates, 2013). Theobald (2009) observed that teachers of small groups such as

household ensembles and neighborhood assemblies foster musical community where students are accepted and valued. Bates (2013) observed that for increased effectiveness, music teachers should value the local culture and live in the communities where they teach. Bates further identified teaching with compassion. Berry (2010) identified six virtues essential for compassion: honesty, thrift, care, good work, generosity, and imagination. Bates observed that these virtues should permeate musical instruction:

Good work—meaningful musical effort expended to enhance current and long-term needs; honesty and straightforwardness in musical expression and participation and in the interactions between teachers and students; thrift through modest approaches to musical technologies and in the use of natural and human resources; and, in the place of competition and standardization, generosity and imagination. (p. 88)

Nichols (2012) found that home schooled students utilized resources that came not only from private lessons and music classes available through home school learning cooperatives, but also from public schools, community colleges, civic bands, choirs, and orchestras. Many of these resources are accessed during traditional school hours. Homeschooled students may therefore have an advantage over public school students by having more opportunity hours per day to utilize multiple resources in pursuit of their music education.

Bates (2013) noted that teachers may instruct students in a variety of environments. They might record soundscapes of the city, farm, forest, lake, or any other habitat to be used in sound compositions or multi-media presentations. Music might be played in a variety of natural environments such as on the street, in the park, in the forest, on the farm. Homeschooling allows

teachers to instruct the student utilizing varied approaches and opportunities to enhance learning attitudes during the school day (Price, 1983).

Peers

Peer effects in attainment might work through a number of mechanisms, including direct learning between peers, competition between peers, and the influence of peers on the pace and level at which instruction occurs (McVicar, Moschion, & Ryan, 2013). Peer support can exert an even stronger effect on learning motivation than teachers' support (Burnard, 2002; Hall, 2005). Homeschooled students may excel in music because musical activities becomes a part of their social culture (Silverman, 2011). Music has been found to be helpful in the formation of friendships in adolescence (Selfhout, 2009). Students can develop and sustain personal and social musical identity as an outcome of learning music (Taylor, 2011). Friends who value instrumental music can encourage interest and use of particular instruments (Finnas, 1989; Hall, 2005). Common interests, shared repertoire, and regular interactions with peers enable participants to learn from others and develop shared repertoire (Shin, 2013). Long-term peer relationships involving sustained interactions and correspondence help learners evolve into a deeper level of community (Blair, 2008). Being a part of a high-functioning musical peer group can enhance musical attainment more than being a part of low or moderately skilled musical peer groups (Gibbons & Telhaj, 2006).

Integrativeness

Integrativeness is defined as “a desire, willingness, or affective ability to adopt features of another cultural community and make them part of one’s own behavioral repertoire” (Gardner, 2010). Integrativeness reflects the quality of the affective reaction to another group and

encompasses the willingness to acquire the attributes of, and be accepted by, other musicians (MacIntyre et al., 2012). Integrativeness focuses on communication with members of the target group, a general interest in the target group, and favorable attitudes toward the target group (Gardner, 2005). Students desirous of integrativeness are willing to take on key attributes of the target community (Gardner & MacIntyre, 1993) and have a longing to be accepted as a member of that community (Gardner & Lambert, 1959). Martin (1995) observed that music comes from the community and musical meaning must be understood as a social construct. Wenger (1998) identified learning as social participation, where musicians construct their musical identities in relation to communities of musicians.

Musicians demonstrate musical ideas to each other by watching, imitating, and listening to each other (Green, 2008). Nethsinghe (2012) also observed the importance of other musicians' influence in the acquisition of musical skill. Musical demonstration often occurs informally within group situations by watching and imitation as well as talking about music during and outside of rehearsals (Green, 2008).

Musically talented teenagers receive emotional support in the form of compliments, praise, and other positive feedback more than other types of support (Chin, 2004). Burlison, Leach, and Harrington (2005) observed the importance of emotional support in the form of affirmation by other musicians when teenagers described being inspired by the talented musicians they came into contact with. Students educated within homeschool environments may be more inclined to seek acceptance from musicians outside of popular music genres as they may be more uninhibited by the peer bindings of popular music than public school students (Marshall & Hargreaves, 2003). Homeschool students may therefore be more open to pursue traditional

string music. Public school pupils' musical identities are strongly bound up with the importance of commercially popular music whereas homeschooled students are not so encumbered and may seek to acquire the attributes of musicians from other musical styles and genres (Marshall & Hargreaves, 2003).

North (2000) concluded that music is important to adolescents because it allows them to portray the image of their social group and satisfies their emotional needs. Three variables encompass integrativeness: integrative orientation, interest in music, and attitudes toward the music community (MacIntyre et al., 2012). Integrative orientation is demonstrated by student behaviors that focus on meeting and interacting with the target community (traditional string musicians in this study). Interest in music reflects an openness to experiencing others' music. Attitudes toward the music community are demonstrated by evaluations of the individuals engaged in the music community (MacIntyre et al., 2012).

Motivation

A motivated individual possesses positive attitudes toward the learning process coupled with effort and desire (Gardner, 2009). Motivation is a predictor of students' perceived competence and the time music students spend practicing, resulting in musical achievement. (MacIntyre et al., 2012). Motivation drives behavior and is the variable that best predicts the behavior that leads to learning and proficiency (Masgoret & Gardner, 2003). Acknowledgement of the effort required to attain high levels of musical expertise, and the relatively high drop-out of students from instrumental lessons has helped to focus research on motivation (Hallam, 2009).

Whipple, Koestner, and Lacaille (2005) classified goals as either mastery goals or as ego goals: mastery goals seek specific skilled proficiencies; ego goals compare personal abilities with the abilities of others. While academic scholars and athletes are effectively motivated by both mastery goals and ego goals, motivation by ego goals alone are detrimental to learning and performing music. Students of music achieve optimally through intrinsic mastery learning goals manifested in an individual's interest and enjoyment of music (Lacaille, Koestner, & Gaudreau, 2007).

Intrinsic motivation may be viewed as being derived from within the individual and plays a role in instrumental music practice, an important component of adolescent musical growth and development (Schatt, 2011). Secondary school band students most strongly correlated with feelings of intrinsic motivation; students were more likely to report greater amounts of effort toward a musical task when intrinsically motivated (Schmidt, 2005). Students who were motivated intrinsically toward meeting personal goals and challenges on their instruments reported greater amounts of practice efficiency and time spent practicing (Miksza, 2006). Intrinsic goals focus on an individual's interest and enjoyment of making music and are associated with positive performance and positive emotional outcomes (Lacaille et al., 2007). A form of intrinsic motivation is achievement motivation, the need for excellence for its own sake, without regard for external rewards that accomplishments might bring (Ormrod, 2004). Schatt (2011) observed that one of the first writings on achievement motivation was by Murray who considered achievement motivation to be based upon three fundamental conditions: (a) a need for achievement, (b) an approach motive, and (c) the avoidance motive. Intrinsic motivation represents the most self-determined type of motivation in which activities are accomplished for

the sake of enjoyment. Three sub factors are recognized within intrinsic motivation (Maurer et al., 2013):

Intrinsic motivation represents the most self-determined type of motivation, in which activities are accomplished for the sake of enjoyment. There are three subfactors within intrinsic motivation: intrinsic motivation to know (IM-To Know), intrinsic motivation toward accomplishments (IM-To Accomplish), and intrinsic motivation to experience stimulation (IM-Stimulation). IM-To Know arises when an individual engages in a behavior for the satisfaction experienced while learning or trying to understand something new. IM-To Accomplish occurs when an individual engages in a behavior for the pleasure experienced while trying to accomplish a task or create something. IM-Stimulation transpires when an individual engages in a behavior in order to experience stimulating or exciting sensations. (p. 77)

Personal enjoyment of music is intrinsically motivational and leads to proficiency (Schatt, 2011). Self-motivated students desire to enhance their skills for their own personal edification. Fostering intrinsic motivation, where students learn for their own sake and are rewarded with positive affect, may lead to success in musical study and music appreciation for life (Schatt, 2011). The complexity of the psychology of music motivation is multifaceted (De Bezenac & Swindells, 2009):

The reasons that individuals are motivated to play and study music are potentially complex. Human beings are motivated – moved to do something, or to avoid doing something – for a multiplicity of often interrelated, and sometimes conflicting, reasons. From an ecological perspective, the goals which give rise to such action emerge from the

interplay between an individual, including his or her emergent physiological and psychological needs, abilities, sensitivities (including personality factors), and the ever changing properties of the environment. In short, motivation may be viewed as a function of the evolving individual/organism-environment fit. Motivation operates hierarchically in the sense that goals may be more or less specific to a given situation, context or entire developmental phase, as well as more or less urgent, demanding action in the short-, mid- or long-term relative to an individual's lifespan. (p. 5)

Intrinsic goals correlate with optimal performances, greater life satisfaction, and low intentions to quit musical disciplines (Lacaille et al., 2007).

Extrinsic motivation is related to the external nature (Schatt, 2011) and results when the source of motivation occurs from outside the individual or task (Ormrod, 2004). Extrinsic motivation represents actions taken to achieve a goal or reward beyond the activity itself and lies in the center of the continuum of self-determination and further recognized three subfactors included in extrinsic motivation (Maurer et al., 2013):

There are three subfactors included in the extrinsic motivation, listed in order here from most to least self-determined: extrinsic motivation identified (EM-Identified), extrinsic motivation introjected (EM-Introjected), and extrinsic motivation external (EM-External) forms of regulation. EM-Identified is when an individual truly values a behavior even though they are not doing it because they like it. EM-Introjected is when one engages in a behavior to maintain personal expectations or avoid guilt. EM-External is when an individual participates in an activity solely as a means to obtain an external reward or to avoid punishment. (p. 78)

Extrinsic motivations have been associated with higher levels of study habits, efforts, and final grades (Maurer et al., 2013). The drive to achieve external rewards such as money or social status stems from extrinsic motivation (Girmus, 2011). While intrinsically motivated musicians may perform a piece of music for the benefit of musical growth or the experience of performing with other capable musicians, extrinsically motivated musicians may perform the same piece of music for audience approval or competitive award (Schatt, 2011).

There is evidence that intrinsic and extrinsic motivation work together in supportive manner; intrinsic motivation paired with low levels of extrinsic motivation produce strong academic achievement, suggesting that a favorable ratio of intrinsic to extrinsic motivation may be more important than the total amount of motivation present (Corpus & Wormington, 2011). Pintrich and De Groot (1990) linked intrinsic motivation and autonomous forms of extrinsic motivation to positive academic performance. Motivation plays a role in nearly all human decision-making processes, including the attainment of musical skill. Whether based upon intrinsic or extrinsic motivational factors, without motivation, little musical skill will be attained (Schatt, 2011). Motivation plays a crucial role in developing this human achievement (Driscoll, 2009; Hallam, 2002; Miksza, 2006).

Anxiety

Musical anxiety is a state of arousal occurring before or while a person is performing, producing a valuable or evaluated task affecting self-esteem (Kesselring, 2006). Two forms of music anxiety have been observed: learning anxiety and performance anxiety (MacIntyre et al., 2012). Learning anxiety is a state of arousal and nervousness occurring in the process of learning and preparing music (Papageorgi, Creech, & Welch, 2013). Performance anxiety relates

to producing music in front of an audience and is described as “a state of arousal and anxiety occurring before or while a person is performing non-anonymously in front of an audience producing a valuable or evaluated task touching on his/her self-esteem” (Kesselring, 2006, p. 309). The levels of musical learning and performance anxiety experienced by a musician can fluctuate between learning and performance situations with individual musicians encountering anxiety to different extents (Steptoe, 1989).

Anxiety can be a negative influence on achievement and competence (Gardner, 2005) but anxiety has also been found to be beneficial. Musicians with extensive formal training have less anxiety and may have diminished performance quality due to lowered anxiety levels (Hamann, 1985). Musicians often experience a beneficial aspect of music performance anxiety in the form of a performance boost (Simoens, Puttonen, & Tervaniemi, 2015). Papageorgi et al. (2013) observed:

Anxiety can have motivational properties for more experienced musicians, as their performance can improve under conditions of increased anxiety. It appears that when anxiety is kept under control, the accompanying physiological arousal can serve as preparation for action and have a positive effect by increasing alertness and concentration. There is therefore a need to differentiate between maladaptive (or debilitating) and adaptive (or facilitating) forms of musical performance anxiety. (p. 21)

There is a moderate level of anxiety that enhances musical performance. Neither very low nor very high arousal levels enhance performance quality. Optimal performance quality is evidenced at medium levels of arousal (Wilson, 2002). Music anxiety differs by individual musician and stems from many possible sources including varying levels of preparedness and the size of the

audience for which the musician is performing (Hipple, 1997). LeBlanc, et al. (1997) found that self-reported anxiety rose sequentially with the size of the audience and that physical stress is evident when the audience is large and the performance is recorded.

Solo performances are more anxiety inducing compared to group performances (Ryan & Andrews, 2009). Performing as part of a group may relieve some of the pressure of performance, decreasing nervousness (Jackson & Latane, 1981). Solo performances tend to evoke higher levels of performance anxiety compared to group performances (Papageorgi et al., 2013). Similarly, Cox and Kenardy (1993) found that performance anxiety levels were significantly higher in a solo performance than during a practice session or in a group performance setting. Although performance anxiety is a concern, musicians may find some reprieve from this by participation in group performances.

The musical genre in which participants specialized affected their perceived anxiety levels. Western classical musicians were generally found to report higher levels of performance anxiety than other musical genres, indicating that musicians specializing in different musical genres may experience performance anxiety in different ways (Papageorgi et al., 2013). The formality of the context within which musicians operate perhaps contributes to creating additional pressure and, subsequently, increasing anxiety levels. Allen's (2013) study validated free improvisation as a treatment for significantly reducing anxiety during the public performance of a musical work. Some genres of music utilize improvisation, which has been found to lower anxiety over repertory-based music (Papageorgi et al., 2013).

Acquisition Contexts

Acquisition contexts are formal or informal, structured or unstructured, learning opportunities (Gardner, 1985). Mans (2009) described informal acquisition contexts as an enculturation that enables learners to make choices about what they learn based on their understanding of particular social contexts. Martin-Chang et al., (2011) applied acquisition contexts to academic attainment and found that homeschooled children taught in a structured environment achieved higher standardized scores compared with children attending public schools. Homeschooled children taught in an unstructured environment achieved lower standardized test scores than children attending public schools. Gardner (1985) illumines acquisition contexts within the context of language learning:

Formal language acquisition contexts refer to any formal language learning situation, in which the major purpose is instruction in the second language. The most obvious example is the language classroom. In many social contexts, this is, or all practical purposes, the only source for second language development. Informal language acquisition contexts refer to any other situation where there is an opportunity to experience the other language, but instruction is not a primary objective. Examples might be a French movie or television show, a French newspaper or book, contact with members of the other community, etc. Presumably, the individual enters such contexts for some communicational purpose. Language acquisition is secondary. (p. 7)

Differentiated conscious attempts at learning language in a structured context versus less formal, somewhat unconscious acquisition contexts in which affective reactions, including motivation, play a significant role in the learning of language (Krashen, 1981).

Formal and informal acquisition contexts may also be applied to the learning of music. Green (2002) identified five key principles of informal music learning, contrasting with formal musical acquisition:

(1) Informal learning begins with music chosen by the learners themselves (as opposed to formal education where musical materials are normally preselected by teachers); (2) The main method of repertoire-and skill-acquisition involves the copying of recordings by ear; (3) Peer and/or self-directed learning constitute an important part of informal learning processes; (4) Musical skills and knowledge are likely to be assimilated in haphazard, idiosyncratic and holistic ways; (5) Informal music learning typically involves the integration of listening, performing, improvising and composing processes (rather than formal music education which tends to focus on just one of these activities at a time). (p. 9)

Green (2008) defined informal music learning utilizing four main descriptive criteria as summarized by O'Neill and Besspflug (2012):

(1) encountering knowledge and practices outside of a formal educational setting; (2) enculturation in musical practices, through lived experience in a musical environment from both conscious and unconscious listening; (3) interaction with their peers, family, and others who are not acting as teachers in formal capacities; (4) self-teaching by developing independent learning techniques, acquiring skills and knowledge. (p. 19)

Musical activities are a significant part of young people's everyday lives and their musical engagement often occurs outside of formalized music education contexts (O'Neill, 2005).

Informal music acquisition is often conceptualized as taking place outside of formal educational

settings including: purposive listening and copying recorded music, memorizing songs, playing by ear, self-teaching and learning with peers, as well as improvising and creating musical compositions (Green, 2008).

Summary

The review of literature provides an overview of five major influences on the acquisition of musical knowledge and skill. The social milieu, integrativeness, motivation, anxiety, and acquisition contexts and are summarized:

(1) The social milieu is composed of the influences of family, teachers, and peers on the student. Parents, teachers, and peers are key components of the social milieu and are important in music acquisition (MacIntyre et al., 2012). Parental support has been found to contribute to both academic motivation in general (Mattanah, 2001) and music motivation in particular (Sichivitsa, 2007). Sibling relations and rivalries are a component of the social structure of the family. Sibling rivalry exists when there is jealousy, competition, and fighting between brothers and sisters (Badger & Reddy, 2009). Sibling relationships may be rivalrous but may also be supportive academically and in other conducts (Milevsky & Levitt, 2003). Grandparents serve as important cultural influences in the lives of their grandchildren and have positive impacts on their grandchildren's lives (Pruchnno, 1995). Grandparents have been found to contribute in important, substantive, and valued ways to their grandchildren's views, practices, and beliefs (Gadsden, 1995). When students perceive their teacher to be supportive, cooperative, and able to explain material well, they are more highly motivated (LeBlanc, 1992). Teachers often impart more to their students than knowledge and expertise (Pitts, 2004). Peer effects in attainment works through a number of mechanisms, including direct learning between peers, competition

between peers, and the influence of peers on the pace and level at which instruction occurs (McVicar et al., 2013). Peer support can exert an even stronger effect on learning motivation than teachers' support (Burnard, 2002; Hall, 2005).

(2) Integrativeness is the willingness to acquire the attributes of, and be accepted by, others. Integrativeness reflects the quality of the affective reaction to another group and encompasses the willingness to acquire the attributes of, and be accepted by, other musicians (MacIntyre et al., 2012). Integrativeness focuses on communication with members of the target group, a general interest in the target group, and favorable attitudes toward the target group (Gardner, 2005; Gardner 2009; Gardner 2010). Students desirous of integrativeness are willing to take on key attributes of the target community (Gardner & MacIntyre, 1993; Gardner, 2010) and have a longing to be accepted as a member of that community (Gardner & Lambert, 1959; Gardner 2010).

(3) Motivation is manifested in positive attitudes toward learning coupled with effort and desire (Gardner, 2009). Motivation is a predictor of students' perceived competence and the time music students spend practicing, resulting in musical achievement. (MacIntyre et al., 2012). Since positive learning outcomes require effortful behavior, motivation drives behavior and is the variable that best predicts the behavior that leads to learning and proficiency (Masgoret & Gardner, 2003). Intrinsic motivation may be viewed as being derived from within the individual and plays a role in instrumental music practice, an important component of adolescent musical growth and development (Schatt, 2011). Extrinsic motivation is related to the external nature (Schatt, 2011) and results when the source of motivation occurs from outside the individual or task (Ormrod, 2004).

(4) Anxiety is a state of arousal occurring before or while a person is performing, producing a valuable or evaluated task affecting self-esteem (Kesselring, 2006). Anxiety can be a negative influence on achievement and competence (Gardner, 2005) but anxiety has also been found to be beneficial as a reduction in anxiety levels, especially for musicians with extensive formal training, may actually diminish performance quality (Hamann, 1985). Musicians often experience a beneficial aspect of music performance anxiety in the form of a performance boost (Simoens et al., 2015).

(5) Acquisition contexts are the learning opportunities within formal or informal, structured or unstructured, settings (Gardner, 1985, 2004, 2005, 2009, 2010). Informal acquisition contexts enables learners to make choices about what they learn based on their understanding of particular social contexts (Mans, 2009). Structured homeschool environments have been found to correlate with higher levels of achievement while unstructured environments have been found to correlate with lower levels of achievement (Martin-Chang et al., 2011).

CHAPTER 3
RESEARCH METHODOLOGY

Introduction

The purpose of this qualitative study was to examine the process of musical acquisition of traditional string musicians taught in homeschool environments during the high school years. The social-psychological aspect of music learning was explored utilizing a modification of the Attitude and Motivation Test Battery (AMTB) framework by Gardner (1959, 1985, 2004, 2010) adapted by MacIntyre et al. (2012) to study instrumental music learning motivation among high school band students. Five constructs were synthesized from the two previously mentioned instruments which investigated social milieu, integrativeness, motivation, learning and performance anxieties, and acquisition contexts consisting of formal and informal learning environments. Data collected from interviews with three homeschooled participants were analyzed to answer the following research questions:

Research Questions

- (1) How does the social milieu of peers, parents, and teachers shape musicians?
- (2) How does integrativeness shape musicians?
- (3) How does motivation, attitude toward learning, and effort shape musicians?
- (4) How does learning anxiety and performance anxiety influence musical competence?
- (5) How does the formal and informal learning environment impact music acquisition and shape musicians?

Qualitative Design

Qualitative research is a system of inquiry which seeks to build a holistic, largely narrative, description to inform the researcher's understanding of a social or cultural manifestation (Astalin, 2013). Qualitative research takes place in natural settings employing a combination of observations, interviews, and document reviews (Hale & Astolfi, 2007). The qualitative method deals with topics that are ethnographic, sociological, or involve fieldwork (Phelps et al., 2005). The questions address a description of the case and the emergent themes discovered from studying the phenomenon (Creswell, 2007). Qualitative design was therefore utilized in the investigation to gain insight and understanding of the phenomenon of instrumental musical accomplishment among the homeschooled.

Case Study

In case study, a person, program, event, process, institution, organization, social group, or phenomenon is investigated within a specified time frame, using a combination of appropriate data collection devices (Creswell, 1994). According to Gall, Borg, and Gall (1996), case studies are constructed to richly describe, explain, or assess and evaluate a phenomenon. Stake (1995) observed that a particular strength of instrumental case study is in its intent to gain insight and understanding of a particular phenomenon. According to Yin (2003), case study design should be considered when the focus of the study is to answer "how" and "why" questions. Feagin (1991) described case study as an ideal methodology when a broad, comprehensive investigation is needed. Case study allows the researcher to explore individuals or organizations, simple through complex interventions, relationships, communities, or programs and supports the deconstruction and the subsequent reconstruction of various observable facts (Yin, 2003).

Qualitative case study allows for close collaboration between the researcher and the participant, while enabling the participants to tell their stories and enable the researcher to better understand the participants (Lather, 1992). Baxter and Jack (2008) summarized case study:

Case study research is more than simply conducting research on a single individual or situation. This approach has the potential to deal with simple through complex situations. It enables the researcher to answer “how” and “why” type questions, while taking into consideration how a phenomenon is influenced by the context within which it is situated. For the novice research a case study is an excellent opportunity to gain tremendous insight into a case. It enables the researcher to gather data from a variety of sources and to converge the data to illuminate the case. (p. 556)

While single cases may be used to confirm or challenge a theory, or to represent a unique or extreme case, multiple-case studies follow replication logic where each individual case study consists of a study in itself (Yin, 1994). Therefore, I utilized multiple case study methodology to gain insight and understanding of the phenomenon of instrumental musical accomplishment among the homeschooled.

Conceptual Framework for Study Design

The motivation to learn music has been studied from many perspectives. Zdzinski (2002) examined aspects of parental involvement as they relate to the cognitive, affective, and performance outcomes of instrumental music students. Chandler (1988) considered the value of performance expectancies and found that when musicians perceive success and satisfaction with their current level of performance, musicians will challenge more for higher chair positions, attributing their success to internal factors such as effort, natural musical ability, and technical

knowledge of the instruments. Asmus (1990) explored student aptitude and motivation and observed that musical aptitude alone accounts for only part of the variation in musical achievement; motivation plays a significant role in musical achievement. The self-concept of the student was investigated by Austin (1998) who observed that successful musicians focus less on ability and family influences and more on controllable factors such as effort, persistence, and strategy.

This study explored the social-psychological aspect of music learning utilizing a modification of Garner's Attitude and Motivation Test Battery (1959, 1985, 2004, 2010) adapted by MacIntyre et al. (2012) for the study of instrumental music learning motivation among high school band students. An adaptation of MacIntyre's (2012) framework was applied to this qualitative investigation of instrumental music attainment in the homeschool environment. This conceptual framework provided adequate balance between structure and flexibility. The interview questions were structured to investigate support from others, attitudes of acceptance, motivation, anxiety, and learning environments (MacIntyre et al., 2012) while enabling the participants the flexibility to tell their stories and the researcher to better understand the participants (Lather, 1992). The conceptual framework adapted from the Socio-Educational Model of Music Motivation (MacIntyre et al., 2012) uses a multifaceted description of the relationships among motivation, attitudes, anxiety, support from others, perceived competence, and achievement. This model identifies motivation to learn and coins the term, integrativeness, described as an interest in taking on the characteristics of musicians, positive attitudes toward learning music, an interest in learning music, and attitudes toward the learning situation.

The Social Milieu

The social milieu, social and cultural surroundings, of the musician must be relevant to the student in order to affect learning motivation (Gardner, 1985). In the SEMMM framework, the social milieu focuses on musicians and instruments encountered in the community. Supportive parents, siblings, teachers, and peers are key sources of beliefs about music proficiency.

Parents. Parental support has been found to contribute to academic motivation in general (Mattanah, 2001) and in the motivation to learn music in particular (Sichivitsa, 2007). Learners hold expectations for learning music and for music's value that are established as a result of interactions with their parents even before students take their first music lesson (McPherson, 2008). Parents provide support, praise, and encouragement. In addition, parents provide supervision of initial practicing (Woody, 2001). Sichivitsa (2007) found that students with supportive and involved parents developed strong motivation to participate in musical activities in the future.

Teachers. Providing positive feedback, delivering clear directions, and using varied instructional techniques and approaches when instructing students was found by Price (1983) to enhance attitudes toward learning. When students perceive their teacher to be supportive, cooperative, and able to explain material well, they are more highly motivated (LeBlanc, 1992), (Pitts, 2004).

Peers. Peer support can exert an even stronger effect on learning motivation than teachers' support (Burnard, 2002) (Hall, 2005). Music has been found to be helpful in the formation of friendships in adolescence (Selfhout, 2009). While teachers are expected to be

supportive of their students, a learner's friends might not value instrumental music learning and can discourage participation in music class or interest in a particular instrument (Finnas, 1989; Hall, 2005).

Integrativeness

Integrativeness is displayed by the quality of the affective reaction to other groups. Students with higher levels of integrativeness willingly acquire key attributes of the target community (Gardner & MacIntyre, 1993) and desire to be accepted as a member of the community (Gardner & Lambert, 1959). Attitudes toward music reflect a positive acceptance of others in the music community. The interest in music reflects openness to other instruments regardless of the student's primary instrument.

Motivation

A motivated individual must have positive attitudes toward the learning process coupled with effort and desire (Gardner, 2009). Since positive learning outcomes require effortful behavior, motivation drives behavior and is the variable that best predicts the behavior that leads to learning and proficiency (Masgoret & Gardner, 2003). Utilizing Gardner's approach to learning language and applying it to the learning of music provides a method to conceptualize the motivation to become musically proficient (MacIntyre et al., 2012).

Anxiety

Anxiety can be a negative influence on achievement and competence (Gardner, 2005). In this framework, two anxiety constructs will be analyzed: classroom or learning anxiety and performance anxiety. Hipple (1997) observed that students, as well as performers, are anxious because they are not adequately prepared. Musical styles that incorporate improvisation have

been found to lower anxiety over repertory-based music (Allen, 2013). There is also evidence that lowering anxiety can be detrimental to musical presentation. Hamann's (1985) research suggests a reduction in anxiety levels may actually diminish performance quality.

Acquisition Contexts

Acquisition contexts can be formal or informal reflecting structured or unstructured learning opportunities. Differentiated conscious attempts at learning language in a structured context versus less formal, somewhat unconscious acquisition contexts in which affective reactions, including motivation, play a significant role in the learning of language (Krashen, 1981). Similarly, both formal and informal contexts may also be applied to the learning of music (Green, 2002).

Outcomes

Inside a musical context, outcomes included: (1) the ability to perform music, (2) the ability to create original music, and (3) knowledge of music theory (MacIntyre et al., 2012). Musical performance outcomes were evidenced by contest awards, titles, and professional performance associations. Interview dialogue evidenced the participants' ability to create original musical compositions and their knowledge of music theory. The musical outcomes inside the context of the research framework are graphically organized and illustrated in Figure 1:

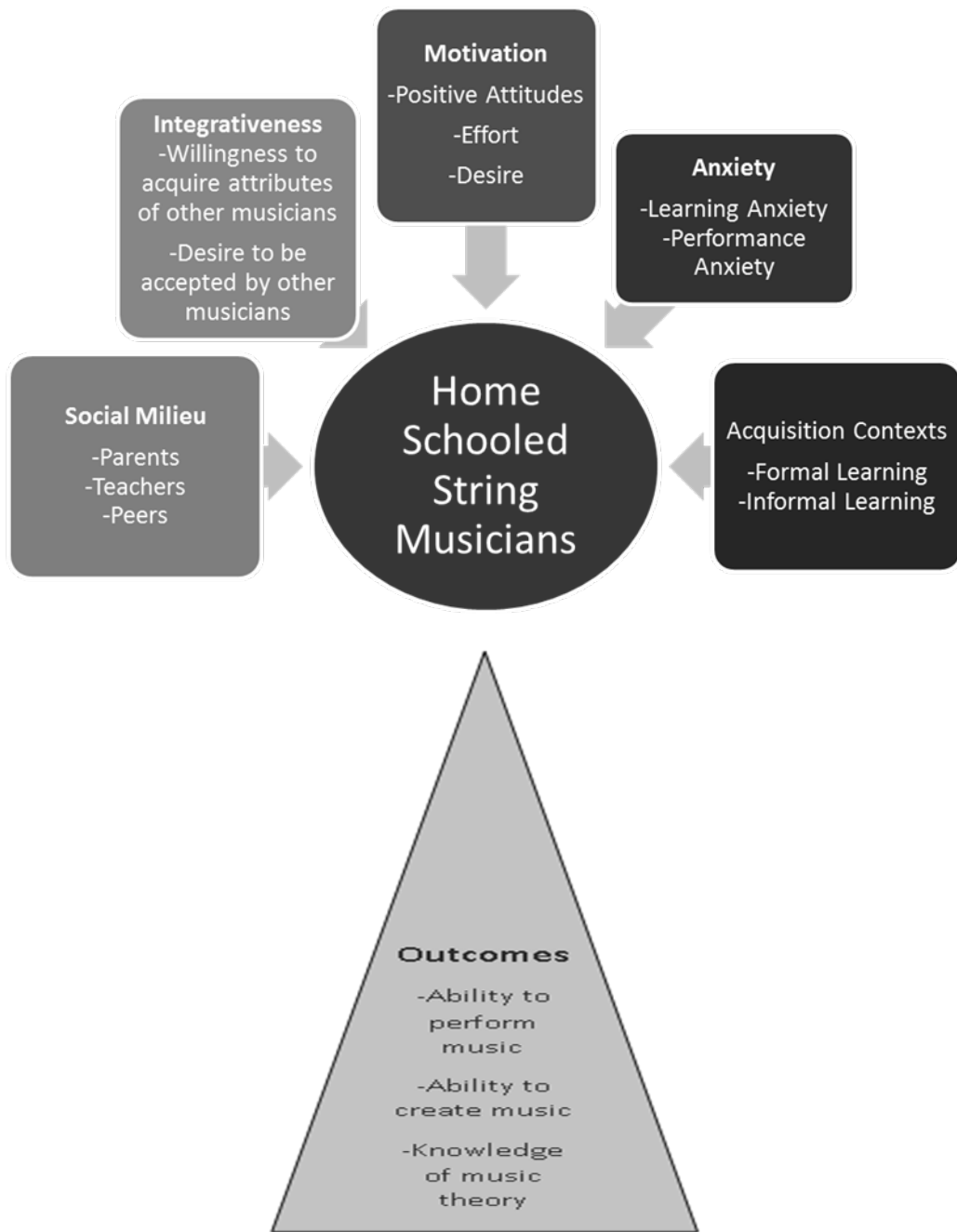


Figure 1. Graphic Organizer of the Research Framework

Setting and Participants for the Research

The purpose of this qualitative study was to examine the process of musical acquisition of traditional string musicians taught in homeschool environments during the high school years. The research took place in natural settings: music festivals, performance venues, and interview locales employing a combination of field observations and interviews (Hale, 2007; Phelps et al., 2005). Three accomplished musicians from Middle Tennessee served as the research participants.

Credibility

Credibility is a trustworthiness criteria in qualitative research (Guba & Lincoln, 1982). Credibility provides the lens of evaluating the findings of qualitative research (Hoepfl, 1997). The credibility of qualitative research is dependent upon the ability and effort of the researcher (Golafshani, 2003). The concept of “dependability” in qualitative research closely corresponds with the construction of “reliability” in quantitative research (Lincoln & Guba, 1985, p. 300). Case study research design principles lend themselves to including numerous strategies that promote credibility and reliability (Baxter & Jack, 2008).

Triangulation of research is a primary strategy that supports the principle of exploring cases from multiple perspectives (Baxter & Jack, 2008). Creswell (2002) elaborated:

Triangulation is the process of corroborating evidence from different individuals, types of data or methods of data collection....This ensures that the study will be accurate because the information is not drawn from a single source, individual, or process of data collection. In this way, it encourages the researcher to develop a report that is both accurate and credible. (p. 280)

An expert review panel represented part of the triangulation process of this study that supported credibility. Young (2007) suggested that peer review panels be consulted on issues to derive specific and practical best practice and further noted that it is common in case research for third party experts to be consulted to validate case findings. Bond (2000) recommended diverse perspectives in expert review panels. Paulson (2002) recommends intimate peer review panels composed of a small number of members as opposed to larger boards. An expert peer review panel composed of dual members, unaffiliated with East Tennessee State University, was utilized in the research process. One member of the expert review panel has a music education degree, is employed as a high school band director, is a member of a semi-professional string band, and works in church music. In addition, he also played guitar in an indie band as a high school youth and has multiple perspectives on youthful involvement in musical activities. Another member of the expert review panel holds an undergraduate degree in elementary education, advanced degrees in school counselling and instructional leadership, is a member of a semi-professional string band, and works in church music. This member was also a participant in a gospel band as a high school youth, has two children who play in a string band, and possesses multiple perspectives on youthful involvement in musical activities. Being versed in the Old-Time String Band and Bluegrass musical genres, the panel assisted in gaining rapport with the research participants and with observing the participants from multiple perspectives. Krefting summarized by Baxter and Jack (2008), observed the importance of rapport and multiple perspectives:

Novice researchers should also plan for opportunities to have either a prolonged or intense exposure to the phenomenon under study within its context so that rapport with

participants can be established and so that multiple perspectives can be collected and understood and to reduce potential for social desirability responses in interviews. (p. 556)

Krefting (1991) further suggested that at the analysis stage, the consistency of the findings can be promoted by having multiple researchers independently code a set of data and then meet together to come to consensus on the emerging codes and categories. Throughout the coding and categorizing process, consultation with the expert review panel members provided checks for credibility (Baxter & Jack, 2008)

The study's credibility is derived from the data obtained from the formal interviews of the three participants using a set of 41 structured questions, triangulated by additional informal conversations, field observations, by externally documented sources, and by expert review panel collaboration. Each of the structured interviews were recorded in their entirety with significant responses (Bogdan & Biklin, 1982) noted, quoted, and time-stamped. Responses were cross-tabulated noting commonality, structured by interview questions corresponding with the research questions (Anfara, Brown, & Mangione, 2002). Interview question responses were continually reviewed throughout the analysis of the study, utilizing constant comparative analysis (Glaser & Strauss, 1967). Informal observations and conversations began in September 2014. Formal structured interviews occurred during the months of November 2014 through January 2015.

Bracketing

Bracketing involves creating a distance from previously held assumptions in order to become a more effective qualitative investigator (Bertelsen, 2005). Stewart and Mikunas (1974, p. 36) perceived that by bracketing: "The researcher should not base insights on traditional or

well-established theories, or prior conclusions reached through personal experiences, whether philosophical or scientific, but only immediate insights in the phenomena themselves.”

Carpenter’s (2007) description of bracketing is explained and summarized by Chan, Fung, and Chein (2013, p. 1): “Bracketing is a methodological device of phenomenological inquiry that requires deliberate putting aside one’s own belief about the phenomenon under investigation or what one already knows about the subject prior to and throughout the phenomenological investigation.” Fishcer (2009) concurs that bracketing involves identifying and temporarily setting aside the researcher's assumptions. Bracketing mitigates the potentially detrimental effects of preconceptions that may taint the research process (Tufford, 2012). Bracketing involves a reduction process to develop a non-judgmental study that will not impede the perception of the phenomenon at the heart of the study (Husserl, 1964).

Preconceived ideas regarding homeschooled adolescents are recognized from my perspective as a career public school educator who has served as both teacher and administrator. My prior knowledge of homeschooled high school students is linked to those who were homeschooled and then enrolled into public high school. I have encountered transfer students who were academically and socially deficient. I have had limited professional interaction with homeschool students who flourished in homeschool environments and later transferred to public school. Contrarily, I recognize that successful homeschoolers do not typically transfer to public schools as the transition creates significant academic, social, emotional, and curriculum challenges for the student (Goode, 2009). A related bias stems from informal observation of the participants and other homeschooled musicians prior to initiating structured research study. Therefore, to mitigate the potentially detrimental effects of biases, my preconceived beliefs about

the subjects and the phenomenon under investigation were consciously and deliberately set aside (Carpenter, 2007; Tufford, 2012).

Sample Selection

A purposeful sample has the characteristics necessary to answer questions about a certain matter or product. In purposeful sampling, the researcher is looking for participants who possess certain traits or qualities (MacNealy, 1999). The researcher considers the aim of the research and selects samples accordingly (Coyne, 1997). The purpose of this qualitative study was to examine the process of musical acquisition of traditional string musicians taught in homeschool environments during the high school years. Therefore, participants were purposely included who possessed traits and qualities satisfying the purpose of the research: a college graduate adult male who was homeschooled and is accomplished on the fiddle (violin), mandolin, banjo, and guitar; a male community college student who was homeschooled and is an accomplished banjo player; and an adult male who was homeschooled and is an accomplished fiddler and mandolinist. The three participants were purposely selected based upon knowledge of their unique instrumental talent and homeschool backgrounds. Multiple participants allowed examination of the similarities and differences between the three distinctive cases. Multiple case study is appropriate when the context for each case is unique (Yin, 2003). Therefore, the study sampled three traditional string instrumentalists who were homeschooled.

Data Collection

Prior to conducting research activities, the Institutional Review Board (IRB) of East Tennessee State University granted approval to conduct the investigation. The IRB approval letter is provided in Appendix E. The sanctioned informed consent document was articulated to each participant and endorsed by each participant (see Appendix F). The approved unaffiliated investigator agreement was articulated to, and endorsed by, each member of the expert review panel (see Appendix G).

Interviews and data collection occurred during a defined time frame (Leedy & Ormrod, 2001) over the course of the fall and winter of 2014-15 by using field observation, interviews, and archival records (Creswell, 1998). Lengthy (1.5–2 hours) interviews were conducted to understand and interpret the participants' perceptions (Williams, 2007). Time was spent on site interacting with the participants (Williams, 2007) at music festivals and events on multiple occasions throughout the fall and winter. Each participant was interviewed in a locale offering reasonable privacy that was comfortable and convenient for the participant (Williams, 2007). Each of the structured interviews was recorded in their entirety utilizing two digital recording devices.

Data Analysis

Analysis brings meaning, structure, and order to data (Anfara et al., 2002). Data collection and analysis occurred concurrently (Baxter & Jack, 2008) beginning with field observations and proceeding with formal interviews. Each of the structured interviews was recorded in their entirety with significant responses noted, quoted, and time-stamped. Responses were cross-tabulated with commonality and condensed research observations noted. Cross-

tabulation was coded by the interview questions carefully cross-referenced to the study's research questions (Anfara et al., 2002). Saldaña (2009, p. 3) described a code in qualitative research as: "most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data." Owen noted (2014, p. 15): "The intentions of coding are similar to an assigned title... There are many forms of data receptive to the coding process including interview transcripts, participant observation field notes, journals, documents...etc."

The coding process involved composing descriptive and evaluative notes of significant responses and then cross-tabulating each participant's significant response with the other participants to find clusters of meanings (Creswell, 1998). The cross-tabulation document assisted in capturing emerging categories and themes (Owen, 2014). Collaboration with the expert review panel was utilized throughout this process for accuracy and diversity in perspectives (Bond, 2000). Categorical aggregation effected as it drew meaning across multiple instances of data (Creswell, 2007). Patterns that formed were analyzed by similarities across multiple instances of data. From the patterns, themes were identified. A theme is described as (DeSantis & Ugarriza, 2000, p. 362): "An abstract entity that brings meaning and identity to a recurrent (patterned) experienced and its variant manifestations." Van Manen (1990, p. 176) observed, "Themes are interpretive, insightful discoveries, written attempts to get at the notions of data to make sense of them and give them shape." Themes were interpreted and analyzed to capture the phenomenological description (Owen, 2014). Structured interview questions are located Table 3.1. Research questions in relation to interview questions (Anfara et al., 2002) are located in Table 3.2.

Table 3.1

Interview Questions

1. Describe your relationships with peers your own age during your home schooling years.
2. Describe educational activities and situations which put you into contact with peers your own age.
3. Describe musical activities and situations which put you into contact with peers your own age.
4. Describe other activities and situations which put you into contact with peers your own age.
5. Describe your family members and their influence on you during your home school years.
6. Describe your relationship with your siblings during your home schooling years.
7. Describe your relationship with your mother during your home schooling years.
8. Describe your relationship with your father during your home schooling years.
9. Describe the role of your mother in your academic education.
10. Describe the role of your father in your academic education.
11. Describe the role of other family members (siblings, grandparents, etc.) in your academic education.
12. Describe the role of your mother in your musical education.
13. Describe the role of your father in your musical education.
14. Describe the role of other family members (siblings, grandparents, etc.) in your musical education.
15. Describe the role of teachers and instructors in your academic education.
16. Describe the role of teachers and instructors in your musical education.

Table 3.1 (continued)

17. Describe the influence of other musicians during your home schooling years.
18. Describe your willingness to acquire the attributes (qualities, characteristics, traits, skills, style, etc.) of other musicians.
19. Describe your willingness to be accepted (acknowledged, received, respected, honored, etc.) by other musicians.
20. Describe how your desire contributed to your musical accomplishments.
21. Describe how your effort contributed to your musical accomplishments.
22. Describe your anxieties (worry, nervousness, concern, unease, apprehension, fear, etc.) in learning music during your home schooling years.
23. Describe your anxieties (worry, nervousness, concern, unease, apprehension, fear, etc. in performing music during your home schooling years.
24. Describe the times when you were anxious about practicing.
25. Describe the times when you were anxious about performing.
26. Describe how anxiety might have helped you.
27. Describe your typical day when you were homeschooled.
28. Describe the regular hours you worked on academic subjects?
29. Describe the regular hours you worked on music?
30. Describe any designated area set aside for study?
31. Describe any designated area set aside for music?
32. Describe the resources utilized in your academic education?
33. Describe the resources utilized in your musical education?
34. Describe how you learned academic subjects on your own.

Table 3.1 (continued)

35. Describe how you learned music on your own.

36. Describe your ability to perform music.
 37. What is the evidence of your musical performance proficiency (accomplishments, awards, contests, etc.)?
 38. Describe your ability to create original music.
 39. What is the evidence of your ability to create original music (publishing, recordings, etc.)?
 40. Describe your knowledge of music theory.
 41. What is the evidence of your knowledge of music theory?
-

Table 3.2

Research Questions in Relation to Interview Questions

| Research Question: | Interview Question: |
|--|-----------------------------------|
| 1. How did the social milieu shape the musician? | |
| a. How did peers shape the musician? | 1, 2, 3, 4 |
| b. How did parents/family shape the musician? | 5, 6, 7, 8, 9, 10, 11, 12, 13, 14 |
| c. How did teachers shape the musician? | 15,16 |
| 2. How did integrativeness shape the musician? | |
| a. How did the willingness to acquire the attributes of other traditional string musicians shape the musician? | 17, 18 |
| b. How did the willingness to be accepted by other traditional string musicians shape the musician? | 17, 19 |
| 3. How did motivation shape the musician? | |
| a. How did positive attitudes toward learning coupled with desire shape the musician? | 20 |
| b. How did positive attitudes toward learning coupled with effort shape the musician? | 21 |
| 4. How did anxiety influence musical competence? | |
| a. How did learning anxiety influence musical competence? | 22, 24, 26 |
| b. How did performance anxiety influence musical competence? | 23, 25, 26 |

Table 3.2 (continued)

5. How did acquisition contexts (formal and informal learning environments) shape the musician?

- a. How did formal learning environments shape the musician? 27, 28, 29, 30, 31, 32, 33
- b. How did informal learning environments shape the musician? 27, 28, 29, 30, 31, 32, 33, 34, 35

Question #6 is not a research question but part of an overall analysis of the musical proficiency of the participant.

6. What were the outcomes inside the musical context?

- a. What is the ability level to perform music? 36, 37
 - b. What is the ability level to create music? 38, 39
 - c. What is the depth of knowledge of music theory? 40, 41
-

CHAPTER 4
DATA ANALYSIS

Introduction

The purpose of this qualitative study was to examine the process of musical acquisition of traditional string musicians taught in homeschool environments during the high school years.

Three accomplished musicians from Tennessee, who were homeschooled during their high school years, were studied at interview locales, music festivals, and at other performance venues.

In responding to structured interview questions, the three participants detailed how they were shaped during their high school years by the social milieu consisting of their peers, family, and teachers; their integrativeness or willingness to acquire the attributes and acceptance of other musicians; their motivation, effort, and desire; their learning and performance anxiety; and their acquisition contexts consisting of formal and informal learning environments. The analyses and research findings are presented in Chapter 4.

The study's credibility is derived from the data obtained from the formal interviews of the three participants utilizing a set of 41 structured questions, triangulated by additional informal conversations, field observations, by externally documented sources, and by expert review panel collaboration. Each of the structured interviews were recorded in their entirety with significant responses noted, quoted, and time-stamped. Responses were cross-tabulated with commonality and with condensed research observations noted. The cross-tabulation was organized by the interview questions that correspond with the research questions. Interview question responses were continually reviewed throughout the analysis of the study. Informal

observations and conversations began in September 2014. Formal structured interviews occurred during the months of November 2014 through January 2015.

Participant Profiles

This study's participants consisted of a purposeful sample of three accomplished string musicians who were homeschooled during their high school years. All study participants have won multiple regionally recognized instrumental contests playing traditional stringed acoustic instruments consisting of the guitar, banjo, fiddle (violin), or mandolin. The research participants are all in their early to mid-twenties. Age was purposeful in an attempt to study non-minor participants who retained a vivid memory of their high school years. The participants are further described in the body of this text using pseudonyms.

The first participant, "Andy", is a 26 year-old male who is highly proficient on the fiddle, banjo, mandolin, and guitar. He holds championship distinction in six states on multiple instruments. Andy was homeschooled starting with the third grade through the completion of high school. Andy's mother gave up a nursing career to homeschool Andy and his older brother. Andy completed high school at the age of 16 and enrolled in a regional state university where he graduated with a major in communications and a minor in music at the age of 19. In addition to income derived through performing music, Andy works as a professional luthier, specializing in the restoration and repair of violins and bows.

The second participant, "Bill", is a 21 year-old male who is highly proficient on the banjo. Bill holds state championship distinction in old-time banjo in Tennessee, Kentucky, and Georgia. Bill was homeschooled throughout his elementary and secondary years by his mother who holds Tennessee teaching certifications in elementary and K-12 special education. Bill has

two older siblings who were out of the home, living on their own, during Bill's high school years. Bill is presently a student at a state community college, majoring in history. Bill derives income from playing in semi-professional old-time string bands and from otherwise performing on the banjo.

The third participant, "Chuck", is a 22 year-old male who is highly proficient on the mandolin and fiddle. He holds championship distinction in the mandolin at multiple contests in Tennessee and performs regionally as the mandolin player with a bluegrass band. Chuck was homeschooled, along with his three siblings, throughout his elementary and secondary years, primarily by his mother. Chuck has not attended post-secondary school. Chuck works professionally for a major courier and derives additional income from playing mandolin in a semi-professional band.

Data Collection Notes

Andy

Data collection through informal observations, cognitive memos, and textual thoughts commenced in August 2014 at traditional string music festivals in Tennessee and Alabama. Andy was formally interviewed at a Nashville, Tennessee restaurant in November of 2014. A member of the expert review panel, who works professionally as a high school band director in addition to performing with a traditional string band, was present at the interview and assisted with the process of data collection. The review panel member had attended college with Andy. Their established relationship aided in the interview process. The interview lasted approximately two hours. Andy appeared enthusiastic over the opportunity to participate in this research effort.

Andy progressed through his homeschooling experience at a rapid pace. He completed high school at the age of 16 and his peers were generally older than he. Andy had one older brother with whom he was very competitive. Since they were only one school year apart, their mother chose to educate both brothers utilizing one common curriculum. Andy had social interaction through church-related activities, karate classes, and an outside homeschool group but his principal social outlet was through music. Andy mingled with others at weekend music festivals where he regularly camped-out with his mother and brother. He interacted with others at these festivals but generally did not bond with youths his own age as their musical skill level was generally inferior to his. Many musicians at these music festivals made a lasting impact on Andy.

Andy's father worked long hours and was not as involved in Andy's education, and in his life in general, as his mother. She served as his primary homeschooling teacher. She played the piano and insisted that Andy learn an instrument. Andy's father funded his private lessons but his support of Andy's pursuit of music was generally not enthusiastic. Andy is from a legacy of family musicians. Andy was influenced by several musicians within the bluegrass and old-time music genre.

Andy did not view learning and performing music as an effort. He played for personal enjoyment but admitted to interest in contest prize money. Nervousness was sometimes experienced when learning and performing but anxiety was generally not adverse.

Andy's homeschooling was loosely-structured, with video games, television, and music often occupying more of his time than studying. Educational resources were readily available to

Andy during his high school years but he admittedly was not highly academically motivated. He possessed a keen memory and could quickly learn when motivated to do so.

Andy is a highly skilled instrumental musician with a musical self-esteem that corresponds with a long list of musical accomplishments. Andy reads music but he primarily learns and plays music by ear.

Bill

Informal observations, cognitive memos, and textual thoughts commenced in August 2014 at traditional string music festivals and other music venues in Tennessee. Bill was formally interviewed at the private home of his maternal grandfather in December of 2014 with the participant's mother and grandparents present in the adjoining room. The nearby presence of his family served to relax Bill during the structured interview which lasted approximately two hours. Bill appeared enthusiastic to participate in this research study and indicated he had conducted interview research in his college coursework.

Bill had limited peer interaction during his high school years outside of music-related activities. Bill did not feel isolated as he was pleased to interact with older, highly skilled musicians. Bill was greatly influenced by his family, especially his maternal grandfather who is a renowned traditional dancer. Bill was surrounded by music during his childhood. His father played the guitar and his mother played the piano. Bill enjoyed a legacy of family musicians. Bill's mother was his highly-respected teacher. His father worked long hours and was not involved in his homeschooling education. Bill's mother supplied him with learning materials and transported him to music lessons. Outside homeschool groups were not utilized in his academic experiences.

Bill enthusiastically sought the attributes of accomplished present-day banjo players and the techniques of renowned musicians from the past. Bill has been encouraged by the affirmation of other musicians, especially those of prominence. The desire to be acknowledged by prominent banjoists has been motivational. Bill has experienced anxiety during musical contests but generally not when performing shows.

Bill's homeschooling was semi-structured; he generally worked on one learning experience per day and his academic day was not time regulated. He learned best by completing one subject or learning experience at a time instead of attempting multiple subjects each day. Bill was not free to play music until after his academic goals for the day were met. He normally worked on academics in designated areas of his house. Academic and musical resources were readily available to him.

Bill is motivated more by being perceived as a good entertainer than by being perceived as a virtuoso instrumentalist. Bill has; however, won numerous instrumental banjo contests. Bill sometimes reads musical tablature (diagram notation) when learning songs but he performs strictly by ear.

Chuck

Informal observations, cognitive memos, and textual thoughts commenced in August 2014 at traditional string music festivals in Tennessee. Chuck was formally interviewed at a Tennessee restaurant in January of 2015. He was accompanied by his father. A member of the expert review panel, who works professionally as a public school counselor in addition to performing with a traditional string band, was present at the interview and assisted with the process of data collection. The structured interview lasted approximately an hour and a half.

The participant's father served as support to the participant during the interview; however, his presence may have impacted Chuck's responses by reducing the amount of detail provided in his responses. Chuck appeared enthusiastic to participate in this research study.

Chuck's opportunity to form relationships were varied during his high school years. In addition to being homeschooled, Chuck was part of a homeschool co-op, 4-H activities, and church activities. He was homeschooled with his three siblings. Musical activities were an opportunity for Chuck to engage with children his own age outside of his home group.

Chuck enjoyed a musical heritage. His father played the guitar and his mother played the piano. His uncle was a highly accomplished banjoist, and his maternal grandfather often accompanied Chuck on the guitar.

Chuck's mother was highly involved in his academic education as his primary teacher with his dad assisting in math, science, and as the disciplinarian. In the area of music education, Chuck's mother served as a motivator and transporter to private lessons. His father played the guitar and also encouraged him.

Instructors and teachers, other than his parents, were influential academically and musically. Chuck greatly respected his outside teachers in both areas. The supreme musical influence on Chuck was his mandolin and fiddle instructor. This instructor also served as his church pastor and later as his bluegrass band leader. Chuck admired many contemporary and departed musicians. He worked hard to develop similar performance skills as demonstrated by those he admired.

Music was Chuck's primary hobby and his principal activity when he was not studying. He perceived music to be an enjoyable, but challenging. Chuck experienced both learning and performance anxiety but was generally comfortable and at-ease once beginning a performance.

Chuck's homeschooling was structured. Mornings and afternoons were reserved for academics in a designated mini-barn utilized as the family's school house. In addition to being a part of his homeschool co-op curriculum, Chuck took private music lessons and learned music on his own. Chuck had numerous educational and musical resources available for his utility.

Chuck believes himself to be a pretty good musician. He has two mandolin contest titles and presently plays with a part-time professional band. Chuck has not entered many instrumental contests. He believes that being a contestant could possibly damage his professionalism. He is not a published musician. Chuck sometimes reads musical tablature when learning songs but he performs strictly by ear.

Interview Coding

Each of the three research participant's formal interviews were digitally recorded. The participant's answers to 41 structured interview questions were scripted in paraphrase or with prominent responses quoted verbatim and time stamped. From scripted interviews, noted responses were cross-tabulated by specific interview questions corresponding to the research questions with commonality and observations noted. The structured interviews of Andy, Bill, and Chuck are documented in Appendices A, B, and C respectively. Quotations are sourced from the three structured interviews. The cross tabulation/observation of research interviews is located in Appendix D.

Analysis of Data

Social Milieu

The social milieu of the musician was investigated from three primary perspectives: how peers shaped the research participants, how parents/family shaped the research participants, and how teachers shaped the research participants. The focus of the investigation centered on the participants' high school years, with freedom for the participants to also reference both pre and post high school experiences. Commonalities, as well as exceptions, were observed and analyzed.

Peers. In the analysis of how peers shaped the participants, it was observed that interactions and close relationships with youth their own age were limited. The majority of peer interactions were positioned around their siblings. Andy was homeschooled with his brother who was two years older. Andy detailed he usually felt surrounded by either younger or older people but did not feel there were many kids his own age around him. Bill's two older sisters were grown and out of the home during his high school years. His peer interaction was the least among the participants yet he voiced no despondency: "I would not say that I had a lot of interaction, not because I was isolated. It was my choice." Chuck was from a larger family consisting of one older brother, one younger brother, and one younger sister. Chuck generally got along well with siblings who "suffered alongside" him.

Andy and Chuck increased their opportunities for socialization through involvement with homeschool co-op groups that met once a week. Chuck appeared to enjoy his homeschool group, describing taking to it, "like a duck to water". Andy did not exhibit such enthusiasm for his co-op group. He related his election as president of his public speaking group as a negative

experience; “They were all picking on me and would not let me turn it down.” Andy did not view all the subjects taught in his homeschool co-op as valuable and would compose notes for use on tests. Andy did not view this as wrong: “I got caught cheating, I really did not care...some things I really don’t want to learn; I don’t care about.” He would not use the answers of others as he was not confident in the ability of other students within his co-op.

Musical activities served as the main venue for socialization with youth their own age. All three participants attended bluegrass and old-time music events regularly. Both Bill and Chuck formed positive relationships in these settings. Chuck’s first band was formed with youth he met at a local music venue: “It was me, two brothers, and their dad.” Despite being a member of a band at a young age, Chuck did not consider himself to be especially socialized. He described himself as: “Not a very social person when I was very young.” Andy, however, did not feel that he got along very well with the youth he met at music festivals. Disparity in talent levels drove him to play with older, more talented musicians than those his own age. Andy described:

We would go to these things and there wouldn’t be kids there that were that great of players, so I would end up playing with adults. I wanted to play with people who were good. I really didn’t get along with some of them. I still don’t.

Music was not the only opportunity for participants to engage with peers. Andy participated in karate classes and in horseback riding. Chuck was highly involved with a 4-H group that included public, private, and homeschooled students. All three participants attended church. Andy and Chuck were marginally involved with their church’s youth group. Bill was not involved in church youth activities.

Mother. A commonality of all three participants is one of a very devoted and supportive mother whose presence was almost constant, and sometimes possibly even stifling, during their homeschooling years. Andy described his mother as “super mom” who gave up a career as a neonatal nurse to homeschool him and his brother yet he desired space from her. Andy pronounced:

She was really great, she took us to everything...she really went 110 percent into being a mom for her kids, which is good...at the same time, sometimes I wished I had a little less of that to spend a little more time being what I wanted to be...time to myself. I was with her...not pretty often...all the time. She went with us to everything.

Chuck valued, and got along well, with his mother but pronounced her as, “danger zone close...she was there with me every baby-step of the way” as his principal teacher on a daily basis. Bill did not voice feeling stifled. He greatly respected his mother’s overall devotion and her professional educational expertise. Bill described his mother:

She was a very experienced teacher. She understood that everyone learns differently and she did not treat me as a mass production plant... She devoted just about every minute that she could to helping me with anything in life...and still does.

A commonality among the homeschooled participants was the close presence of respected committed mothers who served as their child’s principal teacher. All three of the participants’ mothers played the piano but none taught the piano. The participants all reported feeling musically supported by their mothers with encouragement and transportation to music lessons and events.

Father. The participants' fathers were not as involved in their day-to-day lives as their mothers. Their fathers all worked demanding jobs outside of the home and were not generally able to spend volumes of time with their sons. All three participants felt financially supported by their fathers. Bill and Chuck both expressed that their paternal relationships were good. Andy's relationship with his father was not close.

Andy felt the support of his father financially. He did not feel that he was greatly supported by his father otherwise. Andy pronounced:

He really wasn't as supportive...I think most of his support came financially but everything else, he wasn't really supportive of much...I don't think we ever really talked about that (his ambition for me)...I do feel like he was disappointed which doesn't make sense to me.

Andy's father's workaholic lifestyle influenced him in a negative way to avoid a stressful career and toward enjoyable musical activities. Andy detailed:

That's one of the reasons I play music...I saw that my dad really was not very happy with what he did with his life. He is a workaholic...he likes working and making money but you can tell that he is not necessarily happy doing what he does every day...That was one thing that he also told us, as kids, is to do something that you are going to wake up and enjoy every day...music and music-related things is something that I enjoy doing.

Andy did not feel recognized nor encouraged by his father and reflected this possibly stems from his father's family culture which favors the first born son. This served as a negative motivator as Andy specified:

I have always felt like my brother, who was the oldest of my cousins, was favored by my dad and my grandfather. I feel like I did not get the same encouragement (as his brother), I guess. It kind of made me want...to (overachieve) even more. I feel like in a lot of ways, I was more advanced than my brother, with no recognition from anyone except from my mom.

Andy believed that his father only esteemed his “status” musical performances such as those at Carnegie Hall in New York and at the Schermerhorn Symphony Center in Nashville, causing him to feel exploited. His father only attended one music festival with him and “less than five shows” in which he performed. Andy conveyed:

He has probably been to less than five shows of mine that I have done. He works weird hours, so I understand that but the shows that I can remember him coming out to...are stuff that I think he can see and use as bragging rights, for my son does this. He came to Carnegie Hall which was essentially an all-expense paid trip for me...they paid for my parents to come, so he took advantage of that...like oh, my son’s playing Carnegie Hall, why wouldn’t I want to be there? And then a more recent one, I played at the Schermerhorn, he came to that. Which of course, is Nashville’s biggest performing arts center. He is attracted to the status of it.

Bill’s remarks regarding his father were sparse. Bill expressed his relationship with his father to be good but time with his father was limited due to his work schedule: “He was working...full-time...busy!” He was not involved in Bill’s education. His dad played the guitar, enjoying 1970’s folk music and was a musical influence “to a lesser degree” than his grandfather

since his dad's taste in music did not focus on the old-time genre. Bill described his father as, "still a significant influence" on him musically.

Chuck viewed his father as supportive, labeling his relationship with his father as "good". His dad served as the disciplinarian in the home. Chuck described his father's roles:

There were times when dad, who was the engineer, was able to help us with math.

Ultimately, if you did poorly, dad was the one we had to answer to...He played the radio...He strums on the guitar a little bit...He definitely was an encouragement...He taught me a little bit (on the guitar)...He was absolutely encouraging (musically).

Two of the fathers assisted in homeschooling their sons. Andy's father taught him about mechanics and construction. Both Andy's and Chuck's fathers were described as strong in math and science and provided occasional instruction. Two of the fathers played guitar. Bill's father played the guitar and sometimes played accompaniment for him but he did not teach Bill music. Chuck's father played and taught him some guitar. Bill and Chuck felt that their fathers supported their musical endeavors. Andy believed his father to be supportive financially in the form of funding lessons but he was only tolerant of his music.

Siblings. Sibling relationships among the participants were generally civil but did not enhance the participants musically in a positive manner. Bill only considered his adult sisters to be passively encouraging of his music. Bill stated:

Musically they did not really influence me. It wasn't so much direct encouragement, it was just, you know, older siblings singing songs to younger siblings. They never were into old-time music. We would fight over radio stations.

Chuck's older brother played piano, banjo, and upright bass but Chuck did not believe that his brother's musical ability was beneficial to him. Chuck shared:

My brothers and sisters were sort of tolerating; I wouldn't call them encouraging at all. My older brother played the piano, the banjo and the upright bass. Most of the time this was not really beneficial to me. We got along, but we had some frustration and tension.

Andy's relationship with his older brother did serve as motivation to excel musically, but in a negative fashion. Andy and his brother were so competitive with each other that their intense rivalry served to drive Andy to musical excellence. Andy specified:

If he was doing something, I should have been doing it too, and I should have been better than him at it...is how I think I always felt...I think I challenged him. But in order to do so, I had to be in a place that I could challenge him. I think it was a two way street but I think I was much more competitive than he...it kept us both motivated...it sounds like a negative thing but it was very positive in motivating.

This intense rivalry between Andy and his brother is demonstrated by how they refused to share their instruments. Andy's brother owned both a guitar and a banjo while Andy owned a violin and a mandolin. His brother would not allow Andy to play his instruments so he would sneak and play his brother's guitar and banjo when his brother left the house. Andy would play within view of his brother's return. Andy described:

He would go away to karate for about 45 minutes. My mom would take him. As soon as they left the house, I would get his banjo or guitar out and play it at the front of the house waiting for them to come home so that I could put it back exactly just like it was. We were so competitive and possessive.

Extended Family. Grandparents impacted all three participants in varying areas. Andy's maternal grandparents taught him how to cook. Andy detailed:

My grandparents taught me things unrelated to music. They taught me how to cook; mostly my dad's parents. We did spend a lot of time with my mom's mom. My mom's dad passed away at an early age, when I was eight.

Chuck's maternal grandfather accompanied him musically on guitar. Chuck described:

My grandfather, my mom's dad, he played the guitar. There were times when I was very young, when I was starting on the violin, he would get his guitar and we would play a little something, before I ran back and played video games or something like that.

Bill was tremendously impacted by his maternal grandfather in multiple facets of his life. Bill unreservedly shared:

He is everything that I think I should be. He is kind-hearted, generous, encouraging, enjoys working hard. He will stop and talk to a perfect stranger for an hour...he loves people. He has been my biggest encourager as a musician.

Other family members such as great-grandparents, great-uncles, great-aunts, uncles, and aunts influenced the participants musically, creating a family legacy of music. Andy's uncle influenced him to play the violin: "I didn't actually start playing the violin until I was twelve because my uncle had one; they played when they were little." Bill had numerous musical aunts, uncles, and great grandparents: "There is a lot of music in my family...I don't know if you can inherit musical skill or not but maybe I inherited that somewhat." Chuck described his uncle as a "banjo aficionado" and "champion" that influenced him musically: "I can always remember my uncle playing, my mom's brother."

Teachers and Instructors. The homeschooling parents utilized outside instructional assistance in their sons' academic and music education. Andy and Chuck were both a part of homeschool co-ops that met weekly. Bill was not a part of a co-op but his mother acquired outside help on occasion from "experienced scholars", "professionals", and others who had "experience in the field". Andy, Bill, and Chuck all engaged professional music teachers privately. None took music classes with multiple students in the structure of high school band classes. Although the participants all utilized private music lessons, the participants still consider themselves to be mostly self-taught musicians and viewed their music instructors as inspiring models who showed them particular techniques and "fancy arrangements".

Chuck initially took classical violin lessons but transitioned to learning by ear. Chuck described his first music instructor:

The first was Ruth Collins. She was a very accomplished classical violinist. She taught me the basics and gave me a good foundation. Mrs. Collins had me on stage when I was very young. I kind of went into self-taught mode after Mrs. Collins until I got into bluegrass and started lessons with Tom Brantley.

Bill never took classical music lessons but had an instructor who taught him "little pieces of music theory here and there". This instructor was notable for teaching Bill to play both rhythm and melody lead on every song he learned. The instructor played rhythm on the guitar while Bill picked the melody on his banjo. The instructor would then pick the melody on his guitar while Bill played rhythm on the banjo. This technique expanded Bill musically as he described:

Marlin wanted me to be able to handle myself in any musical situation. He would teach me the tune and have me play it back to him and he would back me up on the guitar, playing rhythm. Then he would pick the tune on the guitar and tell me to back him up on the banjo, playing rhythm for him. Marlin wanted to teach his students how to play lead and back-up. He said people who don't learn both sides are missing half the joy of playing. Marlin was my biggest influence as an instructor.

Andy had several private music teachers and attended many summer music camps where there was instruction. Some of the camps allowed Andy to attend for free with the impetus that his presence would attract other paying students to their camps. Andy elaborated:

I went to a lot of summer fiddle camps. Because I was so good, the people running them liked having me there so they would invite me to come to camp for free, as a scholarship student. They liked having the presence of a younger person. It is hard for fiddle players to get together to jam with other fiddle players so having good fiddler players at the camps encouraged jamming in the evenings which encouraged more students to pay to come to their camps.

Andy learned from instructors at camps and also at private lessons. Andy took weekly lessons from Casey Grayson who taught music theory practical for application in actual playing. Andy describe this instructor:

I learned a lot from Casey Grayson; how to utilize real music theory in the real world. Classical music theory doesn't apply in the real world as far as I'm concerned. It's good to know but it doesn't apply in the real world. Casey taught me a lot about theory which is rare for a fiddle teacher. He taught me how to sound like myself instead of just

sounding like my instructors. I had really great ear training through him. He taught me how to read pretty well. He is by far my most influential instructor.

Other particular instructors and their noted contributions are recorded in Appendixes A, B, and C (interview question #16).

Integrativeness

The integrativeness of the musician was investigated from two primary perceptions: how the willingness to acquire the attributes of other traditional string musicians shaped the research participants and how the willingness to be accepted by other traditional string musicians shaped the research participants. The focus of the investigation centered on the participants' high school years, with freedom for the participants to also reference both pre and post high school experiences. Commonalities, as well as exceptions, were observed and analyzed.

Influence of Musicians. Common among the participants was the strong influence of other musicians. The participants were influenced by both local instrumentalists that they personally knew. They were also influenced by renowned musicians living and deceased.

Two participants, Andy and Chuck, were influenced by musicians in their churches. As a child, Chuck attended a large church with a strong string ensemble composed of musicians who were, or had been, full-time professionals. The church fiddler was a former member of a famous bluegrass band. Chuck described the church mandolin player as "phenomenal". This weekly influence served to impact him musically as Chuck described:

The guys at the church that we went to in those years were a big influence. They were just phenomenal in all sense of the word. The mandolin player was from *The Grascals*, the piano player was Les Butler from *Solid Gospel*, and Jackie Miller was the fiddler

player who played with Ronnie Reno. It was just a super duper amount of talent on stage that I learned to enjoy.

By his high school years, Chuck's family started attending a smaller rural church where his pastor, who had toured with a famous bluegrass gospel headliner, became the major musical influence in Chuck's life, serving as his teacher, mentor, and band leader. Chuck expressed his admiration:

My current pastor, Tom Brantley, came into my life when I was about 13. He played fiddle for several years with *Doyle Lawson and Quicksilver*...Tom was my biggest influence. Tom is THE ONE (emphasized) in all the years. I wanted to be like him.

Andy's church did not emphasize professionalism in music, instead utilizing the talent within their congregation in their music program. There were a few string musicians in his church who influenced Andy minimally as jam and performance partners but he did not feel that church musicians made a large impact upon him. Andy expressed:

I don't think my church was very supportive of musicians...We did play in church but they were not very encouraging of the musician's lifestyle...They are very conservative. It was almost like the better you played the more they frowned upon you...They encouraged the hometown grandmas who could barely play through a song on the piano.

Bill made no reference to being influenced musically by church musicians.

There were notable influences among musicians that are renowned in the bluegrass and old-time genres. As the participants grew in musical accomplishment, they had opportunities to observe, and play with, talented musicians. Andy was able to take "a lesson or two" from a renowned elder mandolinist. Bill learned the "drop-thumb" banjo style from a celebrated festival

banjoist. An animated banjo player and singer who appears weekly on syndicated television was described by both Andy and Bill as a strong influence on their “claw-hammer” banjo style. Bill detailed:

The first banjo player that I ever heard was when I was two years old at the Sam Davis Home (historical Civil War estate in Smyrna, Tennessee). Leroy Troy was playing the banjo...playing that *Grandfather's Clock*, swinging that banjo...it had a big influence on me. I wanted to get my hands on a banjo anyway that I could after I saw that. I became the little pest, trying to grab everyone's banjo.

Andy also was influenced by Leroy Troy: “I was influenced by old-time musicians...I really liked Leroy Troy back then, the old-time banjo player.” Chuck attempted to emulate the founder of the bluegrass genre, Bill Monroe. Chuck described:

I wanted to play like Bill Monroe, first and foremost. I heard him and it was the coolest thing when I got to meet the king of an entire musical genre. I studied him and bought quite a few of his records. I would get his records home and run them over and over again on our record player.

Famous musicians who are now deceased also influenced the participants through audio and video recordings, although there was no commonality. Andy was greatly influenced by the late John Hartford (1937-2001), a renowned fiddler, banjo player, and song writer. Bill was influenced by Uncle Dave Macon (1870-1952), the first Grand Old Opry star, and his banjo protégés, String Bean Akeman (1916-1973) and Grandpa Jones (1913-1998). In my observation of performances, I perceived their influence in Bill's showmanship banjo style. Chuck described Bill Monroe (1911-1996), as his “first and foremost influence.” Additional specific musical

influences of the three participants are recorded in Appendixes A, B, and C (interview questions #17, #18).

Affirmation of Musicians. All three participants desired to be acknowledged, received, and affirmed by other respected musicians and found such to be motivational, although to varying degrees. Chuck described:

It is always a little wind in your sails to hear someone who is a lot better than you say wow, you have really come a long way. There was always a willingness to practice and achieve to hear that from people you admired a lot.

Bill is motivated when respected musicians compliment him and clap in rhythm. Bill expressed:

When someone comes by when I am performing and claps in rhythm and yells, it makes me want to get after it. It absolutely motivates me. I try to encourage other musicians this way, too. People encouraging each other instead of just plunking, instead of just executing the tune.

An outlier of sorts, Andy initially stated the he did not consciously desire honor from other musicians but upon greater reflection expressed the names of two musicians from which he would appreciate affirmation. The first being a ukulele player and the second a Nashville singer-song writer. This is notable since Andy was not observed playing a ukulele nor performing original country songs.

Motivation

The motivation to learn music was investigated from two primary perspectives: how positive attitudes toward learning coupled with desire shaped the participants and how positive attitudes toward learning coupled with effort shaped the participants. The focus of the

investigation centered on the participants' high school years, with freedom for the participants to also reference both pre and post high school experiences. Commonalities, as well as exceptions, were observed and analyzed.

Desire. No commonality was observed among the research participants' motivation based upon desire. Andy's musical desire centers on winning contest prize money. He attends some "jams" but he primarily likes to play for money. His desire to practice is financially motivated. He is not motivated by titles but by the awards of cash and expensive instruments that often accompany the titles. Andy described:

I am not doing it to win an award, I am doing it for the money. I have so many plaques on a book shelf at my house; I sometimes feel like making shingles out of them. I am not doing it for the award, I am doing it because I need money. It is a financial venture for me. I need to make money with my music and people are willing to pay for good music. It's like they are paying me for something that I like to do. At the Uncle Dave Macon festival, I think I made \$1,200 and I won a banjo that is worth about \$1,400. People have asked me why I play festivals. Who would come out to see the festivals if good musicians did not enter? I tell them, I just made \$1,300 in an afternoon. What did you do today hanging out with your buddies?

Observation revealed at a recent Alabama festival, Andy won or placed in several categories, winning \$1,350 in cash. Despite being money oriented, Andy is not a member of an established professional band. He plays instead with pick-up groups that need an instrumentalist.

Bill "never really cared about being the best" but he desires to be recognized by the "upper tier of banjoists". Bill is motivated by the desire to compete against other banjo players

he admires. He enjoys taking elements from other musicians, refining them, and then displaying their impact:

The musicians that I really admired, I wanted to place highly doing what I had heard them do, even if they had not directly taught me. I won first place and hey, I learned this from you by the way. I kind of want to show them the impact they had on me.

Bill is motivated by the state and national titles bestowed when winning large respected contests:

I would like to win Clifftops in West Virginia. Even though the national championship is here in Middle Tennessee, you get more publicity if you win Clifftops than if you win the national championship. That's where the big guns of old-time go.

Chuck's primary musical desire is for personal enjoyment. Playing music is Chuck's chief hobby and pleasure:

Music has always been something that I genuinely enjoyed doing. It was something that I was marginally good at. It was something that I could express myself with and be myself with it. Music was my primary hobby.

Chuck is not motivated by music festival contests and has entered only a few but he often attends festivals to informally "jam" with other musicians. He does not desire titles nor cash prizes.

As far as a big contest circuit player goes, I kind of realized quickly, especially on the fiddle, I do not play the western swing style that tends to win contests. Once I played a few contests, I found them to be fun in their place but my style would not win them most of the time. I am a regular at the Uncle Dave and Smithville festivals but I go to jam, not to compete.

Chuck plays in a semi-professional band, but the desire to earn income alone does not serve as his motivation:

We are not a contest band. We are professional to the degree that we don't enter contests. Most all of our gigs are compensated but we all are employed otherwise, so making money with our band is not our primary mission. Having fun and enjoying the music is more important.

Effort. A commonality among the participants is that learning and performing music is not considered to be an effort. Music is instead considered an enjoyment. Learning and performing music took effort, but the effort was not considered by the participants to be laborious.

Chuck described learning a difficult song as “an enjoyable challenge” that required his effort to eventually master:

There was never anything too challenging. I was good at it. There was never really anything that time and maturity couldn't let me conquer. I am not going to say that nothing ever frustrated me. Sally Goodin' once aggravated me and made me mad to no end but I eventually got the song down.

Bill was so naturally and effortlessly drawn to the banjo that he observed, “I don't remember *not* being able to play it”. Bill's effort was driven by his desire to be his best, describing, “Doing *your* best is a never ending struggle.” Bill enjoyed music more but worked harder academically:

What I loved the best was music, but what I put the most effort into was academics. I made between the A and B range. I think I was gifted in music; it came easy. I consider myself a good banjo player, I don't consider myself the best.

Andy perceived that he has not thought much about his level of effort in learning music. He is motivated by a combination of intrinsic and extrinsic elements. Andy has not had a consciousness of exerting effort to play music:

I always just play for myself because I like to play music. I play contests halfway for money and halfway just because I want to play music. I don't know that I have thought much about my effort. Most of the time I am dealing with contests, which are a very inaccurate way to gauge effort. Sometimes I win believing others to have performed better and sometimes I lose when I think I should have won.

Anxiety

Musical anxiety was investigated from two primary perspectives: how learning anxiety influenced the participants' musical competence and how performance anxiety influenced musical competence. The focus of the investigation centered on the participants' high school years, with freedom for the participants to reference both pre- and post-high school experiences. Commonalities, as well as exceptions, were observed and analyzed.

Learning Anxiety. Learning anxiety was described to the participants as feelings of worry, nervousness, concern, unease, apprehension, or fear when learning music. Two of the research participants expressed feeling anxiety when attempting to meet the learning standards of their music instructors. Andy became nervous when going to his music lessons unprepared. He

would sometimes feel that he might not meet his instructor's standards. He also experienced learning anxiety when playing scales on the violin:

The most nervous that I got was going to lessons unprepared. Because I did have teachers who were very critical about coming prepared or not. My anxiety came from being concerned about not meeting the standards of my instructors. I did find a lot of frustration in trying to play scales on the violin in college. I don't really use scales, so I don't practice them anymore.

Bill experienced learning anxiety when he initially attempted to learn the three-finger roll, Scruggs-style, bluegrass banjo technique. He eventually abandoned this style for the claw-hammer style banjo popular within the old-time musical genre:

I started to learn the banjo when I was eleven. Scruggs (Earl Scruggs, 1924-1912) style didn't work out for me. That is one thing that I do admit struggling with, getting those rolls (up-picking technique). Those rolls have to be lightning fast, it's not so much that they are hard, they have to be fast.

Bill's anxiety was alleviated when he discovered that the banjoists that he most admired played within the old-time genre. Bill switched to the down-picking claw hammer style banjo style which he described as being, "just as natural to me as breathing." Bill did not generally feel anxious practicing unless he was rehearsing for a contest. Learning slow tempo tunes and songs that he felt "obligated to do" made him uneasy yet Bill enjoyed listening, analyzing, learning, and practicing songs of interest.

Chuck experienced learning anxiety during his teen years in band experiences. He recalled being especially anxious when learning songs with a group at a Middle Tennessee jamboree. Chuck felt anxiety when attempting to learn his parts and play at their level:

When I was in high school, I met a group of Chattanooga boys at the Smithville festival.

I felt like I had to play as good as them. They were as good as I was, if not better. I

really wanted to play with those guys. That makes you better, playing with people who

are better than you. Later, after high school, I played with a group of professionals. I just

really was an underdog. It tore me up to no end trying to hang with those guys.

Performance Anxiety. The commonality of the anxiety experienced when performing was generally considered to be of low levels and dependent upon the performance venue. Andy would sometimes get nervous when playing at church, feeling his music might be scrutinized by the congregation. He described being more anxious about the content of the music than his ability to play:

If I play outside of church, I play what I want to play. If I play in church, I have to play

what they want to hear...I like it when people want to come hear me do what I do.

Andy feels less anxiety when playing for a thousand dollar prize than when playing at church for free.

Bill felt anxiety when playing contests but not when playing shows, "I had no anxiety when putting on shows but during contests I was miserable." An exception to this was when Bill performed a song written by a famous artist who happened to be in the audience. Bill was very nervous, noting he "blew it" playing *Bald Knob Arkansas*, with the now late Charlie Louvin (1927-2011) in the audience. Bill also recounted feeling anxiety when playing at his uncle's

funeral, “The most anxious that I have ever been playing in front of people, the most anxious that I have ever been, was playing at my Uncle’s funeral. I couldn’t hardly get through it.”

Chuck generally does not experience anxiety when actually performing and could not recall any specific performances that caused him undo anxiety:

Being on stage has always just been very natural and very easy for me. It’s just as easy for me to play in front of a thousand people as it is playing in front of one person...I get a little nervous but once I get up there on stage, it’s music time. Music is such a personal and intimate form of expression for me...once I’m on stage I’m fine.

Chuck did not experience anxiety when playing in the few festival contests he has entered. He described contests as “fun in their place” but Chuck does not believe he plays the style that wins contests. He accepts this and does not recall being overly anxious about performing during the few contests he has entered.

The three participants all related that low levels of anxiety contributed to excitement about their music and was considered to be beneficial. Andy detailed that anxiety causes him to feel more competitive and raises his adrenaline and excitement levels:

I guess it’s kind of the whole competitive thing from the very beginning. Like if I felt like I want to do better to get everyone’s attention; for everyone to notice me. It gets my adrenaline level up, it pumps me up.

Bill believes anxiety is musically beneficial, but believes the right balance is crucial:

I can play better when I am relaxed. If that hand’s tense, then it can’t move fast enough to hit these licks. But then, you know, if it is totally loose, I can’t hit the licks hard enough. You know, its finding this balance. I guess finding this balance between anxiety

and lack of...if there is none, you don't care whose time you are taking up. If there is too much, you are too scared to move forward.

Chuck likewise finds low levels of anxiety to be beneficial to his music: "The butterflies that everyone feels before they go on stage is such a good thing. The rush of adrenalin heightens your senses. It makes you more alert and sharper."

Acquisition Contexts

Acquisition contexts were examined from the perspectives of formal (structured) and informal (unstructured) learning environments. The typical school day and how it was structured, along with the resources utilized, was the emphasis of the investigation. The focus of the investigation centered on the participants' high school years, with freedom for the participants to reference both pre- and post-high school experiences. Commonalities, as well as exceptions, were observed and analyzed.

Typical Homeschool Day. There was little commonality observed in the participants' homeschool day with structure varied among the three participants. Andy's homeschool day operated amidst a low level of structure. Bill's homeschool day was moderately structured. Chuck's typical homeschool day was highly structured.

In his early years of homeschooling, Andy slept until 8:00 or 9:00 a.m. In his later period of high school, just before starting college, he was routinely sleeping until 10:00 or 11:00 a.m. After rising, he typically performed farm and domestic chores. Andy professed to playing "tons and tons of video games" and watching "lots of cartoons". Studying was of secondary importance to Andy as he described:

I think that I did not have a lot of academic motivation. I think I had to be told to do that. The stuff that I did on my own was always more of my own interest, video games and violin-related stuff. I had to be told to do the other stuff. I was probably really reluctant but I still did it. I would say no forever but I would still do it.

Andy's mother, at one time, issued coupons for TV/gaming based upon how much academic work was accomplished during the day. Andy's parents also put electronic locks on the televisions in the home. To skirt this, Andy would get an old black & white antennae TV to watch behind his mother's back. He would also sneak the TV out of his parents' room after they went to sleep. Andy spent much more time playing video games and music, "way more than studying". His principle motivation to complete his academic work was to get back to video games and music. When Andy worked on academics, it was usually in the mornings.

Bill normally started on academics around 10:00-10:30 a.m. and would work until late evening, "after it was dark outside". Bill did not follow a strict academic schedule but would normally start on the subject that needed the most attention first. He would complete one task at a time before moving on to another subject, utilizing projects and learning experiences. Bill stated:

There was not a strict structure or schedule doing math or this or that at a certain time.

Whichever needed the most development is where I started. I got my time in even if we had to go into the evening. Once I started on something, I needed to complete that. I was more project oriented. I had to complete one project before moving on to something else.

Bill was not free to play music until he had completed his academic goals for the day: "Music is what I spent my free time doing", which was generally in the evening.

Chuck's day was the most highly structured of the research participants. Mornings from 8:00 a.m. until noon, were rigidly reserved for school in the family's mini-barn classroom. An hour was structured for lunch and outdoor recess. Chuck detailed:

Most mornings we were out of bed and going by seven or eight o'clock. We would work until lunch. We would take thirty minutes to an hour for lunch and to play in the yard. We would work until three and four and sometimes even to five when Dad got home from work. We would have all evenings to more than likely go swimming. We were definitely in school from eight to twelve. After lunch was a more flexible time of the day but more often than not, from one to three, we were in school with Mom in the mini-barn. Unless a part of Chuck's Friday homeschool co-op curriculum, music was reserved for time after school.

Area for Academics. Andy typically utilized the dining room table for academics. He also used a desk and laptop computer in his bedroom: "We did have sort of a school area set up in the dining room. But we could go wherever we wanted. I had a desk in my bedroom and a laptop." Bill performed most of his school work in the kitchen, either at a desk or the kitchen table. Reading was normally done in the quiet of his bedroom: "Mostly I worked at the kitchen table. I also had a desk in the kitchen. I needed quiet to read, in my bedroom." Chuck and his siblings had a designated area for academic study, utilizing a mini-barn in the backyard. Chuck described: "We had a twelve by thirty mini-barn in the backyard with electricity, heat and air conditioning, bookshelves, desks, and televisions for video lessons. When we had school, we went to the mini-barn."

Area for Music. Andy played music all over his house but primarily in his bedroom and the family living room. When utilizing computer-based learning aids, Andy was confined to locations with computer access: “I played mostly in my room and where I could use the *Winamp* computer program.” Bill utilized his older sister’s bedroom as his designated music area after she moved out of the home: “I had a music room.” He would also routinely play music in his bedroom when he wanted quiet: “I played in my bedroom by myself.” While Chuck had the most defined area for academics, he did not have a designated area for music, playing primarily in the family living room and the children’s playroom: “The area for music floated around. I mostly played in the living room and in the playroom.”

Academic Resources. Andy’s mother did not subscribe to procured homeschooling curriculums. They utilized the family’s comprehensive reference books. They also employed miscellaneous instruction videos. Andy described:

We had a lot of books that had all inclusive subjects. Recordings, tape recordings; Mom found VHS tapes for math. I remember going through multiple algebra curriculums for algebra before she found this one, the best teacher. It made algebra very understandable, I think. I learned almost everything off of recordings.

Bill’s mother procured the *Gateway Christian Sonlight* curriculum for his academic education. This curriculum was literature and history based which worked well for Bill; “I did better with *Sonlight*. It was literature based. It all followed history.” They also utilized the computer based programs, *Switched-On Schoolhouse* and *Teaching Textbooks*. Bill additionally watched educational television on the Public Broadcast System. Chuck’s family annually purchased *A Beka Book* curriculum materials and textbooks, described by Chuck as products of “a Christian

school out of Pensacola, Florida.” Chuck would watch educational videos followed by their mother administering tests. Chuck stated:

We would watch these video lectures and then Mom would administer pencil and paper tests. She would grade them and record the scores that we made and send grade reports to Gateway Christian School who made up report cards and eventually issued a diploma.

Chuck also referenced *The World Book Encyclopedia* and miscellaneous video lectures.

Musical Resources. The common resources of all three participants in learning music were the musical instruments and the extensive use of recordings and devices allowing play/pause/repeat. Andy owned a fiddle and a mandolin. His older brother owned a guitar and a banjo that Andy would sneak and play without his brother’s permission. Andy made extensive use of cassette, mini-disks, and CD recordings: “I learned just about everything off of mini-cassettes and then graduated to mini-disk recordings.” The *Winamp* media player was an important learning tool for Andy. He would listen and play/pause/repeat the program to reproduce the music by ear. Andy reported wearing out the start/stop button, utilizing this program wherever he had computer access.

Bill owned a banjo, guitar, and a fiddle and also made extensive use of musical recordings using the play/pause/repeat technique with particular use of a box set of Uncle Dave Macon recordings that included live *Grand Old Opry* performances. Bill shared a story:

In the pouring rain, Uncle Dave Macon’s grandson, who has now passed away, brought me the big expensive boxset of all the known recorded stuff of Uncle Dave’s recordings. I already had his studio recordings but this gave me his Grand Ole Opry live

performances, which were higher energy. I listened to these old recordings for his old-time techniques. I did not want to sound like anyone my age.

In addition, Bill utilized various instructional books. In his late high school years, Bill started to utilize the internet and YouTube videos in learning music.

Chuck owned a fiddle and a mandolin and had access to various musical instructional books, namely *Mel Bay* and *Steve Kaufman* publications. Chuck also regularly utilized his mother's piano, not to play, but as a tuning reference for his fiddle and mandolin. One of Chuck's methods for play/pause/repeat of recordings was using the *Slow Downer* computer application. This particular app would slow down the tune without altering its pitch. He also owned a metronome but rarely used it, finding it difficult to keep rhythm with it. Chuck's most used musical resource was recorded music: "Hands down, the way I learned most songs was to put in a CD, listen, and play what I heard."

Academic Initiative. There existed little commonality among the research participants in the area of self-motivated academic learning. Andy did not have a high level of academic motivation and generally had to be told to study. He favored video games and music over academics. Andy believes he possesses a sharp short-term memory but does not consider himself exceptionally smart, especially in areas where he has little interest. Andy declared he "cheated all the time" in school but sees nothing wrong with academic cheating as long as one is putting his own effort into finding answers and not copying from other students. Andy proclaimed that he has "a high learning curve", picks up new subjects quickly, and "can learn anything I want" as long he is interested in the subject matter.

Bill was grade-motivated and reported reading at the ninth grade level when he was six years old. He was strong in the recognition of sequences and patterns. Bill enjoyed educational television at his own initiative and was prompted to deeper investigation by its historical references. Historical references in songs also sparked Bill's inquiry, such as hearing *Ole Suzanna*, which stimulated his interest in researching Stephen Foster and his era. Reading historical stories with musical references caused Bill to become interested in the era and related literature. Bill explained:

In literature, stuff where they mention like in the Legend of Sleepy Hollow talking about the fiddler playing for the dance; how the fiddler's head bobbed with each bow stroke. If I read something like that it would get me interested, peak my interest, then I would dig up more stuff by that author.

Chuck's primary resource for initial investigation of subjects of interest was *The World Book Encyclopedia*. Chuck made regular use of encyclopedias and the local public library. In his latter months of high school, Chuck would visit the library "once or twice a week". Chuck rarely used the internet during his high school years as he found his family's dial-up connection frustrating. Chuck specified:

We had some form of internet at home...scurrrrrrrr...(phone screeching noises)... dial up. I would not really name the internet as a big academic source. I really did not use it much, even at the library, since I did not use it at home and did not know how to use it that well.

Musical Initiative. The pursuit of the personal enjoyment of music best describes how the participants learned music on their own. Learning and playing music is central to the

research participants. They learn and play predominantly because they love music. A common thread of self-learning music among the three participants was in utilizing play/pause/repeat recording playback devices. Andy pronounced: “The way that I learned a lot of music was with Winamp, playing and pausing...I wore the buttons out.” Bill utilized recorded music to learn music on his own: “I had access to my grandfather’s cassette recordings and I got a lot of recordings from Santa Claus and other gifts that I would listen to.” Chuck described using playback devices when learning on his own: “Hands down, the way I learned most songs was to put in a CD, listen, and play what I heard.”

Outcomes

Outcomes inside the musical context were examined from three perspectives: the ability to perform music, the ability to create original music, and knowledge of music theory. The focus of the investigation centered on the participants’ high school years, with freedom for the participants to also reference both pre and post high school experiences. Commonalities, as well as exceptions, were observed and analyzed.

Self-Evaluation of Performance Ability. The three research participants all expressed confidence in their musical performance abilities but in varying degrees of assurance and elaboration. Andy describes himself as a “very good instrumentalist” and believes he can perform any music or composition that he wants to perform, if he makes the effort:

I can do anything that I want. Like, no one is stopping me from doing anything. It’s whether I want to make the effort or not. I think I am a very good instrumentalist. I could be even better if I took the time to work on it. But I am very happy where I am

right now, playing music at the level I am at. I am not necessarily motivated but I am not going to get worse. I will try to do stuff that makes me better, but only because I want to.

Bill has greater confidence in his entertainment ability than he does as an instrumentalist, expounding:

I don't know whether I am necessarily able to entertain all crowds. I don't know about the modern people and everything but at least with people that are not completely absorbed in what everybody else thinks, anybody that's got their own mind, it seems like I can try to entertain them and do pretty well. I don't think of myself as a virtuoso instrumentalist at all. I have never tried to be. I have always tried to be good but being an instrumentalist, being a fancy banjoist, has never mattered to me; being a good entertainer has always mattered to me; putting forth that love of that music and I think I do a pretty good job of entertaining crowds. There are people that are better, but that's what I think my strength is, an entertainer.

Chuck expressed the least amount of confidence in his musical ability: "In my perspective, I am almost pretty good, if that makes sense. I am able to play with anyone but I am not able to play with really good people very well".

Evidence of Performance Ability. The participants are talented musicians specifically distinguished in this study as instrumentalists who have procured contest title and income from musical performance. The triad of research participants have amassed multiple regional, state, and national awards, along with other evidences of musical proficiency. The participants' self-analysis of musical ability is congruent with the evidences of their performance ability. A

summary of accomplishments will be discussed in this narrative. Detailed listings are located in Appendixes A, B, and C (interview question #37).

Andy's accomplishments are numerous. As discussed prior, Andy enjoys music festival contests for the income he derives from prize money. Andy distinguished that he has placed in many more contests than he has won. Andy avowed he has "so many plaques at my house on a bookshelf that I feel like making shingles out them sometimes". A truncated listing of instrumental championships include:

National Old-Time Banjo Champion

Banjo State Champion: Alabama, Georgia, Kentucky, Mississippi, Tennessee

Mandolin State Champion: Alabama, Indiana, Mississippi, Tennessee

Guitar State Champion: Alabama, Indiana, Tennessee

Fiddle Titles: Grandmasters, Tennessee Valley, Uncle Dave Macon

Bill plays the guitar and the fiddle but his performance and contest instrument is the banjo played in claw hammer style. Bill has won numerous regional old-time banjo contests and holds state titles in Tennessee, Georgia, and Kentucky. Bill also holds the distinction of National Old-Time Banjo Champion. As a member of an ensemble, Bill has won numerous Old-Time String Band contests throughout the south.

Chuck has not entered many instrumental performance contests, viewing such participation as "risky" to a member of a band who plays for compensation, asserting:

We are not a contest band. We are professional to the point that we don't enter contests.

We are a paid group. To see a paid group that did not place at Uncle Dave Macon Days or The Smithville Fiddlers Jamboree might make others think we are not that great.

Although Chuck holds this reservation currently, he won two mandolin titles at regional music festivals in his late teens. Chuck's position as mandolin player in a bluegrass band that plays 30-40 compensated dates per year serves as evidence of his ability to perform instrumentally.

Composition Ability. The commonality among research participants is that they possess the ability to embellish existing tunes but are not composers of original work. Andy does not consider himself a composer:

As far as writing songs and tunes, I don't do that. As far as improvising music on the top of my head, I constantly do that. I mean, I have things figured out but I never make an effort. I like to think of my ability as being able to play whatever at the moment and hope that it's good, that I'm that good of a player.

Andy has recorded instrumental tracks with commercial intent but he has not been commercially published: "I did some music meant for commercial use and listed it with BMI (Broadcast Music Incorporated). Maybe I will make some money off of it someday."

Bill frequently embellishes traditional songs and has made up a few of his own tunes but he has not been commercially published: "I have written a tune in C.... I have written a tune in G.... Then there is the...waltz."

Chuck has made non-commercial recordings of a couple of original songs but he has not been published nor does his bluegrass band perform his songs. Recording is not a goal of Chuck's:

I have written one or two songs. I think they are okay but we don't play them in our band. They have not been recorded. Daniel Rothwell (awarded banjoist) has heard one of them and he loves it... It's instrumental. I have the ability to create original work but

lack the execution. I would be honored to hear someone else play one of my tunes. I haven't recorded my songs; I hate to listen to myself.

Knowledge of Music Theory. The participants have varying knowledge of music theory. All perform by ear. Andy self-describes his ability to read music as “pretty well”, elaborating on his reading proficiency:

My ability to read music is like 70 percent of where I would like it to be. A professional symphony player reads at 90-95 percent. I read good enough to prepare a piece and play it but not to just sit down and read and play.

Andy has working knowledge of intervals, chord theory, and the Nashville Numbering System (informal chord transcription) but he performs by ear-only. He has not been commercially published.

Bill is limited in reading and writing musical notation. He can read diagram-notated tablature at a level to learn new songs but not at performance-level speeds. Bill explained:

I am not a fast reader. Most of what I have spent time reading is tablature. Tablature is my most proficient but I am not proficient at reading it quickly because I have not been using it. I play by ear. I have written out the tunes that I composed in tablature. I understand intervals and the Nashville Numbering System. When I play, I play by ear.

Chuck does not read music at performance levels. Chuck can read tablature slowly at learning levels but he does not perform by reading tablature, but by ear-only. He has a knowledge of chord theory. He is not a music theorist. Chuck detailed:

Besides just very basic stuff, treble clef and bass clef, I don't really know much about music theory. I can look at a hymnal and follow roughly where the song is going and

what it sounds like. As far as proficiently reading music and understanding theory, not really, I could probably eventually plink out a tune written out. I can read tabs fast enough to play slowly and I know the Nashville Numbering System and chord patterns but I have never written out a song in musical notation.

Summary

The analyses and research findings of the structured interviews and my observational research data have been presented in Chapter 4. Several themes associated with the research questions have emerged and will be discussed in Chapter 5 along with implications and recommendations for leadership actions and suggestions for future research. Through clinical qualitative research, this distinctive qualitative study examined the process of musical acquisition of traditional string musicians taught in homeschool environments during the high school years.

CHAPTER 5

CONCLUSIONS, RECOMMENDATIONS, AND SUMMARY

Discussion

The study findings, the study conclusions, the implications of this qualitative study, and the recommendations for practice and further research are discussed and presented in Chapter 5. Chapter 1 presents the principal investigator's introduction to an examination of musical acquisition of traditional string musicians within the homeschool environment. Chapter 2 presents the review of related literature. Chapter 3 presents the particular qualitative research methodology utilized to explore how the social milieu, integrativeness, motivation, anxiety, and acquisition contexts shaped the musicians (MacIntyre et al., 2012). The analyses and research findings of the structured interviews and observational data are presented in Chapter 4 by summarizing emergent themes associated with the research questions. Through clinical qualitative research, this distinctive study explored how three musicians who received their high school education in homeschool environments became highly proficient traditional string instrumentalists. Chapter 5 presents the findings, implications, and recommendations for subsequent leadership implementation and actions, and suggest studies for future research based on the result of the research study (Creswell, 2012).

Conclusions

Through the analysis of structured interviews, informal dialogues, field observations, externally documented sources, and collaboration with an expert review panel, the investigation revealed how the participants were shaped musically during their high school years in homeschooled environments. The examination of homeschooled, traditional musicians leading to the emergence of the overarching themes, may provide valuable insights for educators in the area of acquisition and development of musical skill in high school students. Findings may be used to direct future public and private education efforts and assist additional researchers. Overarching themes supported by categorical patterns are presented below.

Theme #1: Social and Cultural Surroundings Influence Musical Achievement

Findings supported The Socio-Educational Model of Music Motivation (MacIntyre et al., 2012) regarding the influence of the social milieu in musical attainment. Strong influences by musical peers, parents, grandparents, and instructors were found. Negligible sibling musical support was observed. A strong influence in the form of musical sibling rivalry was perceived.

Peers

Musical Peers Exercised Notable Influence. In their homeschool environments, siblings provided quantity of peer interaction whereas other musical youth, provided quality of peer interaction regarding the learning of music. Other interactions and close relationships with youth their own age were limited and positioned around their siblings and other musicians. Musical activities served as the supreme venue for the socialization with youth their own age as the participants attended musical events regularly. This is supported by Silverman's study (2011), which observed homeschooled students may excel in music because it becomes a part of their

social culture. Selfhout (2009) observed that music has been found to be helpful in the formation of friendships in adolescence. In a study of 21 amateur musicians, Taylor (2011) found participants were able to sustain a personal and social musical identity as an outcome of learning music.

Parents and Family

Devoted Musical Mothers Served as Principal Teacher. The participants had the close presence of respected committed mothers who served as their teacher and whose presence was near-constant during their homeschooling years. All three of the participants' mothers played the piano. The participants were musically supported by their mothers through encouragement, lessons, transportation, and attendance at musical events. Chin (2007) found that parents provide aid for the pursuit of musical activities by transporting to auditions, rehearsals, and competitions. Woody (2001) found that parents of skilled musicians provided support, praise, and encouragement.

Busy Breadwinning Musical Fathers. The participants' fathers were not as involved in their day-to-day lives as their mothers. Participants' fathers all worked demanding jobs outside of the home and were not able to spend extended time with their sons during the homeschool day. Despite being unable to deeply engage in their son's educational experiences, they were supportive financially. Each was a central resource for purchasing instruments and music lessons, festival fees, and other musical opportunities. Financial provision has been shown to be a vital component of musical support. Chin (2007) found that parents of accomplished musicians provide practical aid for the pursuit of musical activities in many ways, such as paying for lessons and purchasing musical instruments. Two of the participants' fathers played guitar

and were musically supportive. This theme is reinforced by Sichivitsa (2007) who found that students whose parents are involved in music and supportive of their children's musical participation, developed strong motivation to participate in musical activities. Brand (1986) found that the home musical environment was strongly related to musical achievements, specifically parental appreciation of music and parental ability to play an instrument.

Siblings

Sibling Relationships Offered Negligible Musical Support. Sibling relationships among the participants were described as generally cordial but did not augment the participants musically in a positive manner. Chuck had an older brother who played multiple instruments yet Chuck did not believe his brother's musical ability was musically beneficial to him. Andy was musically motivated by sibling rivalry during his teen years. While research exists regarding academic sibling rivalry, musical sibling rivalry needs additional academic study. McNerney and Usner (2001) conducted an investigation into sibling rivalry across the developing years and found that 56 percent of individuals had experienced the most sibling rivalry between the ages of 10-15 years with the greatest sibling rivalry occurring within an academic setting. Lastborn siblings experienced higher rates of academic sibling rivalry compared to firstborns (Badger & Reddy, 2009). In this study of homeschooled musicians, Andy is the lastborn sibling while his elder brother is the firstborn. This might explain Andy's intense musical rivalry with his older brother which served as Andy's foremost motivator of instrumental music achievement during his teen years, assuming musical sibling rivalry resembles academic sibling rivalry. This conjecture is beyond the scope of this research but merits additional study. Finding that musical siblings did not expand the participants musically in a positive manner appears contrary to

musical siblings serving as models, mentors, and play partners thereby supporting musical proficiency. A focus for future research is the relationships between musical siblings and their musical sibling rivalry.

Extended Family

Grandparents Wielded Pronounced Influence. In this study, grandparents impacted the participants domestically, culturally, morally, and musically. Grandparents were a central component of a family legacy of musical influence. The significance of relationships between grandparents and grandchildren has been observed in studies by Franks (1993) and Pearson (1990). Grandparents have been found to contribute in important, substantive, and valued ways to their grandchildren's views, practices, and beliefs (Gadsden, 1995).

Teachers and Instructors

Outside Instructors Enhanced Education. The utilization of homeschool co-op teachers and other instructors from outside the homeschool served to advance academic achievement and musical proficiency. Andy and Chuck were both a part of homeschool co-ops which utilized multiple instructors from outside the home. Bill's mother acquired outside instructional assistance from specialists with field experience. Andy, Bill, and Chuck all engaged professional music teachers privately. Nichols (2012) found that homeschooled students could have an advantage over public school students in that they may have more opportunity to utilize multiple resources in pursuit of their music education. Andy learned from music instructors at camps and also from private lessons. Multiple instructors made numerous contributions to musical attainment and skill.

Theme #2: The Desire to Acquire the Attributes and Acceptance of Other Musicians
Supports Musical Achievement

Findings supported The Socio-Educational Model of Music Motivation (MacIntyre et al., 2012) regarding the importance of the willingness to acquire the attributes of, and be accepted by, other musicians. Living and deceased traditional string instrumentalists exerted pronounced influence on the participants. Acknowledgement and affirmation by other respected musicians was found to be important to the participants.

Influence of Musicians

Other Musicians Influenced Styles and Skills. Common among all participants was the strong influence of other musicians. The participants were influenced by both local instrumentalists personally known by the participants and by renowned musicians living and deceased. Both inspiration and specific musical techniques and skills were obtained by observing other musicians within particular musical genres. Green (2008) found that musicians demonstrate musical ideas to each other, forming the core of most popular musicians' learning by watching, imitating, and listening to each other. Rodriguez (2009) observed informal music learning and found formal qualities in it. Nethsinghe (2012) observed the importance of other musicians in his auto ethnography:

The other most important factor that influenced my musical background was music that we played at family gatherings and that I listened to at home on the radio. My father's collection of records, including The Ventures, The Shadows, Santana, Kenny Rogers, Jim Reeves, Engelbert Humperdinck, Cliff Richards, Elvis Presley, and The Beatles all played an influential role in my life. (p. 5)

Affirmation of Musicians

Respected Musicians Affirmed the Participants. The participants desired to be acknowledged, received, and affirmed by other respected musicians. Participants also reported affirmation from other musicians to be encouraging and motivational. Wenger (1998) identified learning as social participation, where musicians construct their musical identities in relation to communities of musicians. Chin (2004) found the type of support that musically talented teenagers most commonly reported receiving was emotional support. Chin and Harrington detailed (2007, p. 45): “Emotional encouragement, such as compliments, praise, and other positive feedback, is the most commonly reported type of support in our study and may help to boost a young musician’s self-esteem.” The importance of affirmation by other musicians was noted in 2005 research (Burleson et al.) where teenagers who attended the California State Summer School for the Arts described being inspired by the talented musicians they came into contact with there.

Theme #3: Motivation Impacts Musical Achievement

Findings supported The Socio-Educational Model of Music Motivation (MacIntyre et al., 2012) regarding the importance of motivation in musical achievement. The research found musical achievement stemmed from dissimilar desires. Common attitudes of personal enjoyment were observed.

Desire

Musical Motivation Stemmed From Dissimilar Desires. The three participants all voiced musical desires but no commonalities were observed among participant motivation. The desire for musical proficiency was driven by varied motivators: financial reward, title recognition, and personal enjoyment. Financial reward and title recognition are extrinsic motivators while personal enjoyment is an intrinsic motivator. While both motivators are effective, Schatt (2011) concluded that “regardless of a student’s age, intrinsic motivation appears to result in greater performance achievement than extrinsic motivation”. Ormrod (2004) defined achievement motivation as “the need for excellence for its own sake, without regard for any external rewards that one’s accomplishments might bring”. In this study, Andy and Bill, who communicated their motivation stems from extrinsic motivators, financial rewards and titles, possess the larger volume of musical proficiency evidence while Chuck, who is intrinsically motivated, possesses the least amount of proficiency evidence. This is contradictory to observations in the literature and merits additional study.

Effort

Musical Effort Was Enjoyable, Not Laborious. Learning and performing music was not considered to be an effort, but instead an enjoyment. Learning and performing music took effort, but the effort was not considered by the participants to be laborious. Niesen (2008) viewed ability, rather than effort, to be paramount for successful musical performance. Personal enjoyment leads to proficiency (Schatt, 2011):

The ideal musical outcome should be students who are self-motivated to achieve greater results and desire to enhance their skills for their own personal edification... Students

who believe that they are able to overcome challenges and desire to succeed for their own edification will undoubtedly experience greater positive affect and seek larger challenges in the future... Fostering intrinsic motivation, where students learn for their own sake and are rewarded with positive affect, may lead to success in musical study and music appreciation for life. (Discussion section, para. 5-6)

The research participants supported this concept of self-motion; music was not considered arduous as Andy declared, “I play for myself” and Chuck described learning a difficult song as “an enjoyable challenge”.

Theme #4: Learning and Performing Music Causes Anxiety

Findings supported The Socio-Educational Model of Music Motivation (MacIntyre et al., 2012) regarding the presence of both learning and performance anxiety in the attainment of musical proficiency. Learning anxiety was pronounced when the expectations of instructors or collaborative musicians were involved. Low levels of performance anxiety were found to be musically beneficial.

Learning Anxiety

Obligation Produced Learning Anxiety. The research participants expressed feeling anxiety when attempting to meet the learning standards of their music instructors and the standards of fellow band members. Music performance anxiety varies from individual to individual with many possible sources of origin and focus. Many performers, especially students, are anxious because they are not adequately prepared (Hipple, 1997).

Andy became nervous when going to his music lessons unprepared, feeling he might not fulfill his obligations as a student and meet his instructor’s standards. Bill experienced anxiety

when learning tunes and songs that he felt “obligated to do”. Chuck would “get torn up to no end” when preparing to play with professional musicians that depended upon him monetarily.

Performance Anxiety

Low Levels of Anxiety Enhanced Musical Performance. Anxiety experienced when performing was generally considered to be of low levels and constructive to the musician. Traditional string band music utilizes improvisation which has been found to lower anxiety over repertory-based music (Allen, 2013). The three participants all related that low levels of anxiety contributed to excitement about their music and was considered to be beneficial. Hamann’s research (1985) suggests a reduction in anxiety levels may actually diminish performance quality. The three participants all related that low levels of anxiety contributed to excitement about their music and was considered beneficial.

Theme #5: Informal Learning Environments Foster Musical Attainment

Findings supported The Socio-Educational Model of Music Motivation (MacIntyre et al., 2012) regarding the influence of learning environments upon attainment. Informally structured musical contexts fostered high levels of instrumental musical proficiency. Academic environments of lower structure produced higher post-secondary academic attainments among participants.

Formal Learning Environments

Attainment Varied with Homeschool Structure. There was little commonality observed in the participants’ homeschool day with structure, schedule, and routine varied among the three participants. A noted finding was the negative relationship between homeschooling structure and award evidence of musical proficiency and post-secondary academic attainment. Andy,

whose homeschooling was loosely structured, completed his bachelor's degree at the age of 19 and had the largest volume of award evidence of musical proficiency among the participants. Chuck is 22, working and playing music semi-professionally (not attending college) and has the least amount of musical award evidence yet Chuck experienced the most structured homeschool environment among the participants. Bill's homeschool environment was structured somewhere between Andy's and Chuck's and the evidence of Bill's musical achievement is likewise positioned between the other participants'. Bill is 21 and working on his associate's degree. It is noted this study made no attempt to measure academic achievement from the participants' homeschooling experience and that post-secondary attainments are ancillary observations. Lips and Feinberg (2008, p. 4) observed: "The academic literature on the relationship between homeschooling and academic achievement outcomes is limited, but the largest evaluation of homeschooled students' academic achievement found that they were doing well in their learning environments." The relationship between homeschool structure and academic attainment warrants more research. Likewise, the relationship between homeschool structure and musical proficiency needs additional research.

Academic Study Areas Formally Structured. Defined areas for academic study included tables, desks, and rooms while one participants' area for academic study included a designated free-standing classroom building. Chuck's physical academic environment was the most highly structured of the research participants and as Chuck described might resemble this depiction by homeschool researcher Taylor-Hough (2010):

Traditional "school-at-home" education attempts to re-create the schoolroom at home, sometimes to the point of school desks lined up in a row, morning flag salutes, and

chalkboards, as well as relying on textbooks, workbooks, teacher-focused lectures, and traditional testing methods. (p. 7)

This portrayal of school-at-home structure would be extreme in describing the academic environments of Andy and Bill, yet they both had defined areas in their homes where they studied and worked on academics. The relationship between physical academic work environments and academic success is beyond the scope of this qualitative research and warrants additional study.

Music Areas Informally Structured. Learning and playing music was not physically structured within the participants' homes. While the participants routinely played and studied music in the same areas of their homes, music was not confined to specific areas within their homes. There is scant literature related to the physical plant facet of learning music within a home environment. In research of non-formal learning and its application in music education, this void was noted (Mok, 2011, p. 11): "The concept of non-formal learning, which falls outside the categories of informal and formal learning, has not been as widely discussed, especially in the music education literature." Additional study in this area of physical plant and learning music within a home environment is recommended.

Academic Resources Abundantly Available. Academic resources were abundantly available to the homeschooled participants and included procured homeschooling curriculums, books, encyclopedias, comprehensive reference books, instructional videos, computers, educational software, and televisions. There is scant scholarly research related to the availability of educational resources within homeschool environments. It is asserted by the Coalition for Responsible Home Education (Homeschool Demographics, 2015):

Homeschool families are significantly better off financially than the average family with school-aged children. However, the National Center for Educational Statistics found in 2003 and 2007 that homeschooling families are less likely than other parents to be poor but more likely than other families to be near-poor....This could be due in part to the fact that most homeschooling families have only one income. (Family Income section)

In the cases of Andy, Bill, and Chuck it was observed that each participant believed they had abundant access to academic resources. Any relationship between academic resources and homeschool academic success is beyond the scope of this qualitative research and warrants additional study.

Musical Resources Abundantly Available. Musical resources were abundantly available to the homeschooled participants and included musical instruments, recordings, playback devices, computers, computer applications, and instructional books. Corresponding with academic resources within the homeschool environment, there is scant scholarly research regarding the availability of musical resources within homeschool environments. Andy, Bill, and Chuck each *believed* that they had abundant access to musical resources. It could be asserted that owning an instrument is the first step toward mastering an instrument, yet it is notable that Andy won a national banjo title without owning a banjo. Any relationship between musical resource availability and music proficiency is beyond the scope of this qualitative research and warrants additional study.

Informal Learning Environments

Academic Inquiry Present within Areas of Interest. There existed varied levels of self-initiated academic inquiry among the research participants but all participants reported self-initiated academic investigation within areas of personal interest. This corresponds with the literature as Renninger, Hidi, and Krapp's (2014) noted:

Interest is thought to influence learning not only in some cases, but in many or even all situations in which the learner has the opportunity for voluntary engagement....Interest can be said to "show itself" in particular psychological states, such as focused, prolonged, relatively effortless attention, all of which are accompanied by feelings of pleasure and concentration. (p. 7)

Andy declared he is able to, "learn anything I want". Bill and Chuck likewise professed to private academic inquiry within areas of interest by utilizing family reference materials, educational television, and the public library.

Learning and Playing Music is Enjoyable. Learning and playing music is central to the research participants. They learn and play informally because they esteem and enjoy music. Nethsinghe (2012) observed in his auto ethnography:

The informal learning of my home environment provided me with the confidence to perform publicly and enhanced my formal music learning later in life. For example, I could play many chords before learning them formally both on guitar and keyboard. Playing music for enjoyment is common throughout life. (pp. 5, 6)

Musical enjoyment is further supported in a study of 398 people aged 50 and over, it was discovered the predominant reason for participating in musical activities was enjoyment (Hallam, Creech, Varvarigou, & McQueen, 2012).

Summary Outcomes Inside the Musical Context

Performance Ability

Reliable Self-Assessment of Musical Ability. The three research participants all expressed confidence in their musical performance abilities in relation to the tangible evidence of their musical performance ability. The participants' self-analysis of musical ability is congruent with the evidences of their performance ability. Clauss and Geedey (2010) studied the accuracy of academic self-assessment by having science and math students complete self-assessment surveys prior to exams and then comparing their self-assessment surveys with their exam grades. In this quantitative research, Clauss and Geedey found:

The difference between survey and exam results was quite variable but were all centered around a median value of zero...which indicated that students were as likely to underestimate as they were to overestimate their exam success... The vast majority of the data fall at the median value of 0, which represents a perfect match between the survey and exam. (p. 18)

Evidence of Musical Ability Abundant. Assessing musical proficiency is a challenging initiative. Researcher Guskey (2006, p. 3) concluded that music assessments are "identified by those in the measurement community as prime examples of unreliable measurement". Although reliability may be problematic, assessment of proficiency serves educational purpose. Parkes asserted (2010, p. 98): "It is now recognized that assessment provides a critical link in the

teaching and learning process and that...researchers are exploring assessment techniques in a variety of discipline settings.”

Andy has amassed numerous regional, state, and national awards on various string instruments. Bill has won multiple regional and state banjo titles. Chuck won just two mandolin titles from contests he entered in his late teens but none since. As a member of a semi-professional band, Chuck has chosen not to enter instrumental contests asserting: “We are professional to the point that we don’t enter contests”. This makes comparative assessment challenging. As a spectator to many performances of the three participants, as an observer of audience reactions, and as a fellow musician, I consider the three participants to be highly proficient, awe inspiring, instrumental musicians.

Composition Ability

Not Skilled as Music Composers. The commonality among research participants is that they possess the ability to embellish existing tunes but are not composers of original works. It is not uncommon for talented instrumentalists to lack the expertise to document their music. Nethsinghe (2012), in his auto ethnography, discussed playing different instruments by ear from his youth and reflected that local musicians identified artists with the ability to play an instrument by ear as talented (without regard to composition skills).

Knowledge of Music Theory

Play by Ear. The participants possessed limited varying knowledge of music theory. All perform instrumental music strictly by ear. I did not observe that any lack of knowledge of music theory hindered the participants’ playing of instrumental music. Green (2008) observed replicating music by ear to be a common and essential learning practice for most popular

musicians across the world and noted the effectiveness of learning by engagement, copying, and playing music by ear. In a study of 116 students in Spain, Arriaga (2014) found the most motivated students prefer activities related to instrumental interpretation (as opposed to performing by musical notation).

Summary

This qualitative study examined the process of musical attainment of traditional string musicians taught in homeschool environments during the high school years. Structured interviews, informal conversations, field observations, and collaboration with an expert review panel were utilized in this research study. Five overarching themes and supportive categorical patterns are summarized in Table 5.1:

Table 5.1

Overarching Themes with Supportive Categorical Patterns

Theme #1: Social and Cultural Surroundings Influence Musical Achievement

| | |
|---|--|
| Musical Peers Exercised Notable Influence | Devoted Musical Teacher Mother |
| Busy Breadwinning Musical Fathers | Sibling Relationships Offered Negligible Musical Support; Musical Sibling Rivalry* |
| Grandparents Wielded Pronounced Influence | Outside Instructors Enhanced Education |

Theme #2: The Desire to Acquire the Attributes and Acceptance of Other Musicians Supports Musical Achievement

| | |
|--|---|
| Other Musicians Influenced Styles and Skills | Respected Musicians Affirmed the Participants |
|--|---|

Theme #3: Motivation Impacts Musical Achievement

| | |
|---|---|
| Musical Motivation Stemmed From Dissimilar Desires* | Musical Effort Was Enjoyable, Not Laborious |
|---|---|

Theme #4: Learning and Performing Music Causes Anxiety

| | |
|--------------------------------------|--|
| Obligation Produced Learning Anxiety | Low Levels of Anxiety Enhanced Musical Performance |
|--------------------------------------|--|

Theme #5: Informal Learning Environments Foster Music Attainment

| | |
|---|---|
| Attainment Varied with Homeschool Structure* | Academic Study Areas Formally Structured* |
| Music Areas Informally Structured* | Academic Resources Abundantly Available* |
| Musical Resources Abundantly Available* | Academic Inquiry Present within Areas of Interest |
| Participants Enjoyed Learning and Playing Music | |

**Recommended for additional study*

The five overarching themes support The Socio-Educational Model of Music Motivation (MacIntyre et al., 2012). New patterns emerged from this inquiry and are recommended for additional study. The examination of homeschooled, traditional musicians provides valuable insights for educators in the area of acquisition and development of musical skill.

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APPENDICES

APPENDIX A

Interview Script - Andy

(November 5, 2014)

1. Describe your relationships with peers your own age during your home schooling years. **0:20**
 - Peers were mostly than older than Andy due to him getting ahead of peers his own age with his rapid advancement through his home schooling. **0:40**
 - Completed high school and started college at 15. **1:00**
 - Brother is two years older. Closest peer. **1:10**
 - One close musical peer died in an automobile accident at 17. **1:20**
 - Participant stated that he usually felt surrounded by either younger or older people but did not feel like there were many kids his own age around him. **1:40**
 - Attended school kindergarten (public), first grade (private), and second grade (public). **2:10**
 - Homeschooling was started in the third grade. **2:20**
 - Parents “disagreed with what was going on in the school system”. **2:30**
 - Both Andy and his older brother were pulled out of public school at the same time. **2:45**
 - Brother was initially one grade above Andy. Their mother “bumped-up” Andy and taught them both together, the same material. **3:10**

2. Describe educational activities and situations which put you into contact with peers your own age. **4:00**
 - “We did do some church-related stuff”. **4:15**
 - Andy participated in *Path Finders* – A boy scout-like church sponsored organization. **4:25**
 - Andy participated in a home school group. This was an academic group (art, public speaking) that sometimes did social activities such as camping. Andy was elected president of the public speaking group “because they were all picking on me and would not let me turn it down”. (answered in #4 @ **17:25**)
 - Andy took karate classes but stopped before his brother. (discussed in #6 @ **27:25**)
 - Researcher observation: Andy did not elaborate on any of these activities. They did not appear to have a large impact on him.

3. Describe musical activities and situations which put you into contact with peers your own age. **8:45**

- Andy attended many Blue Grass music festivals during his 13-15 years. They often camped out with mother and brother, occasionally father. These festivals allowed for interaction with children his own age. “We would go to these things and there wouldn’t be kids there that were that great of players, so I would end up playing with adults. I wanted to play with people who were good. I really didn’t get along with some of them. I still don’t.” **7:20**
 - Children his own age would normally not be very musically skilled so Andy would play with adults. **7:45**
 - Fiddle contests would couple Andy with youth due to age categories. **8:00**
 - Andy did not feel that he got along well with the youths at these festivals. **8:15**
 - Andy met Ryan Holladay (four-five years his junior) at one of first festivals in Georgia. **9:35** Holladay played banjo on the Grand Ole Opry with Mike Snider at the age of five (the youngest Opry performer ever). Andy played with Holiday’s touring band when he was 13. The band consisted of Holiday, his father, his uncle, and Andy. The Andy would make about \$150 per show at the age of 14. He toured “all over the country” and Japan with this group at 16. Andy considered this not as a profession but as “a hobby that worked out in my favor”. **16:45**
 - Andy also interacted with a home schooled girl his age who played the harp. His mother pushed him and his brother to play with her in churches. Andy did not enjoy this and to this day does not enjoy the harp. **29:25**
4. Describe other activities and situations which put you into contact with peers your own age. **17:15**
- Andy participated in a home school group. This was an academic group (art, public speaking) that sometimes did social activities such as camping. **17:25**
 - Farm-related activities which sometimes brought Andy into contact with peers such as riding horses. **18:50**
 - Andy took Karate classes but stopped before his brother. (discussed in #6 @ **27:25**)
5. Describe your family members and their influence on you during your home school years.
- Father was a workaholic of sorts who was not fulfilled in his career as a medical technologist in a pathology lab. Father enjoyed physical labor around their farm. Seeing his father professionally unhappy influenced Andy toward enjoyable music-related activities (Andy works days professionally in Nashville as a luthier). “That’s one of the reasons I play music...I saw that my dad really was not very happy with what he did with his life. He is a workaholic...he likes working and making money but you can tell that he is not necessarily happy doing what he does every day...That was one thing that he also told us, as kids, is to do something that you are going to wake up and enjoy every day...music and music-related things is something that I enjoy doing.” **19:30**
 - Andy has negative feelings toward both parents who forced him to do things that he did not want to do, feeling that his parents exploited him somehow in his youth.

- Andy rebelled into actions opposite of his parents' wishes. **20:55**
 - Andy does not feel respected by his father but feels his mother may “partially” respect him. **21:50**
 - Andy does not feel close to his parents. **22:00**
 - Father does not appreciate his musical ability and has attended “less than five shows” in which he performed. Andy believes that his attendance has been more for bragging rights than for his support. Father did attend his Carnegie Hall performance when he was 16 which was an all-expense paid trip for his parents. Father also attended his performance at the Schermerhorn Symphony Center in Nashville. Andy feels that his father is attracted to his “status” performances at big name venues but has only attended one bluegrass festival-type event. “He has probably been to less than five shows of mine that I have done. He works weird hours, so I understand that but the shows that I can remember him coming out to...are stuff that I think he can see and use as bragging rights, for my son does this. He came to Carnegie Hall which was essentially an all-expense paid trip for me...they paid for my parents to come, so he took advantage of that...like oh, my son’s playing Carnegie Hall, why wouldn’t I want to be there? And then a more recent one, I played at the Schermerhorn, he came to that. Which of course, is Nashville’s biggest performing arts center. He is attracted to the status of it (Andy’s music).” **22:10**
 - Paternal grandparents taught Andy how to cook. **54:50**
6. Describe your relationship with your siblings during your home schooling years. **24:10**
- Andy has one brother who is two years older.
 - Andy does not consider that he is close to his brother...”we as well are not very close”. **24:20**
 - Andy and his brother were “real competitive and fought a lot”. **24:25**
 - Andy feels like he did look up to his brother “unintentionally”. **24:50**
 - Parents started Andy in public school kindergarten one year early in an effort to remedy Andy’s sadness of his brother being at school. **25:15**
 - Andy was competitive with his brother in music and most other areas. This sibling rivalry motivated both of them. “If he was doing something, I should have been doing it too, and I should have been better than him at it...is how I think I always felt”. **25:35**
 - “I think I challenged him (his brother). But in order to do so, I had to be in a place that I could challenge him. I think it was a two way street but I think I was much more competitive than he...it (the competition) keep us both motivated...it sounds like a negative thing but it was very positive in motivation”. **25:55**
 - This sibling competition was THE motivator for Andy’s academic and musical growth. **26:45**
 - Brother owned both a guitar and a banjo. Andy owned a violin and a mandolin. His brother would not allow Andy to play his instruments. Andy would sneak and play his brother’s instruments when his brother left the house (mostly when away at karate)

lessons). Andy would sit by a window to watch for his return. To this day, he believes that his brother is unaware how much he played his guitar and banjo. **27:10**

7. Describe your relationship with your mother during your home schooling years. **31:10**

- Andy referred to his mother as “super mom” who gave up her career as a neonatal nurse to homeschool him and his brother. Described as “really great”, “she took us to everything”. “She was really great, she took us to everything...she really went 110 percent into being a mom for her kids, which is good...at the same time, sometimes I wished I had a little less of that to spend a little more time being what I wanted to be...time to myself. I was with her...not pretty often...all the time. She went with us to everything.” **31:15**
- Andy described his mother giving 110% to being a mom. **31:40**
- Andy desired space from his mother; “more time to be what I wanted to be, I guess”...“time to myself”. **31:50**
- Andy was with his mother “all the time” during his childhood. **31:55**
- Mother was supportive of Andy’s interest in traditional string music. **32:10**

8. Describe your relationship with your father during your home schooling years. **32:30**

- Andy believed that his father was supportive financially but not otherwise. “He really wasn’t as supportive...I think most of his support came financially but everything else, he wasn’t really supportive of much...I don’t think we ever really talked about that (his ambition for me)...I do feel like he was disappointed which doesn’t make sense to me.” **32:35**
- Andy believes that his father was and is disappointed in him. **32:55**
- Possibly stemming from Asian culture which favors the first born son, Andy believes that his father (and his grandparents) favored his brother. He did not feel recognized or encouraged by his father. This served as a negative motivator for him. “I have always felt like my brother, who was the oldest of my cousins, was favored by my dad and my grandfather. I feel like I did not get the same encouragement (as his brother), I guess. It kind of made me want...to (overachieve) even more. I feel like in a lot of ways, I was more advanced than my brother, with no recognition from anyone except from my mom.” **33:00**

9. Describe the role of your mother in your academic education. **34:00**

- Mother was Andy’s principal teacher. She would assemble a variety of resources to enable her to teach different subjects (“a very mixed curriculum”). **34:30**
- Mother started homeschooling Andy in third grade. (#1 @ **2:20**)
- Older brother was in the fourth grade. (#1 @ **3:10**)
- Mother taught both sons the same curriculum out of convenience. (#1 @ **3:10**)
- Mother taught to her strengths and avoided subjects that she did not understand. **34:50**
- She would supplement her teaching with the homeschool co-op group that consisted

of five to seven other homeschooled children. **35:00**

- Mother would not take teaching leads with other students in the co-op. **35:15**
- Mother would take advantage of his and his brother's interests and then "latch on them" such as driving them for an hour to equestrian lessons. She continued to push this even after he and his brother got tired of horses. Andy no longer enjoys horses as a result. **35:40**
- Mother utilized computer-based testing but most of home schooling years were pre-internet. **43:15**

10. Describe the role of your father in your academic education. **37:15**

- Father was strong in algebra and medically-related science and would work with the boys after work and on weekends. Father did not teach math beyond algebra and geometry (no calculus). **37:20**
- Father "touched" on chemistry and biology. He did not teach these subjects in depth. **37:35 & 38:45**
- Father worked two jobs. He worked a normal 40 hour position and also a 36 hour weekend position. **38:00**
- Father taught Andy many hands-on things that were not textbook academic such as automobile mechanics, construction, etc. **55:10**

11. Describe the role of other family members (siblings, grandparents, etc.) in your academic education. **45:00**

- The rivalry of the Andy's brother was his greatest contribution academically. His brother did not really help him academically. **45:10**
- Paternal grandparents taught Andy how to cook. **54:50**
- Other family members were not involved in his academic education.

12. Describe the role of your mother in your musical education.

- Mother could play the piano "a little bit" and had one in the house. **3:25**
- Mother insisted that a musical instrument be learned. Andy chose the violin. Brother chose the guitar. **3:45**
- Mother took Andy to music festivals and was supportive of his interest in traditional string music. **32:10**

13. Describe the role of your father in your musical education. **51:45**

- Father funded Andy's private lessons. **51:50**
- Father was neither encouraging, nor discouraging, but tolerating of music. **52:00**

14. Describe the role of other family members (siblings, grandparents, etc.) in your musical education. **52:20**

- Grandmother introduced Andy to the piano which was in the Andy's home but he did

- not take it serious.
- Uncle introduced Andy to the violin at age 12. The uncle's generation was musical. **3:30**
- Brother was primarily a jam partner. Brother rarely instructed but was utilized as a model to observe. **53:00**
- Andy's brother challenged him. "I think I challenged him (his brother). But in order to do so, I had to be in a place that I could challenge him. I think it was a two way street but I think I was much more competitive than he...it (the competition) keep us both motivated...it sounds like a negative thing but it was very positive in motivation". (Discussed in #6 @ **25:55**)
- This sibling competition was THE motivator for Andy's academic and musical growth. (Discussed in #6 @ **26:45**)

15. Describe the role of teachers and instructors in your academic education. **54:00**

- Andy attended his home schooling church-related co-op two days per week in later years studying economics, consumer math, and Spanish. **45:55**
- Andy was caught cheating in the co-op. Mother addressed this with pressure to work harder. "I got caught cheating, I really did not care...some things I really don't want to learn, I don't care about." Andy did (and does not now) believe that academic cheating is wrong. His frame of reference stems from having to research answers for himself. Andy did not utilize the work of others (he was not confident in the ability of others), but would record his own research for convenient use on tests. (Andy also stated that he "cheated his way through college" primarily by recording information on computer scan answer cards in pencil then erasing his notes). **47:20**
- Andy had outside teachers in the subjects of art, public speaking, Spanish, consumer math. **54:20**

16. Describe the role of teachers and instructors in your musical education. **55:55**

- Classical violin at age 12 for only three or four months from the second chair violinist of the Nashville Symphony. Andy soon tired of learning classically. **56:00**
- Music camps in North Carolina (week long each); Keltic and Old-time music camps inspired Andy to learn the fiddle. **56:50**
- Summer workshops - Daniel Carlisle (Keltic Band) was an inspiration. His playing made Andy realize the potential of the fiddle, "Whoa, I did not know the fiddle could do that!" Andy took several lessons from Mr. Carlisle. **57:15**
- Crystal Frohman, described as a fantastic fiddle teacher for younger ages, and a teacher Andy would want for his own children. Andy took lessons for "a year or two" from this instructor. **57:50**
- Andy also took weekly lessons from Casey Grayson who was very inventive with the fiddle. He taught a lot of theory that was practical for application into actual playing. He also taught ear training. This was his most influential fiddle instructor. **58:20**
- Andy took mandolin lessons from Butch C. **59:20**

- Andy attended many summer music camps. Several of these camps scholar-shipped Andy for the apparent motivation of attracting other students to their camps. **59:30**
 - Parents spent a lot of driving time and money on private lessons. **1:00:05**
17. Describe the influence of other musicians during your home schooling years. **1:01:50**
- Andy was influenced by musicians from the old-time genre. **1:02:00**
 - Leroy Troy – old time banjo, Tennessee Mafia Jug Band leader. **1:02:10**
 - John Hartford – fiddle, banjo, and song writing legend (1937-2001). **1:02:15**
 - Other various musicians at festivals influenced Andy. **1:02:50**
 - Personal friend, Adam’s fiddle playing was influential. **1:03:00**
 - Roland White – famous mandolin player with the Nashville Bluegrass Band. Andy took “a lesson or two” from Roland White. **1:03:30**
 - Church musicians – limited influence, mostly as jam and church performance partners. Most musicians in his church were “hometown grandmas”. **1:04:12**
18. Describe your willingness to acquire the attributes (qualities, characteristics, traits, skills, style, etc.) of other musicians. **1:06:30**
- Casey Grayson’s playing rhythm and percussion on the fiddle. **1:07:05**
 - Matt Kinman’s simplistic up-picking banjo technique. **1:08:00**
19. Describe your willingness to be accepted (acknowledged, received, respected, honored, etc.) by other musicians. **1:08:55**
- None - “No, I don’t think so, not consciously” – not during school age years. **1:09:40 & 1:10:50**
 - Andy’s brother never gave affirmation. **1:09:50**
 - There are two musicians Andy would like affirmation from: Jake Shimabukuro, a ukulele player & Darrell Scott, a Nashville singer-song writer. **1:11:20**
20. Describe how your desire contributed to your musical accomplishments. **1:11:45**
- Andy does not recognize his level of desire stating, “I play for myself”. **1:12:05**
 - Andy plays at festivals for the prize money. Andy goes to some “jams” but likes to play for money. **1:12:20**
 - Andy is not motivated by awards, but by the prize money. (#37 @ **1:39:40**)
21. Describe how your effort contributed to your musical accomplishments. **1:13:05**
- Andy has not thought much about this. **1:13:20**
 - Andy does not recognize his level of desire stating, “I play for myself” (answered in #20 @ **1:12:05**)
 - Andy believes that contests are very inaccurate ways to measure accomplishment. He knows when he plays better than others who may actually place higher in a contest. **1:13:30**

22. Describe your anxieties (worry, nervousness, concern, unease, apprehension, fear, etc.) in learning music during your home schooling years. **1:15:00**
- The most nervous events were going to music lessons unprepared. **1:15:25**
 - Not meeting the standards of teachers made him nervous. **1:16:20**
 - Andy experienced frustration in learning and playing scales on the violin. **1:16:40**
23. Describe your anxieties (worry, nervousness, concern, unease, apprehension, fear, etc.) in performing music during your home schooling years.
- Andy would sometimes get anxious about getting the performance started. **1:15:45**
 - Sometimes gets nervous when playing at church. Feeling his music might be judged by the congregation. More anxious about the content than his ability to play.
 - Andy enjoys the attention he receives when performing on stage. **1:17:00**
 - “If I play outside of church, I play what I want to play. If I play in church, I have to play what they want to hear”...”I like it when people want to come hear me do what I do”. (#25 @ **1:19:40**)
 - Andy feels less anxiety when playing for a thousand dollar prize than when playing at church. (#25 @ **1:20:20**)
24. Describe the times when you were anxious about practicing.
- Not meeting the standards of teachers made him nervous. (#22 @ **1:16:20**)
 - Andy experienced frustration in learning and playing scales on the violin. (#22 @ **1:16:40**)
25. Describe the times when you were anxious about performing. **1:18:40**
- Rarely gets anxious performing; loves getting on stage and performing, feels “on top of the world at that point”. **1:17:00**
 - Sometimes gets nervous when playing at church. Feeling his music might be judged by the congregation. More anxious about the content than his ability to play. **1:18:45**
 - “If I play outside of church, I play what I want to play. If I play in church, I have to play what they want to hear”...”I like it when people want to come hear me do what I do”. **1:19:40**
 - Andy feels less anxiety when playing for a thousand dollar prize than when playing at church. **1:20:20**
26. Describe how anxiety might have helped you. **1:20:35**
- Andy is more at ease playing music than not playing music. Andy uses music as a “safety blanket”, social support, and does not usually enjoy “hanging out with people” when music is not involved. **1:17:30**
 - Anxiety causes Andy to feel more competitive and raises his adrenaline and excitement levels. **1:20:50**
 - Andy finds playing for large prize money exciting but it does not make him nervous.

27. Describe your typical day when you were homeschooled. **1:21:45**
- Wake around 8:00 or 9:00, did farm/home chores, sometimes jogged with dad. **1:22:00**
 - Andy slept later, until 10:00 or 11:00, just before starting college. **1:22:35**
 - Played “tons and tons of video games” and watched “lots of cartoons”. **1:22:40**
 - Mother, at one time, issued coupons for TV/gaming based upon how much academic work was accomplished during the day. **1:22:50**
 - Parents put electronic locks on the TVs. To skirt this, Andy would get an old black & white antennae TV to watch behind his mother’s back. He would also sneak the TV out of his parents’ room after they went to sleep. **1:23:20**
 - Andy would also play video games in their family vehicle when traveling with brother and mother to music festivals. **1:25:00**
 - Andy spent much more time playing video games and music “way more than studying”. Andy’s motivation to complete academic work was to get to video games and music. **1:25:45**
28. Describe the regular hours you worked on academic subjects? **1:26:45**
- More in the mornings (although he slept late during teen years). **1:26:50**
29. Describe the regular hours you worked on music? **1:27:00**
- Never remembers practicing more than two hours a day, usually late at night. Brother played much more, to the point of developing tendonitis. **1:27:15**
 - Andy started on music in the evenings, mostly late at night. **1:27:10 & 1:27:30**
30. Describe any designated area set aside for study? **1:27:40**
- Mostly utilized the dining room. **1:27:45**
 - Also had a desk and laptop computer in bedroom. **1:27:55**
31. Describe any designated area set aside for music? **1:28:45**
- Andy primarily learned music where he had computer access for the Winamp PC program, his room, living room, etc. **1:28:50**
32. Describe the resources utilized in your academic education? **1:29:05**
- All-inclusive reference books. **1:29:20**
 - Algebra course on VHS tapes (in addition to father). **1:29:35**
 - Laptop computer. **1:28:00**
33. Describe the resources utilized in your musical education? **1:30:20**
- Andy did not own a guitar nor a banjo. His first banjo was won as a prize for first place in the Uncle Dave Macon National Old-Time Banjo Contest. **27:42**
 - Andy would play his brother’s guitar and banjo when he would leave the house with his mother for his 45 minute karate lessons. Andy would sit in front of the window to

watch for his brother coming home so that he could put away his instruments without getting caught by his brother. **28:15**

- Andy owned a fiddle and a mandolin. **28:55**
- Andy had a computer music program (Winamp media player). He would listen and start/stop the program to reproduce the music on the violin by ear. He wore the button out. Andy utilized this program wherever he had computer access. **1:28:05**
- Computers, cassette recordings, mini-disks, CD's. **1:30:30**

34. Describe how you learned academic subjects on your own. **1:31:05**

- Andy did not have a high level of academic motivation and generally had to be told to study as he favored video games and music over academics. **1:31:15**
- Andy learned luthier skills on his own because he was interested in acquiring this skill. **1:31:30**
- Andy believes that he has “a high learning curve”, picks up new subjects quickly, and “can learn anything I want”. **1:32:45**
- He could have learned more during his home schooling if he had tried harder.
- Andy believes that he has a very good short-term memory but does not consider himself exceptionally smart.

35. Describe how you learned music on your own.

- Andy had a computer music program (Winamp media player). He would listen and start/stop the program to reproduce the music on the violin by ear. He wore the button out. Andy utilized this program wherever he had computer access. (#33 @ **1:28:05**)

36. Describe your ability to perform music. **1:32:00**

- Andy believes that he can perform any music or composition that he wants to perform if he makes the effort. **1:32:45**
- Believes himself to be a “very good instrumentalist”. **1:32:55**

37. What is the evidence of your musical performance proficiency (accomplishments, awards, contests, etc.)? **1:33:30**

- Andy has placed in many more contests than he has won. **1:33:45**
- 1st Grandmaster's Fiddle Contest in Nashville. **1:34:00**
- 1st Uncle Dave Macon Old-Time Fiddle Contest in Murfreesboro. **1:34:05**
- 1st Tennessee Valley Old Time Fiddlers Convention (Athens, AL) Old-Time Fiddle Contest. **1:34:15**
- 1st Tennessee Valley Old Time Fiddlers Convention (Athens, AL) Old-Time Banjo. **1:34:30**
- 1st Tennessee Valley Old Time Fiddlers Convention (Athens, AL) Mandolin. **1:34:35**
- 1st Tennessee Valley Old Time Fiddlers Convention (Athens, AL) Dulcimer. **1:34:37**
- 1st Tennessee Valley Old Time Fiddlers Convention (Athens, AL) Finger Style

- Guitar. **1:34:50**
- 1st Tennessee Valley Old Time Fiddlers Convention (Athens, AL) Old-Time Fiddle. **1:35:05**
 - 5th Tennessee Valley Old Time Fiddlers Convention (Athens, AL) Flat Picking Guitar. **1:35:10**
 - 1st Tennessee Valley Old Time Fiddlers Convention (Athens, AL) Old-Time Band with the *Raccoon Riders*. **1:35:20**
 - 3rd Tennessee Valley Old Time Fiddlers Convention (Athens, AL) Bluegrass Band. **1:36:00**
 - 1st Tennessee Old-Time Banjo 2X, Clarksville. **1:36:12**
 - Georgia State Banjo Champion 2X - Hiawassee, GA. **1:36:25**
 - Alabama State Banjo Champion 2X. **1:36:30**
 - Kentucky State Banjo Champion. **1:36:33**
 - Mississippi State Banjo 2nd Place (runner-up to a blue grass player). **1:36:35**
 - National Old-Time Banjo – Uncle Dave Macon Festival Murfreesboro, TN. **1:36:45**
 - Alabama State Finger Style Guitar Champion. **1:36:55**
 - Tennessee State Flat Picking Guitar Champion. **1:37:00**
 - Indiana State Flat Picking Guitar Champion (played the final contest intoxicated after tying the previous national champion). **1:37:05**
 - Indiana State Mandolin Champion. **1:37:35**
 - Tennessee State Mandolin Champion. **1:37:50**
 - Alabama State Mandolin 2X. **1:37:54**
 - Mississippi State Mandolin. **1:37:59**
 - Various Band Awards (pick-up bands - Andy does not play with an established band). **1:38:05**
 - Grand Masters Traditional Fiddle Contest – Nashville. **1:38:20**
 - Grand Masters Accompaniment Contest – Nashville. **1:38:25**
 - Wilson County Fair Fiddle & Mandolin Champion – Lebanon, TN. **1:38:40**
 - Andy has “so many plaques at my house on a bookshelf that I feel like making shingles out them sometimes”. **1:39:25**
 - Andy is not motivated by the awards, but by the prize money. **1:39:40**
38. Describe your ability to create original music. **1:40:00**
- Andy does not compose or write songs or tunes. **1:40:10**
 - Andy interprets established songs in the public domain. **1:40:25**
39. What is the evidence of your ability to create original music (publishing, recordings, etc.)? **1:41:40**
- Published music tracts meant for use in commercials listed with BMI. **1:41:45**
40. Describe your knowledge of music theory. **1:42:05**

- “As far as classical music, I know as much as anyone will ever need to know and I like knowing it. As far as jazz and more modern stuff, I have a lot to learn but I am not interested in learning it. It’s not that I can’t learn it, it’s that I have no interest in learning it.” **1:42:20**
- Self-described as reading music “pretty well”. **1:42:47**
- Ability to read music is, “Like 70 percent of where I would like it to be. A professional symphony player reads at 90-95%. I read good enough to prepare a piece and play it but not to just sit down and read and play.” **1:42:55**

41. What is the evidence of your knowledge of music theory? **1:42:50**

- Ability to read music is, “Like 70 percent of where I would like it to be. A professional symphony player reads at 90-95%. I read good enough to prepare a piece and play it but not to sit down and read and play.” **1:42:55**

Additional Researcher Notes

- Andy observed that sibling rivalry did motivate him when younger, but his music has gone beyond that now. **1:34:35**
- Andy has played with Mumford and Sons (jamming and on stage). **1:45:10**
- Andy has played with Dierks Bentley. **1:45:35**
- Andy has played with Old Crow Medicine Show. **1:45:38**
- Andy has played with Tim O’Brien. **1:45:55**
- Andy has played with Allison Brown. **1:46:00**
- A primary musical goal is to have fun. Enjoy other musicians. **1:47:00**
- Andy does not plan to go on the road with a group. **1:47:10**
- Andy enjoys repairing and making instruments professionally and desires to eventually become an accomplished professional violin maker. **1:47:15**
- Andy was an admitted “bum” after graduating from college for several years, not working a regular job but making some money playing music, living with his father. **1:48:30**
- Andy attended college on multiple scholarships, without spending money out of pocket. Andy was a mass communications/recording industry major, music minor. **1:49:00**
- Andy’s best musical money maker – playing Carnegie Hall for seven minutes. He was paid \$1,000 plus he and both parents were flown to, and put up in, New York City. **1:49:50**
- Andy’s best festival money maker – Uncle Dave Macon Festival \$1200 cash plus \$1400 banjo. At the Athens festival, he won \$1350 cash. **1:50:17**

- Andy sees nothing wrong with academic cheating as long as you are putting your own effort into finding answers. Andy “cheated all the time”, mostly by writing answers on Scantron cards lightly in pencil and then erasing before turning in. **1:52:15**

APPENDIX B

Interview Script - Bill

(December 11, 2014)

1. Describe your relationships with peers your own age during your home schooling years.
1:50
 - Limited peer interaction. “I would not say that I had a lot of interaction, not because I was isolated. It was my choice. I’m not a pop culture guy. I was more of a history buff, an academic type of guy.” **2:10**
 - “I was in to a type of music that others were not.” **2:40**
 - “I was not ostracized, I never was.” **2:45**
 - Socialized with peers at music festivals. **3:00**
 - Research observation: Bill was into the old-time string band genre that most typical teenagers were not.

2. Describe educational activities and situations which put you into contact with peers your own age. **4:25**
 - Bill was not part of homeschooling groups. **4:30**
 - Bill was not involved in a church youth group or in boy scouts. **4:40**
 - Bill believes that homeschooling gave a greater chance to be a unique individual. **5:00**
 - Researcher observation: Bill did not spend a lot of time with peers of his own age.

3. Describe musical activities and situations which put you into contact with peers your own age. **6:00**
 - Music festivals. **6:20**
 - Music-related gatherings, parties, events, community centers, etc. **6:30**

4. Describe other activities and situations which put you into contact with peers your own age.
 - Most activities involving peers were music-related. **6:20**
 - Researcher observation: peer influence was very limited.

5. Describe your family members and their influence on you during your home school years.
7:13
 - Parents (two) and grandparents (maternal grandfather, maternal grandmother, and paternal grandmother) were biggest influence. **8:00**
 - Great aunts and uncles. **8:20**
 - Great-grandmother was an early influence. **9:05**
 - “He is everything that I think I should be. He is kind-hearted, generous, encouraging,

- enjoys working hard. He will stop and talk to a perfect stranger for an hour...he loves people. He has been my biggest encourager as a musician” **10:10**
- Maternal grandfather has been the greatest influence on his life. **10:20**
 - Dad plays the guitar. He originally played folk music (James Taylor, Dan Fogelberg, etc.), which had an impact but dad was never really an old-time musician. **12:00**
 - Grandfather gave him access to many cassette tapes. **13:20**
 - Grandfather would sing old-timey songs like *Cindy*, *Johnson’s Old Grey Mule*, *Alabama Jubilee*, *Down Yonder*. These tunes stuck with him. **13:50**
6. Describe your relationship with your siblings during your home schooling years. **17:30**
- Older sisters had moved out of the house before Bill’s high school years (7+ years older). **17:40**
 - Bill had a “nice” relationship with his two sisters. He believed them to be passively encouraging overall. **18:00**
 - They have been encouraging of Bill’s music. **18:20**
 - Sister Sarah would listen to R&B and rap stations. Bill would fight with her over listening to a country FM station, later 650 WSM. **20:00**
 - Both older sisters were adopted. The first in 1990. The younger Bill is the only birth child of his parents. **1:28:15**
7. Describe your relationship with your mother during your home schooling years. **20:25**
- Mother was respected generally and as his teacher. Mother had already taught for several years in public schools and was “very experienced. She understood that everyone learns differently and she did not treat him as a “mass production plant”. **20:35**
 - Their relationship was very positive. He held/holds her in high regard. “She devoted just about every minute that she could to helping me with anything in life...and still does”. **25:14**
8. Describe your relationship with your father during your home schooling years.
- Dad worked a lot and did not participate in academic education. **22.48**
 - Dad played the guitar along with Bill’s banjo playing, at home and at musical events. (Researcher observation)
9. Describe the role of your mother in your academic education.
- Mother was *the* teacher. She was/is a Tennessee certified elementary grades 1-8 and special education K-12 teacher. She was experienced in different learning styles. **20:30**
 - “She wanted me to be able to learn and have my own opinions on things” **21:35**
 - Her focus was on learning and understanding with little emphasis on testing. **21:42**
 - “It was not about me testing, it was about me learning”. **22:10**
 - Relationship with mother and learning was very positive. **22:35**

- “She devoted every minute she could to helping me...” **25:14**
10. Describe the role of your father in your academic education. **22:45**
- Father worked a lot and was not involved in his education. He was very busy. **22:48**
11. Describe the role of other family members (siblings, grandparents, etc.) in your academic education. **24:53**
- Family members other than mother were not involved in academic education. **25:00**
12. Describe the role of your mother in your musical education. **25:35**
- Mother dances and plays the piano. **25:45**
 - Mother hired a piano teacher when younger but did not teach him the banjo. **26:00**
 - Bill did not enjoy the piano. **26:06**
 - Mother did supply Bill with instruments and supportive materials. **26:50**
13. Describe the role of your father in your musical education. **27:30**
- Dad plays the guitar. He originally played folk music (James Taylor, Dan Fogelberg, etc.), which had an impact but dad did not instruct Bill musically. (#5 @ **12:00**)
 - Dad was an influence “to a lesser degree” than his maternal grandfather since his dad’s taste in music did not center on the old-time genre...“Still a significant influence”. **45:30**
 - Dad sometimes plays rhythm guitar for Bill at shows. (Researcher observation)
14. Describe the role of other family members (siblings, grandparents, etc.) in your musical education. **41:30**
- Grandfather was *the* supreme musical influence. Grandfather is a renowned traditional flat-foot dancer. Grandfather had a collection of old-time music on cassette tapes which ingrained Bill. **15:00**
 - Grandfather highly encouraged Bill’s development as an old-time banjo player. He loves old-time music. **15:20**
 - Sister S. attempted to learn the fiddle and clogged. **18:23**
 - Sister A. attempted to learn the mandolin but did not. **18:33**
 - Sisters have been encouraging of Bill’s music. **19:00**
 - Sisters’ musical influence was mostly in the area of singing songs and encouraging. **19:20**
 - Uncle’s (Grandfather’s brother) singing and dancing was an influence. **42:20**
 - Aunt (Grandfather’s sister) dancing was an influence. **42:55**
 - All of Grandfather’s siblings were dancers. **43:00**
 - Late Uncle O. was a dancer who influenced indirectly through legacy. **43:20**
 - Great Grandmother played the guitar and sang old ballads such as *Barbara Allen*. This was an indirect influence through legacy. **43:40**
 - Great Grandfather, C., was a multi-instrumentalist: old-time banjo, fiddle, guitar,

harmonica, and mandolin. He was also a family legacy influence. “Maybe I inherited that somewhat”. **44:20**

- Paternal grandmother played the piano and fiddle. **45:05**

15. Describe the role of teachers and instructors in your academic education.

- Mother would sometimes get outside help with instruction (“experienced scholars”, “professionals” or others who had “experience in the field” – no one specific named) **23:10**.
- The Gateway Christian, “Son Light” curriculum was utilized. This was history and literature based. **23:50**

16. Describe the role of teachers and instructors in your musical education. **29:40**

- Never took traditional classes with other students present.
- Rebekah Weiler – first one-on-one instructor, non-regular but scheduled lessons. She did not teach Bill to play but did refine his style, most notably teaching him the “drop thumb” technique (**29:35 & 31:20**). Her lessons helped Bill settle into his personal style of banjo playing. **34:00**
- Marlin Rood – gave lessons “pretty regular”, “once a month” for a couple of years (**31:50**). This was after Bill was already playing. Marlin taught him “fancy arrangements” (**34:35**). He taught “little pieces of music theory here and there” (**35:50**). Marlin taught how to play breaks (**36:30**). He would teach the lead on the banjo then back up Bill on the guitar. Then he would pick guitar lead and Bill would back him on playing rhythm on the banjo. **36:45**
- Rebekah and Marlin are the only instructors that Bill had “paid lessons with”. **37:40**
- Jimmy Costa from West Virginia mentored Bill at the Clifftops festivals. He would show Bill licks but did not teach him professionally. **32:40**
- Dan Knowles - “showed licks”. **33:20**
- Bill avowed to be “mostly self-taught” in learning to play the banjo. The above listed instructors, mentors, and jam partners helped to advance his banjo skill. **33:10, 38:25**

17. Describe the influence of other musicians during your home schooling years.

- Uncle Dave Macon, Leroy Troy, Grandpa Jones banjo styles were the influence toward Bill’s development of old-time banjo technique. **15:50**
- Leroy Troy: “Grandfather’s Clock” was an early memorable influence. Bill saw him playing at the Sam Davis Historical Home when he was two years old. This was a flash bulb cognition. (#5 @ **12:35**)
- Jimmy Costa from West Virginia - mentored Bill at the Clifftops festivals. He would show Bill licks but did not teach him technically or professionally. **32:40**
- Dan Knowles - “showed licks”. **33:20**
- See also #18.

18. Describe your willingness to acquire the attributes (qualities, characteristics, traits, skills,

style, etc.) of other musicians. **45:50**

- Rebekah Weiler – taught the “drop thumb” method. **16:15**
- Uncle Dave Macon – claw hammer influence. Bill modeled Uncle Dave, attempting to “make that long D chord” on *Old Carolina Home*. **34:10**
- Leroy Troy – claw hammer influence. **15:55, 34:15, 46:35**
- Bashful Brother Oswald – banjo style. **46:40**
- Rachel Veach – banjo style. **46:43**
- Grandpa Jones – claw hammer influence. **16:05, 48:15**
- David “String Bean” Akeman – banjo style. **48:20**
- Willis Fields (banjoist with The Lantana Drifters) **48:22, 53:00**
- Eric - wild Tennessee style banjo (**50:50**), Austin, Isaac, and Travis Vick – musical brothers **47:00**
- Jeremy Stephens (banjoist with The Chuck Wagon Gang). Bill attempted to immortalize his contest version of *Flop Eared Mule*. **48:33**
- Robert Montgomery (knockdown banjo as well as bluegrass) **49:00**
- Marlin Rood, former instructor’s banjo technique. **49:11**
- Mike Snider (old-time banjoist/comedian). **49:13**
- Earl Scruggs (bluegrass banjo). **49:25**
- Don Reno (bluegrass banjo). **49:30**
- Curtis Hicks – claw hammer influence **16:10, 49:40**
- Curtis Hicks (Bill attempted to learn his banjo licks) **49:40**
- Jimmy Costa - West Virginia banjo style. **50:00**
- Richard “Squirrel” McClain - rambunctious, rapping/banging style. **51:10**
- Drew Fedak - hard energetic banjo style. **51:40**
- Bill was attracted to hard-driving banjo styles, not softer “plunky” Appalachian styles. **52:00**
- Uncle Dave Macon – “drop thumb” style influence. **53:40**
- Tommy Jarrell – “round peak picking” style banjo. **54:00**

19. Describe your willingness to be accepted (acknowledged, received, respected, honored, etc.) by other musicians. **54:30**

- Bill initially stated he did not strive for the acceptance of other musicians. Affirmation is motivational for him but he does not believe he is bothered when he is not affirmed. **55:00**
- Compliments from respected musicians “Absolutely” encourages Bill. **55:15**
- If granddaddy or another musician that he respects comes by and claps in rhythm at him and yells, “Get it boy!” it motivates and, “makes me want to get after it”...”motivates me”. **55:50**
- Jimmy Costa’s encouragement in the form of “whooping and hollering” at Clifftops is a positive memory. **55:55**
- “People encouraging each other instead of just plunking, instead of just executing the

tune”. **56:00**

- Bill enjoys playing in an affirming environment over a passive atmosphere. **57:00**
- Bill enjoys affirmation when other musicians with which he is playing follow his musical leads. **57:40**
- Being acknowledged does inspire Bill to become a better musician. **58:15**
- Bill will play by himself if others don’t play with him but he enjoys playing with others more, especially when leads are shared within a group. **59:40**
- Bill has been criticized for his boisterous style but he has received many more compliments than criticism. **1:00:30**
- Bill has encountered bullying among musicians (fiddle players, unnamed). He sees this as detrimental and would like to do what he can to stop it. **1:01:10**
- If possible to have a musician compliment Bill, he would desire the compliments of the late Uncle Dave Macon (David Harrison Macon 1870-1952) or Bashful Brother Oswald (Beecher Ray Kirby 1911-2002). **1:03:00**
- Ralph Stanley (born 1927) is a living musician that Bill would desire affirmation. **1:04:00**

20. Describe how your desire contributed to your musical accomplishments. **1:04:10**

- “I never really cared about being the best” **1:04:30**
- “I don’t know if there is anybody that can be considered the best, period. Someone might be considered the best at one aspect and another might be considered the best at another aspect” **1:05:00**
- Bill desired to finish first as National Old-Time Banjo Champion (at Uncle Dave Macon Festival) and he desired to win the Smithville Jamboree Old-Time Banjo Contest. Being recognized as a top banjo picker by the “upper tier of banjoists” has been a motivator for the Bill. **1:06:20**
- Bill was motivated by the desire to compete against, and beat, other banjo players who he admired. He enjoys taking elements from other winners, refining them, and beating those from whom he learned, and showing their impact. **1:07:30**
- Bill would like to win Clifftop (*The Appalachian String Band Music Festival Clifftop*, West Virginia). This is the largest old-time festival and is highly renowned among old-time musicians with more publicity/recognition than even the Uncle Dave Macon National Championship. According to Bill, this is where “The big guns of old-time go”. **1:08:00**

21. Describe how your effort contributed to your musical accomplishments. **Specific @ 1:08:35**

- Bill does not remember a time when he learned to play claw hammer style banjo. “I don’t remember *not* being able to play it (after 11 years old)”. **28:50**
- “Doing *your* best is a never ending struggle.” **40:50**
- Bill’s main life efforts have been in the areas of music and academics. **1:09:00**
- Bill enjoyed music more but worked harder academically. **1:09:20**
- Bill believes himself to be gifted in music but good academically, making A’s & B’s.

1:10:00

- Bill grades himself as an A or B musician. **1:10:30**
- “I consider myself a good banjo player, not the best.” **1:11:00**

22. Describe your anxieties (worry, nervousness, concern, unease, apprehension, fear, etc.) in learning music during your home schooling years. **1:12:10**

- Bill struggled with learning “Scruggs-Style” banjo. He eventually abandoned this style for “claw-hammer” style banjo which came “just as natural as breathing”. **14:20**
- Bill experienced anxiety and nervousness at contests but not when performing shows. **1:12:50**
- Shows allowed him to perform what he wanted, not what judges were looking for or as a comparison to other musicians. **1:13:00**
- “I had no anxiety when putting on shows but during contests I was miserable”. **1:13:25**
- “I was happy when I got to see them guys (banjoists that influenced him) go up and get to watch them play”. **1:13:44**
- Melodic-style banjo numbers made Bill nervous. **1:14:15**

23. Describe your anxieties (worry, nervousness, concern, unease, apprehension, fear, etc.) in performing music during your home schooling years.

- Bill experienced anxiety and nervousness performing at contests but not when performing shows. **1:12:50**
- Shows allowed him to perform what he wanted, not what judges were looking for or as a comparison to other musicians. **1:13:00**
- “I had no anxiety when putting on shows but during contests I was miserable”. **1:13:25**
- “I was happy when I got to see them guys (banjoists that influenced him) go up and get to watch them play”. **1:13:44**
- Performing melodic-style banjo numbers made Bill nervous. **1:14:15**

24. Describe the times when you were anxious about practicing. **1:14:20**

- Bill did not feel anxious practicing unless he was rehearsing for a contest. **1:14:30**
- Bill normally enjoyed listening, analyzing, learning, and practicing songs that he was interested in. **1:14:45**
- He did not enjoy practicing music that he felt “obligated to do”. **1:15:30**
- Bill believes “music is art”, not an assembly line. **1:16:**

25. Describe the times when you were anxious about performing. **1:17:00**

- Competing for the national banjo championship at the Uncle Dave Macon Festival made Bill the most nervous (Bill won the championship). **1:19:30**
- Clifftop contest made Bill nervous. **1:20:15**
- Performing a show with Charlie Louvin (Charlie Elzer Loudermilk 1927-2011) in the

audience made Bill very nervous. Bill “blew it” playing *Bald Knob Arkansas*, a song written by the Louvin Brothers. **1:20:20**

- Bill was also nervous playing at his great uncle’s funeral. **1:21:30**

26. Describe how anxiety might have helped you. **1:17:40**

- Negativity in the form of “fiddler’s bullying” has motivated Bill. **1:02:30**
- “I can play better when I am relaxed. If that hand’s tense, then it can’t move fast enough to hit these licks. But then, you know, if it is totally loose, I can’t hit the licks hard enough. You know, its finding this balance. I guess finding this balance between anxiety and lack of...if there is none, you don’t care whose time you are taking up. If there is too much, you are too scared to move forward.” **1:18:20**

27. Describe your typical day when you were homeschooled. **1:21:55**

- “I would get up, eat breakfast, take my vitamins, and then start on school work”. **1:22:00**
- Bill normally started on academics around 10:00-10:30 a.m. (**1:22:40**)
- Bill did not have a strict academic structure. Bills were not tied to timetables. **1:22:55**
- Bill would many times work on academics “after it was dark outside”. **1:23:50**
- Usual music time would have been from 7:00-9:00 p.m.
- Wind down time would have normally been between 9:00-10:00 p.m. **1:26:50**

28. Describe the regular hours you worked on academic subjects?

- Bill emphasized that he completed the day’s academic work before playing music...”I studied hard. I worked hard”...”I always made A’s and B’s.” **39:20**
- Bill did not have regular bell-type hours. **1:23:00**
- Bill would normally start on the subject that needed the most attention first. **1:23:20**
- Bill would many times work on academics “after it was dark outside”. **1:23:50**
- Bill learned best when he would complete one task/subject at a time before moving on to another subject/concept. “Learning experiences” were utilized. Thoughts, projects, subjects had to be finished before moving on. **1:24:40**

29. Describe the regular hours you worked on music? **1:26:25**

- Bill was free to play music when he completed his academic tasks/goals for the day. “Music is what I spent my free time doing”. **39:20**
- Usual music time would have been from 7:00-9:00 p.m. **1:26:50**
- Music time was generally in the evening. It was used as a reward. **1:27:00**

30. Describe any designated area set aside for study? **1:27:40**

- Most school work was done in the kitchen, either at a desk or at the kitchen table. **1:29:00**
- Bill needed quiet to read, usually in his room. **1:30:10**

31. Describe any designated area set aside for music? **1:27:15**
- Bill had a designated music room (formally his older sister's bedroom. **1:27:20**)
 - He would also play in his bedroom. **1:27:23**
32. Describe the resources utilized in your academic education? **1:30:30**
- The Gateway Christian *Sonlight* curriculum was utilized. This was literature/history based and worked well for the Bill. **23:50, 1:30:35**
 - Computer based programs were utilized. **1:30:40**
 - Switched-On Schoolhouse. **1:30:35**
 - Teaching Textbooks. **1:30:50**
 - Bill watched educational TV shows on PBS. **1:36:10**
33. Describe the resources utilized in your musical education? **1:31:20**
- Instructional books. **27:05**
 - Tapes and CD's utilized for listening, pausing, learning phrase-by phrase. **38:50 & 1:31:25**
 - Bill started to utilize YouTube in his later high school years. **1:32:00**
 - Bill did not want to sound like any musicians his own age. He wanted to sound like the older generation and often listened to older musicians. **1:32:20**
 - Robert Macon (Uncle Dave's grandson) gave Bill the box set of all known recordings of Uncle Dave Macon. This included live Grand Ole Opry recordings. These live recordings were more hard-driving than his studio recordings and had a great influence upon Bill's musical style. **1:34:00**
 - He did not utilize the internet as much as he did old cassette and CD recordings. **1:35:30**
34. Describe how you learned academic subjects on your own. **1:34:45**
- Bill describes working on academics first before working on music. **39:20**
 - Bill describes working hard for A's and B's. **39:35**
 - He was grade-motivated. **39:50**
 - He wanted to be "better than average". **40:25**
 - "Doing your best is never-ending struggle". **41:00**
 - Bill read on the ninth grade level when he was six years old. **1:35:50**
 - Bill watched educational TV shows on PBS, without being assigned by his mother. **1:36:10**
 - Bill caught on quickly academically without needing repetition. **1:37:00**
 - Music would spur Bill to historical research. Bill cited the example of hearing *Ole Suzanna* and then researching Stephen Foster and his era. **1:37:40**
 - Bill was strong in the recognition of sequences and patterns. **1:38:00**
35. Another example cited of reading *The Legend of Sleepy Hollow* with "the fiddler's head bobbing with each bow stroke" and then becoming interested in related literature. **1:38:30**
Describe how you learned music on your own.

- Bill made multiple references to being “self-taught” and “mostly self-taught” on the banjo. **26:51, 28:00, 31:00**
- “Doing your best is a never-ending struggle”. **41:00**
- Tapes and CD’s utilized for listening, pausing, learning phrase-by phrase. “I studied all Uncle Dave Macon’s recordings.” **38:50 & 1:31:25**
- Academic interests would lead Bill into musical discoveries. **1:38:00**

36. Describe your ability to perform music. **1:39:20**

- “I think of myself as a...I don’t know whether I am necessarily able to entertain all crowds...I don’t know about the modern people and everything but...at least with people that have a...that are not completely absorbed in what everybody else thinks...anybody that’s got their own mind...it seems like I can try to entertain them and do pretty well...I don’t think of myself as a virtuoso instrumentalist at all...I have never tried to be...I have always tried to be good...but being an instrumentalist...being a fancy banjoist has never mattered to me...being a good entertainer has always mattered to me...and putting forth that love of that music and I think I do a pretty good job of entertaining crowds. There are people that are better...but that’s what I think my strength is, an entertainer.” **1:39:25**

37. What is the evidence of your musical performance proficiency (accomplishments, awards, contests, etc.)? **1:41:30**

Old-Time Banjo Contests:

- National Banjo Champion - Uncle Dave Macon Festival - Murfreesboro, TN
- Bluegrass Along the Harpeth – Banjo Champion - Franklin, TN
- Smithville Fiddlers Jamboree Banjo Champion – Smithville, TN
- Smithville Fiddlers Jamboree Banjo Runner-Up - Smithville, TN
- State Banjo Champion – State of Tennessee Old-Time Fiddlers’ Championships – Clarksville, TN
- Appalachian String Band Music Festival – 2nd Place Youth Banjo - Clifftop, WV.
- West Virginia State Folk Festival – 3rd Place - Glenville, WV
- Tennessee Valley Old Time Fiddlers Convention - Finalist - Athens, AL
- Kentucky State Championship – Banjo
- Georgia State – Calhoun, GA
- DeKalb County Fiddler’s Convention – Banjo Champion - Fort Payne, AL
- Great Southern Old-Time Fiddlers’ Convention – Champion – Chattanooga, TN
- Bell Witch Old-Time Bluegrass Competitions - Banjo Champion - Adams, TN
- Lincoln County Bluegrass Festival - Banjo Place – Fayetteville, TN
- Old Time Fiddlers’ Convention - Banjo Finalist – Union Grove, NC

Old-Time String Band Competitions:

- Champion - Smithville Fiddlers Jamboree – Smithville, TN
- Champion - State of Tennessee Old-Time Fiddlers' Championships - Clarksville, TN
- Champion – Uncle Dave Macon Festival
- DeKalb County Fiddler's Convention – Champion - Fort Payne, AL
- Old Time Fiddlers' Convention – Band Finalist - Union Grove, NC

38. Describe your ability to create original music. **1:48:00**

- Bill has a goal of writing old-timey-sounding tunes with old-timey-sounding names and then popularize them in surrounding states. **1:48:07**
- Bill frequently adds/embellishes traditional tunes. **1:48:25**

39. What is the evidence of your ability to create original music (publishing, recordings, etc.)?

- No compositions have been published. **1:48:30**
- Composed a tune in C called *Nashboro*. **1:48:35**
- Composed a tune in G called *Nip's Reel*. **1:48:40**
- Composed *The Columbia Waltz*. **1:48:50**

40. Describe your knowledge of music theory. **1:51:30**

- Bill is limited in reading and writing musical notation. **1:51:40**
- Bill can read tablature to learn new songs but his reading of tabs is admittedly slow, so his full-speed playing is by ear only. **1:51:45**
- Bill has a working knowledge of intervals and chord theory. **1:52:55**
- Bill has a working knowledge of the Nashville Numbering System. **1:53:15**
- Bill *plays* music by ear-only. **1:53:22**

41. What is the evidence of your knowledge of music theory?

- Bill wrote out his above named compositions in tablature but it has not been commercially published. **1:52:20**

APPENDIX C

Interview Script - Chuck

(January 2, 2015)

1. Describe your relationships with peers your own age during your home schooling years.

0:25

- Social interaction with peers was generally limited to siblings prior to joining a homeschool co-op of families that met in a church. **0:30**
- Some of the classes were accredited as many of the co-op moms held degrees. **0:55**
- This group met once a week on Fridays for four hours. **1:00**
- Chuck was homeschooled throughout his K-12 years. **1:15**
- Chuck was 13 or 14 when his family started working within this co-op. **1:20**
- This initially scared Chuck but he grew to enjoy the interaction with others his own age. He describes taking to it “like a duck to water”. **1:40**
- The co-op group held a graduation ceremony. **1:45**
- This homeschool group met in a church building but it was not sponsored by a church. **2:00**
- Chuck was not involved in boy scouts. **2:15**
- Chuck was highly involved in 4-H which met at the Coffee County administration plaza (**2:20**). Chuck describes this as a positive, enjoyable experience in which he interacted with both homeschool and public school students and he “learned a lot”. **2:45**
- Chuck attended church in Murfreesboro, TN and had limited activity in a youth group (“I don’t guess we were very active” **2:55**) but he attended two out-of-state summer youth camps during his high school years. **3:00**

2. Describe educational activities and situations which put you into contact with peers your own age. **3:35**

- There were no other peer-interaction educational activities other than the home school co-op group and 4-H. **4:00**

3. Describe musical activities and situations which put you into contact with peers your own age. **4:15**

- Chuck started playing violin at the age of nine or ten. **4:25**
- He initially took classical lessons from Ruth Collins in Tullahoma, TN. **4:30**
- Chuck developed a task for “fiddling” by ear and favored it over classical violin by the age of 11 or 12. **4:50**
- Lessons were one-on-one. He never took a group lesson. **5:15**
- At the age of 14 or 15, Chuck started taking fiddle lessons from Tom Brantley (Doyle)

- Lawson & Quicksilver member & Galax, VA Fiddle Champion), who was the pastor of the church his family started attending in Beech Grove, TN. **5:35**
- Chuck got “burned-out” on the fiddle at the age of 13 and switched to the mandolin as his primary instrument. This transition was easy for Chuck. **5:45**
 - Chuck attended regional traditional music festivals, notably the Smithville, TN Fiddler’s Jamboree where he did have exposure and contact with peers despite describing himself as, “Not a very social person when I was very young.” **6:45**
 - Chuck started going to the *Picking Parlor* in Wartrace, TN. It was here that he formed his first Bluegrass band; “It was me, two brothers, and their dad.” **7:15**
4. Describe other activities and situations which put you into contact with peers your own age. **7:40**
- Chuck could not remember any other activities that put him into contact with others his own age during high school years, again describing himself as “pretty unsocial”. **8:10**
5. Describe your family members and their influence on you during your home school years. **8:20**
- Uncle C. (mom’s brother) was a musical influence, described as a “banjo aficionado” and “champion”. **8:50**
 - Maternal grandfather (“Papa C.”) played the guitar and often accompanied Chuck. **9:10**
6. Describe your relationship with your siblings during your home schooling years. **9:20**
- Two brothers (one older, one younger) and sister (youngest) did not encourage Chuck musically. They “tolerated” his music. **9:40**
 - Older brother, A., played piano, banjo, and upright bass. Chuck does not generally believe his brother’s musical ability was beneficial to his musical abilities. **10:00**
 - Chuck did generally get along with his siblings. **10:45**
 - His siblings were generally helpful academically and “suffered alongside” him. **11:10**
7. Describe your relationship with your mother during your home schooling years. **11:20**
- Mother was highly involved in Chuck’s life; “danger zone close...she was there with me every baby-step of the way.” **11:30**
 - Chuck and his mother got along well. **11:50**
 - She disciplined him. **12:00**
8. Describe your relationship with your father during your home schooling years. **12:10**
- Chuck’s relationship with his dad was “good”. **12:20**
 - Chuck and his father got along well. **13:15**
9. Describe the role of your mother in your academic education. **13:20**

- Mom was THE primary educator. **11:40**
 - (see #7 also)
10. Describe the role of your father in your academic education.
- Dad was strong in math and science and was helpful when he got home from working as an engineer. **12:30 & 13:30**
 - Dad was the authority, “ultimately if you did poorly, dad was the one you answered to”. **13:00**
11. Describe the role of other family members (siblings, grandparents, etc.) in your academic education. **14:00**
- His siblings were generally helpful academically and “suffered alongside” him. **11:10**
 - Grandparents were only “very marginally” if at all involved in Chuck’s academic education. **14:10**
 - No other family members were involved in his academic education. **14:20**
12. Describe the role of your mother in your musical education. **14:31**
- Mother transported to lessons. **14:35**
 - Encouragement was primary role of mother. **14:45**
 - Mother plays piano. **14:50**
 - Mother did not play music with Chuck. **15:00**
13. Describe the role of your father in your musical education. **17:00**
- Dad plays the guitar. **17:10**
 - Dad “absolutely” encouraged Chuck in his music. **17:35, 18:30**
 - Dad taught Chuck some guitar. **17:40**
 - Dad’s first influence was modeling. **17:50**
14. Describe the role of other family members (siblings, grandparents, etc.) in your musical education. **18:40** (see also #5 & #6)
- None other than those mentioned prior: **19:00**
 - Uncle C. (mom’s brother) was a musical influence, described as a “banjo aficionado” and “champion”. **8:50**
 - Maternal grandfather (“Papa C.”) played the guitar and often accompanied Chuck. **9:10**
 - Older brother, A., played piano, banjo, and upright bass. Chuck does not generally believe his brother’s musical ability was beneficial to his musical abilities. **10:00**
15. Describe the role of teachers and instructors in your academic education. **19:10, 22:55**
- A couple co-op teachers really impressed and pushed Chuck to do better.
 - The teacher of his college research class gave Chuck “a hefty kick in the pants”. **23:35**

- Basic algebra teacher pushed Chuck “pretty hard”. He respected both of these ladies. **23:40**
 - Mother taught in the area of home economics at the homeschool co-op. Dad did not participate in the co-op lessons. **24:30**
16. Describe the role of teachers and instructors in your musical education. **19:10**
- Ruth Collins “taught me the basics (of the violin) and set me on a foundation that was good”. She was a “very accomplished classically trained violinist”. Chuck started lessons with her at the age of nine and took regular lessons for about a year. **19:30**
 - Chuck was “kind of self-taught” after Mrs. Collins, moving more into an era of modeling and mentoring. First, by musicians at his Murfreesboro church. **20:30**
 - Mrs. Collins put Chuck on stage several times at the age of nine or ten. **22:30**
 - At the age of 13, Chuck started taking lessons from Tom Brantley, who is now his pastor and band leader of *Missionary Ridge*. Tom formally played fiddle for *Doyle Lawson and Quicksilver*. **26:05**
17. Describe the influence of other musicians during your home schooling years. **24:40**
- By the age of 13 or 14, Tom Brantley started to influence Chuck in the bluegrass genre. **21:25**
 - Church musicians that Chuck observed every week had a major influence during early teen years. He considered the mandolin player, Danny Roberts, to be “phenomenal”. The piano player was Les Butler from *Solid Gospel* Radio. Jackie Miller was the fiddle player (who played with Ronnie Reno). **25:05**
 - Chuck very rarely played with this group as they were musically over his head. **25:50**
18. Describe your willingness to acquire the attributes (qualities, characteristics, traits, skills, style, etc.) of other musicians. **27:20**
- Chuck “really looked up” to the church musicians in Murfreesboro. **25:05**
 - Pastor Tom was described as “the one” that Chuck aspired to be like. **27:30**
 - Chuck observed many accomplished musicians at the *Pickin’ Parlor* on Friday nights that he attempted to aspire to be like. **27:50**
 - Pastor Tom was “THE influence”. **28:40**
 - Bill Monroe was “first and foremost” influence. Chuck met Bill Monroe and described him as “the king of a musical genre”. **29:30**
 - Chuck owned several Bill Monroe records and listened to study and learn. **29:50**
 - Danny Roberts, the church mandolinist, was one that Chuck wanted to copy. **30:30**
19. Describe your willingness to be accepted (acknowledged, received, respected, honored, etc.) by other musicians. **31:35**
- Chuck did want to be respected by other musicians. “It is always a little wind in your sails to hear someone who is a lot better than you say wow, you have really come a long way. There was always a willingness to practice and achieve to hear that from

- people you admired a lot”. **32:00**
- Chuck longed to have the church musicians to “just notice you” when Chuck would play in a church Christmas program, etc. **32:20**
 - Chuck longed to be affirmed by music teacher Tom and noticed for having his “own ideas”. **32:50**
 - As he was finishing high school, he begin to seek the approval of band members and of other bands. **33:20**
 - Chuck first played with the *Almost Famous* ensemble during his early school years. They played some local gigs. **33:40**
 - Chuck also played with a group from his homeschool co-op called *Bluegrass Jam Class*. Chuck was the teacher/leader (under his mother’s supervision). They played for at least one 45 minute block every Friday and then as long as their mother’s would allow after class. They played “little restaurants, church get-to-gathers, hog killings, rat killings...and fish fries”. This group played together during his age 15-18 years. **34:00**
20. Describe how your desire contributed to your musical accomplishments. **35:40**
- Desire was mostly based upon enjoyment. Music was his form of expression. **36:05**
 - Music was Chuck’s primary hobby. He played music when he did not have to do other things. **36:30**
 - Chuck enjoyed listening to better musicians and desired to emulate them. **37:10**
21. Describe how your effort contributed to your musical accomplishments. **37:40**
- Chuck never really considered music to be an effort. **37:45**
 - He was sometimes “confounded by things” but he would eventually master them. **37:50**
 - Musical was “an enjoyable challenge”. “There was never really anything that time and maturity couldn’t let me conquer”. **39:40**
 - The song, Sally Goodin’, “once frustrated me to the point of tears in front of my teacher, which was embarrassing” (at age 15, Tom Brantley, teacher). Chuck eventually mastered the song. **39:50**
22. Describe your anxieties (worry, nervousness, concern, unease, apprehension, fear, etc.) in learning music during your home schooling years. **40:50**
- See Sally Goodin’ story (#21 @ **39:50**).
 - Chuck did experience nervousness especially when he was 17-18 in band experiences. **41:20**
 - Chuck remembered being really nervous playing with a group of guys at the Smithville Fiddlers’ Jamboree who were from Chattanooga. He really wanted to be a part and play at their level. **41:45**
 - Chuck wanted to play with other musicians who were as good, or better, than himself to make him a better musician. This caused him anxiety. **42:00**

- Toward the end of high school, Chuck recalled that he would “get torn up to no end” when playing with professionals, trying to play up to their level. **42:20**
23. Describe your anxieties (worry, nervousness, concern, unease, apprehension, fear, etc.) in performing music during your home schooling years. **42:40**
- “Everyone gets butterflies in their stomach before they go on stage”. **42:45**
 - “Being on stage has always just been very natural and very easy for me”. **42:50**
 - “It’s just as easy for me to play in front of a thousand people as it is playing in front of one person”...”I get a little nervous but once I get up there on stage, it’s music time”. **43:20**
 - “Music is such a personal and intimate form of expression for me...once I’m on stage I’m fine”. **43:40**
24. Describe the times when you were anxious about practicing. **43:50**
- Practice was recreation to Chuck. He did not get anxious about practicing. **43:55**
25. Describe the times when you were anxious about performing. **44:00**
- Chuck played a few contests at Smithville and the Uncle Dave Macon Festival in Murfreesboro. He described contests as “fun in their place” but Chuck does not believe that he plays the style that wins contests. He accepts this and does not recall being overly anxious about performing during contests. **45:00**
 - Chuck did not recall any specific performances that caused him undo anxiety. (see also #23)
26. Describe how anxiety might have helped you. **45:30**
- Chuck believes that butterflies and the rush of adrenalin makes him sharper. “The butterflies that everyone feels before they go on stage is such a good thing...the rush of adrenalin heightens your senses and makes you more alert and sharper.”**45:40**
27. Describe your typical day when you were homeschooled. **46:15**
- Out of bed by 7:00-8:00 a.m. **46:30**
 - Worked on academics until lunch. **46:35**
 - Lunch would normally last 30 minutes to an hour. **46:40**
 - He and siblings would often play outside after eating, before starting back on academics. **46:45**
 - They would work normally until 3:00 p.m. but would sometimes work until 4:00 or sometimes until dad got home from work at 5:00. **46:50**
 - Most recreation was in the evenings, after school time. **47:00**
28. Describe the regular hours you worked on academic subjects? **47:15**
- 8:00-12:00 was rigidly reserved for school in the mini-barn. **47:20**
 - After lunch was more flexible but 1:00-3:00 was usually school time with mom in the

mini-barn. **47:30**

29. Describe the regular hours you worked on music? **48:05**
- Music was sometimes part of his school curriculum (co-op time on Fridays; #19 @ **34:00**).
 - Chuck remembered “feeling frustrated when made to practice as part of his school”. **49:10**
 - He felt he was being pushed too hard on the fiddle. It was during this time that he set the fiddle down for almost a year. He eventually switched to the mandolin as his primary instrument. **49:50**
30. Describe any designated area set aside for study? **50:15**
- The 25’ or 30’x12’ mini-barn in the backyard was the designated area for school and study. **50:20**
 - This was insulated with electricity, heat, bookshelves, etc. **50:25**
 - Each student had a TV at their desk for the video lessons. **50:30**
 - This area was utilized only for academic school work. **50:35**
31. Describe any designated area set aside for music? **51:00**
- No designated area for music. **51:05**
 - Chuck mostly played music in the house, in the living room and in the playroom. **51:15**
32. Describe the resources utilized in your academic education? **51:30**
- TV for video lectures/instruction. **51:50**
 - *The World Book Encyclopedia* (his family owned several sets).
 - *A Beka Book* curriculum materials were utilized. This came with textbooks. These materials were purchased annually. Chuck described this as “a Christian school out of Pensacola, Florida”. **52:00**
 - Tests would be taken after watching videos. Mother would administer pencil and paper tests. She would then send in grades to *A Beka* who would generate report cards and eventually a diploma. **53:40**
 - Chuck took the ACT test at the local public high school. He described this as one of the first times to be inside a public high school (other than at basketball games) and being “the scariest moment of my life”. **54:48**
33. Describe the resources utilized in your musical education? **55:10**
- Mrs. Ruth Collins used an elementary music book (Chuck could not remember name) when learning the violin. **55:20**
 - Chuck utilized several *Mel Bay* music books (this is an introductory series that spans many instruments). **55:40**
 - Chuck utilized *Steve Kaufman* music literature. **55:50**

- YouTube was not utilized during his high school years (but he does use YouTube now). **56:00**
 - The *Slow Downer* computer app was utilized some. This app would slow down a song without altering the pitch. **56:30**
 - Electronic turners were utilized. **57:00**
 - Chuck did have a metronome but rarely used it, finding it difficult to keep rhythm with it. **57:10**
 - A piano was utilized for tuning reference. **57:45**
 - CDs (mentioned in #35 @ **1:00:00**)
34. Describe how you learned academic subjects on your own. **58:05**
- *The World Book Encyclopedia* was Chuck’s primary resource for initial investigation of Chucks of interest. **58:20**
 - He would check out books from the local library (Coffee County Public Library) for more information. In later high school, he would go to the library “once or twice a week”. **59:10**
 - The family only had dial-up internet access during his high school years. Therefore, Chuck did not use the internet much. Since he was unfamiliar with it, he rarely used it at the public library either. **59:40**
35. Describe how you learned music on your own. **59:55**
- “Hands down, put in a CD, play what you hear”. Chuck did a lot of play pause, repeat. **1:00:00**
 - Chuck used his *Mel Bay* and *Steve Kaufman* books on his own initiative. **1:00:15**
36. Describe your ability to perform music. **1:00:35**
- “Marginal”. “In my perspective I am almost pretty good”...”I am able to play with anyone but I am not able to play with really good people very well”. **1:00:45**
37. What is the evidence of your musical performance proficiency (accomplishments, awards, contests, etc.)? **1:01:15**
- Smithville Fiddlers Jamboree – First Place Mandolin. Chuck was 19 years old at the time. **1:01:40**
 - Wartrace Music Festival – First Place Mandolin. **1:02:05**
 - Chuck stated that he has not entered many contests due to his association with his bluegrass band. This is a semi-professional band, not a contest band. The “vast majority” of their performances are paying gigs. He sees playing contests as “risky” since they might be downgraded in the public’s eye if they do not win. His band plays 30-40 dates per year. **1:04:15**
 - Chuck noted that his music and social maturity came later, after he was 18. **1:07:15**
 - Chuck stated, “We are professional to the point that we don’t enter contests”. **1:13:00**

38. Describe your ability to create original music. **1:07:25**

- Chuck stated that he has written “one or two” songs but has not been published. **1:07:40**
- Chuck describes his songs as “okay” but they are not played by his band. **1:07:50**
- Chuck has one recorded two tracks of his original music (non-commercial recordings). **1:07:55**
- He states that a contemporary, Daniel Rothwell, “loves” one of his instrumental tunes, *Ray’s Hornpipe*. **1:08:00**
- Chuck believes that he has the ability to create tunes and has a goal of composing tunes and hearing them played by others but he currently “lacks execution”. **1:08:50**

39. What is the evidence of your ability to create original music (publishing, recordings, etc.)? **1:09:00**

- Chuck has never been published nor commercially recorded and could not cite evidence other than that mentioned in #38.
- Chuck stated he “hates to listen to myself”. **1:09:20**

40. Describe your knowledge of music theory. **1:09:23**

- Theory knowledge described as “basic stuff” such as treble clef, bass clef. **1:09:35**
- Chuck can read music only “very little”. He can “ding, ding, ding out a song” by reading but cannot play anything up to full speed by reading. **1:09:40**
- Chuck can read tabs at learning speed but not full speed. **1:10:25**
- Chuck always plays performance tunes by ear-only **1:10:35**.
- Chuck knows basic chord theory. He reads chord letters. **1:11:20**

41. What is the evidence of your knowledge of music theory?

- No concrete evidence. Verbal only in #40.
-

APPENDIX D

Research Question and Interview Question Cross Tabulation

Research Question #1: How did the social milieu shape the musician?

a. How did peers shape the musician?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/Observations |
|---|---|--|--|--|
| 1. Relationships with peers your own age during school years? | Daily interaction with brother; limited occasional peer interaction | Limited daily peer interaction; occasional peer interaction through music events | Daily interaction with three siblings; weekly peer interactions through outside activities | Limited close peer relationships; weekly peer interaction common |
| 2. Educational activities which provided peer contact? | Weekly peer interaction through homeschool co-op | No regular peer contact through educational activities | Weekly peer interaction through homeschool co-op | Weekly peer interaction through homeschool co-op (2/3) |
| 3. Musical activities which provided peer contact? | Disparaging peer interactions at musical events | Peer contact at music festivals, music-related gatherings | Peer contact at music festivals and other music venues | Peer contact through musical activities |
| 4. Other activities which provided peer contact? | Peer interaction at church, scouts, karate, farm activities | Limited peer contact through other activities | Peer interaction through regular 4-H activities | Peer contact at activities other than school and music (2/3) |

b. How did parents/family shape the musician?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/Observations |
|---|--|--|--|---|
| 5. Family members influence during homeschooling years? | Workaholic father; asserted to avoid a stressful career and enjoy musical activities; participant felt disrespected and even exploited by parents; grandparents taught to cook | Grandfather was a major influence musically and morally; dad was a musical influence | Uncle and grandfather were musical influences | Grandparents influential; grandfather highly influential in 2 of 3 participants |
| 6. Sibling relationships? | Rival with elder brother, competitive, not encouraging, not close; driven by sibling rivalry | Two adult sisters passively encouraging, “nice” relationship | Generally got along with siblings; not encouraging of music; “tolerated” music | Sibling relationships civil; sibling musical influence negligible |
| 7. Maternal relationship? | Mother was dedicated, supportive, but smothering | Mother was devoted, respected, and highly regarded | Mother was devoted, involved, “danger zone close” | Devoted mother |
| 8. Paternal | Supportive | Emotionally | Respectful | Father was |

| | | | | |
|---|--|--|---|---|
| relationship? | financially but not otherwise | supportive but busy working | relationship, authoritative but participant and father got along well | somewhat involved but took a lessor day-to-day role than mother |
| 9. Role of mother in academic education? | Mother served as primary teacher | Mother served as primary teacher | Mother served as primary teacher | Mother served as primary teacher |
| 10. Role of father in academic education? | Father assisted in math, science, and mechanical arts | Father was not involved in academics | Father assisted in math and science | Father assisted in math and science (2/3) |
| 11. Role of other family members in academic education? | Limited involvement | Not involved in academics | Limited involvement | Extended family members had little or no role in academics |
| 12. Role of mother in musical education? | Mother played some piano, transported to lessons and festivals, encouraged | Mother played piano; supplied instruments and materials, transported to lessons and musical events, encouraged | Mother played piano, transported to lessons, encouraged | Mother played piano, transported to lessons, encouraged |
| 13. Role of father in musical education? | Father funded lessons, tolerant of music | Father played guitar; some with son but did not instruct | Father played guitar, some teaching of guitar, encouraged | Father played guitar, encouraged (2/3) |
| 14. Role of other family | Musical relatives, | Grandfather was huge | Older brother played but did | Legacy of musical |

members in
musical
education?

brother jam
partner,
brother's rivalry
motivated

influence,
sisters
encouraged,
musical
relatives

not help or
instruct, legacy
of musical
relatives

relatives

c. How did teachers shape the musician?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/ Observations |
|---|--|---|---|--|
| 15. Role of teachers in academic education? | Homeschool co-op teachers made an academic impact | Outside instructors utilized | Homeschool co-op teachers made an academic impact | Homeschool co-op/ outside instructors utilized |
| 16. Role of teachers in musical education? | Utilized paid music instructors, music workshops, summer music camps | Utilized paid music instructors, unpaid mentors | Utilized paid music instructors | Utilized paid music instructors |

Research Question #2: How did integrativeness shape the musician?

a. How did the willingness to acquire the attributes of other traditional string musicians shape the musician?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/ Observations |
|---|---|---|--|--|
| 17. Influence of other musicians? | Leroy Troy's animated old-time banjo style, John Hartford's fiddle style, church musicians, friend/musician, various famous musicians | Leroy Troy's animated old-time banjo style, Jimmy Costa's banjo licks | Church musicians, Danny Roberts' mandolin, Jackie Miller's fiddle, pastor/teacher influenced | Leroy Troy's animated old-time banjo style (2/3), church musicians (2/3) |
| 18. Willingness to acquire attributes of other musicians? | Esteemed contemporary musicians | Esteemed many deceased and contemporary banjo players | Esteemed pastor/teacher and many contemporary mandolin and fiddle players | Esteemed contemporary musicians |

b. How did the willingness to be accepted by other traditional string musicians shape the musician?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/ Observations |
|---|------------------------------------|--|--|--|
| 19. Desire to be accepted by other musicians? | Did not seek acceptance as a youth | Desired affirmation from respected musicians | Desired affirmation from respected musicians | Desired affirmation from respected musicians (2/3) |

Research Question #3: How did motivation shape the musician?

a. How did positive attitudes toward learning coupled with desire shape the musician?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/Observations |
|--|---|--|---------------------------------|---------------------------------|
| 20. How desire contributed to musical ability? | Principal desire is for winning contest money | Desires to be recognized as an upper tier banjoist | Desire was based upon enjoyment | No commonality |

b. How did positive attitudes toward learning coupled with effort shape the musician?

| | | | | |
|--|----------------|-------------------------------|---|--|
| 21. How effort contributed to musical ability? | Limited answer | Music considered an enjoyment | Music not considered an effort but an enjoyable challenge | Music not considered an effort, but an enjoyment |
|--|----------------|-------------------------------|---|--|

Research Question #4: How did anxiety influence musical competence?

a. How did learning anxiety influence musical competence?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/ Observations |
|---|---|--------------------------------------|---|--|
| 22. Anxiety learning music? | Anxious about meeting instructors standards | No learning anxiety mentioned | Frustrated when playing for instructor | Frustrated when playing for instructor |
| 24. Anxious practicing examples? | None mentioned | Anxious when practicing for contests | Practice was recreation and did not cause anxiety | No commonality |
| 26. How anxiety benefited? | Finds playing for large contests exciting | Anxiety considered motivational | Butterflies and rush of adrenalin makes him sharper | Anxiety energized |

b. How did performance anxiety influence musical competence?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/ Observations |
|---|---|---|--|----------------------------------|
| 23. Performance anxiety? | Rarely anxious when performing | Contests caused anxiety but not shows | Nervous before performing but not during performance | Little performance anxiety |
| 25. Times anxious about performing? | Anxious when performing at church. | Anxious when competing at high stakes contests, anxious when performing for a renowned audience | Rarely anxious when performing | No commonality |
| 26. How anxiety benefited? | Finds playing for large contests exciting | Anxiety considered motivational | Butterflies and rush of adrenalin makes him sharper | Anxiety energized |

Research Question #5: How did acquisition contexts (formal and informal learning environments) shape the musician?

a. How did formal learning environments shape the musician?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/ Observations |
|--|---|---|--|--|
| 27. Typical homeschool day? | Slept until mid to late morning, played video games, watched cartoons, played music, studying was secondary | Academics mid-morning, academic time not strictly structured-generally until dark outside, music time 7:00-9:00, bedtime around 10:00 | Academics 8:00-lunch, play time after lunch, academics again until 3:00-5:00, recreation in the evenings | No commonality |
| 28. Regular hours on academics? | Most academic work in mornings, limited structure | Worked on academics until dark; singular focus on one participant, project, or experience | Structured academic time 8:00-12:00 and 1:00-3:00+ | Mornings were the most structured time for academics |
| 29. Regular hours on music? | Played music less than two hours per day, usually late at night | Played music generally in the evenings and nights after academics | Part of weekly curriculum, otherwise music played at own initiative | Music played at night |
| 30. Designated area | Dining room | Kitchen desk or | Mini-barn | Utilized a |

| | | | | |
|--------------------------------|--|---|--|--------------------|
| for study? | table, bedroom desk | table | classroom | consistent space |
| 31. Designated area for music? | Not mentioned | Designed music room plus bedroom | No designated area, usually living room and playroom | No commonality |
| 32. Academic resources? | Educational videos | Procured curriculum, computer-based resources | Procured curriculum, educational videos, encyclopedias | Educational videos |
| 33. Music resources? | Cassette recordings & CDs, computer programs | Cassette recordings & CDs | Music books/literature, computer program, CDs | CDs |

b. How did informal learning environments shape the musician?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/Observations |
|---|---|---|---------------------------------------|---------------------------------|
| 34. Self-taught academics? | Was not highly academically motivated, strong short-term memory | Educational television, spurred to investigate historical references in music, strong in sequences and patterns | Encyclopedias, public library | No commonality |
| 35. Self-taught music? | Utilized a start/stop computer program | Utilized start/stop recordings on CDs, academic subjects sparked musical discoveries | Utilized start/stop recordings on CDs | Utilized start/stop recordings |

Question #6 is not a research question but part of an overall analysis of the musical proficiency of the participant.

Question #6: What were the outcomes inside the musical context?

a. What is the ability level to perform music?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/ Observations |
|---|--|---|---|----------------------------------|
| 36. Performance ability? | Considers to be a very good instrumentalist | Considers to be a good instrumentalist, not great | Considers to be “almost pretty good” instrumentalist | Has confidence in ability |
| 37. Musical accomplishments? | Numerous contest championships on multiple instruments in six states | Multiple banjo contest championships or placements in five states | Two first place contests for mandolin, member of a semi-professional band | Multiple award winning musicians |

b. What is the ability level to create music?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/Observations |
|---|---|--|---|---------------------------------|
| 38. Original music ability described? | Does not compose but interprets traditional songs | Does not compose but embellishes traditional tunes | Has composed two songs for personal & friend's play | Embellishers, not composers |
| 39. Original music ability evidence? | Has embellished instrumental tracts listed with BMI | Three named embellished tunes never published | Never published, never professionally recorded | Embellishers, not composers |

c. What is the depth of knowledge of music theory?

| Interview Questions (truncated) | Andy | Bill | Chuck | Commonality/Observations |
|--|---|--|--|--|
| 40. Knowledge of music theory described? | Reads music "pretty well", not generally interested in music theory | Read tablature slowly, knowledge of intervals and chord theory | Reads music "very little", reads tablature slowly, knowledge of chord theory | Limited knowledge of music theory, primarily ear musicians |
| 41. Evidence of knowledge of music theory? | No evidence | Songs written in tablature but not published | No evidence | No published evidence |

APPENDIX E

Institutional Review Board Approval Letter



East Tennessee State University

Office for the Protection of Human Research Subjects • Box 70565 • Johnson City, Tennessee 37614-1707
Phone: (423) 439-6053 Fax: (423) 439-6060

IRB APPROVAL – Initial Expedited Review

August 26, 2014

Keith Williams
539 Coopertown Road
Unionville, TN 37180

Re: An Examination of How Traditional String Musicians Learn Music in the Homeschool Environment
IRB#: c0814.2s
ORSPA #: n/a

The following items were reviewed and approved by an expedited process:

- xform New Protocol Submission; Informed Consent Document* (version 8/18/14, stamped approved 8/26/14); Interview Questions; CITI Certificate; Resume

The item(s) with an asterisk(*) above noted changes requested by the expedited reviewers.

On **August 26, 2014**, a final approval was granted for a period not to exceed 12 months and will expire on **August 25, 2015**. The expedited approval of the study *and* requested changes will be reported to the convened board on the next agenda.

The following **enclosed stamped, approved Informed Consent Documents** have been stamped with the approval and expiration date and these documents must be copied and provided to each participant prior to participant enrollment:

- Informed Consent Document (version 8/18/14, stamped approved 8/26/14)

Federal regulations require that the original copy of the participant's consent be maintained in the principal investigator's files and that a copy is given to the subject at the time of consent.

Projects involving Mountain States Health Alliance must also be approved by MSHA following IRB approval prior to initiating the study.

Unanticipated Problems Involving Risks to Subjects or Others must be reported to the IRB (and VA R&D if applicable) within 10 working days.



Accredited Since December 2005

Proposed changes in approved research cannot be initiated without IRB review and approval. The only exception to this rule is that a change can be made prior to IRB approval when necessary to eliminate apparent immediate hazards to the research subjects [21 CFR 56.108 (a)(4)]. In such a case, the IRB must be promptly informed of the change following its implementation (within 10 working days) on Form 109 (www.etsu.edu/irb). The IRB will review the change to determine that it is consistent with ensuring the subject's continued welfare.

Sincerely,
Stacey Williams, Ph.D.
Chair, ETSU Campus IRB

APPENDIX F

Informed Consent Document

PRINCIPAL INVESTIGATOR: Keith Williams

TITLE OF PROJECT: **An Examination of How Traditional String Musicians Learn Music in the Homeschool Environment**

**EAST TENNESSEE STATE UNIVERSITY
INSTITUTIONAL REVIEW BOARD
INFORMED CONSENT DOCUMENT**

This Informed Consent will explain about being a participant in a research study. It is important that you read this material carefully and then decide if you wish to be a volunteer.

PURPOSE

The purpose of this research study will be to examine extraordinarily talented traditional string musicians who were homeschooled throughout their high school years. Young adult musicians from Tennessee will be interviewed and observed at music festivals, performance venues or at other locations in an effort to determine how they learned to play traditional string instruments. This knowledge may be beneficial in the education of other students.

DURATION

As a participant, you will be expected to participate in structured interviews with the researcher, Keith Williams, which will total approximately 1-3 hours. Additional interactions with, and observations by, the researcher will be in the course of your customary participation at music festivals/venues during the summer and fall of 2014 and are not expected to take additional designated time.

PROCEDURES

The procedures, which will involve you as a research subject, include being interviewed utilizing a structured framework of questions. Additionally, you may be observed, recorded, videoed, and photographed while performing or interacting with other musicians.

If you become ill, uncooperative, or an undue hardship is established, you may be dropped from the study. If the researcher, Keith Williams, becomes ill or an undue hardship is established, the study may be discontinued.

APPROVED
By the ETSU IRB
AUG 26 2014
By aa
Chair IRB Coordinator

DOCUMENT VERSION EXPIRES
AUG 25 2015
ETSU IRB

PRINCIPAL INVESTIGATOR: **Keith Williams**

TITLE OF PROJECT: **An Examination of How Traditional String Musicians Learn Music in the Homeschool Environment**

POSSIBLE RISKS/DISCOMFORTS

The possible risks and/or discomforts of your involvement include:

- Having the focus and stamina to answer multiple interview questions.
- The possible discomfort of being under observation.

POSSIBLE BENEFITS

The possible benefits of your participation are:

- The satisfaction of being recognized and studied because of your extraordinary talents.
- The satisfaction of adding to the body of music and academic education.

FINANCIAL COSTS

As a participant, you are not expected to incur any monetary costs on behalf of your participation and you will not receive any monetary compensation for your participation.

VOLUNTARY PARTICIPATION

Participation in this research is voluntary. You may withdraw from the study at any time for any reason by informing the researcher, Keith Williams, in person or by phone at 931-703-9849 (cell) or 931-294-5072 (home). You may refuse to participate and you may discontinue participation without penalty or loss of benefits to which the participant is otherwise entitled.

In addition, if findings develop during the course of the research which may relate to your willingness to continue participation, the developments will be provided to you. You will be told immediately if any of the results of the study should reasonably be expected to make you change your mind about staying in the study.

CONTACT FOR QUESTIONS

If you have any questions, problems or research-related issues at any time, you may call dissertation chairman, Dr. William Flora, at 423-439-7617 or dissertation research methods advisor, Dr. Bethany Flora, at 423-439-4430. You may call the Chairman of the Institutional Review Board at 423-439-6054 for any questions you may have about your rights as a research subject. If you have any questions or concerns about the research and want to talk to someone independent of the research team or you can't reach the study staff, you may call an IRB Coordinator at 423-439-6055 or 423-439-6002.

APPROVED
By the ETSU IRB
AUG 28 2014
By 
Chair IRB Coordinator

DOCUMENT VERSION EXPIRES
AUG 25 2015
ETSU IRB

PRINCIPAL INVESTIGATOR: **Keith Williams**

TITLE OF PROJECT: **An Examination of How Traditional String Musicians Learn Music In the Homeschool Environment**

CONFIDENTIALITY

Every attempt will be made to see that study results are kept confidential without naming you as a subject. A copy of the records from this study will be stored securely in the administrative office at Community High School, 100 Community Crossing Unionville, Tennessee 37180 (phone 931-685-1418) for at least five years after the end of this research. The results of this study may be published and/or presented at meetings without naming you as a subject. Although your rights and privacy will be maintained, the Secretary of the Department of Health and Human Services, the ETSU Institutional Review Board and personnel particular to this research, including but not limited to, Keith Williams and his dissertation committee, the ETSU Graduate School, and the Educational Leadership and Policy Analysis department have access to the study records. Research records will be kept confidential according to current legal requirements. They will not be revealed unless required by law, or as noted above.

By signing below, you confirm that you have read or had this document read to you. You will be given a signed copy of this informed consent document. You have been given the chance to ask questions and to discuss your participation with the investigator. You freely and voluntarily choose to be in this research project.

SIGNATURE OF PARTICIPANT DATE

PRINTED NAME OF PARTICIPANT DATE

SIGNATURE OF INVESTIGATOR DATE

SIGNATURE OF WITNESS (if applicable) DATE

APPROVED
By the ETSU IRB
AUG 26 2014
By aa
Chair/IRB Coordinator

DOCUMENT VERSION EXPIRES
AUG 25 2015
ETSU IRB

APPENDIX G

Unaffiliated Investigator Agreement

UNAFFILIATED INVESTIGATOR AGREEMENT

I agree to voluntarily assist Keith Williams with his East Tennessee State University (ETSU) dissertation study, **An Examination of How Traditional String Musicians Learn Music in the Homeschool Environment**.

I am not affiliated with ETSU and will only represent myself as a volunteer in perfunctory assistance to the principal investigator, Keith Williams.

I will not attempt to engage in independent or personal research and I will not utilize interview questions or methods that have not been academically prepared and supplied by Keith Williams.

I will not attempt to copy, tabulate, or otherwise store interview data, recordings, videos, or photographs for independent or personal use, supplying any data as soon as is practical to Keith Williams.

I agree to not divulge the names of research participants or any research findings to anyone other than Keith Williams.

I hold ETSU and all parties other than Keith Williams harmless for any consequences arising from voluntarily assisting.

Printed Name of Unaffiliated Investigator

Date

Signature of Unaffiliated Investigator

Date

Signature of Keith Williams, Researcher

Date

VITA

KEITH ROGERS WILLAMS

Education: East Tennessee State University
Johnson City, Tennessee
Ed.D. Educational Leadership (2015)

Tennessee Technological University
Cookeville, Tennessee
Ed.S. Instructional Leadership (2005)

Cumberland University
Lebanon, Tennessee
M.A.E. Secondary Education (1991)

Middle Tennessee State University
Murfreesboro, Tennessee
B.B.A. Finance (1986)

Tennessee Licensure: Administrator, Mathematics, Economics,
Business Law, Business English, General Business

Professional Experience: Vice Principal
Community High School
Unionville, Tennessee
(2000 – Present)

Mathematics & Economics Teacher
Community High School
Unionville, Tennessee
(1991 – 2000)

Credit Analyst
Chrysler Credit Corporation
Brentwood, Tennessee
(1987 – 1991)

Production & Inventory Control
Hodge Manufacturing Corporation
Murfreesboro, Tennessee
(1979 – 1986)