Musicians as Persons: Enacting Person-Centered Practices in Music Education and Music-Making

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Introduction

When taking into consideration my passed interests, academic studies, including multiple degree pursuits in subjects of classical percussion performance, music therapy, psychology, and currently jazz drums performance, it is evident that these various experiences of transfer of knowledge and education have all been presented in diverse approaches of teaching as well as incorporated a diversity of interactions and ways of being in the interactive roles. It is through these various interactions and methods of education that I have found qualities of learning that function best for me and my development not only as a student but most importantly for my growth as an individual. Throughout these interactions the qualities that have been most present and functional to my growth are the qualities of empathy, genuine acceptance of the learner(in this case I) as well as unconditionality(of expectations) of the educator. These three characteristics are the core foundation of what make Humanistic, or more commonly known, Person-Centered Philosophy possible (A way of being, Rogers, p115) .

Due to the nature of my passed career developments as a music therapist and equally in the field of music as an active performer in percussion and drums, I was able to engage and integrate more deeply the Person-Centered approach[1]. This method of relating and engaging in interpersonal relationships is best known in the field of psychology and therapeutic settings as it was established in the later half of the 20th century by multiple psychologists and theorists including Milton Erickson, Psychologist and Research Abraham Maslow, and most recently by Counselor and Educator Dr. Carl Rogers. Although this philosophy has had deep roots beyond therapists' offices but additionally in alternative educational settings in the United States, it has not had such as strong impact as an adaptive philosophy to be utilized in musical settings such as one-on-one instrumental lessons, group-ensemble lessons, or theory-based lessons within a generalized music curriculum, although perceived in the method of education utilized in the Musician 3.0 curriculum at HKU conservatory through student-centeredness, however such program was not taken into account through this research as comparative methodology within instrumental lessons. As a branch of the Person-Centered approach, Person-Centered Education [2] is seen as a method by which emphasis is placed on the importance of the inner world of the learner and places the individual's thoughts, feelings, and emotions at the forefront of all human development(Aloni, 2007). Additionally it can be seen that the utilization of a humanistic approach to education is to move the learner beyond cognitive and intellectual education. It regards most importantly the personal growth and the growth of creativity and to some

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      Person-Centered Philosophy: An approach coined by Psychologist and Educator, Carl Rogers, which places the belief that individuals have within themselves vast resources for self-understanding and for altering their self-concepts, basic attitudes and self-directed behavior and and these resources can be tapped if a climate of facilitative psychological conditions is provided.

2   Person-Centered Education: This philosophy of education bases its foundation in the need to protect and promote a person's innate creative capacities of learning from their experiences, to promote wholeness and integration in the individual by focusing on their personal growth, and develop them into creative and competent members of the society who can contribute effectively to their community.

extent to self-directed learning.(Maples, 1979). It is through these definitions that a clear understanding and intriguing challenge is set to the music-education and music-making fields, to utilize this method of relating and transferring information with the means to more individually appeal to our personal creative abilities, and to support the growth as individuals with an equal importance and impetus to promote learning that is focused in understanding individual learning needs, formulating self-directed growth experiences, and allowing these experiences to be supported and fed through interactions of empathy, unconditionality and transparency.

While there are objectively positive aspects with the growth-inducing notions of a person-centered approach, it is also important to note that the historical approach to music education as well as music performance practices have had long traditions of a teacher-centricity[3] , which often come from behaviorist approaches, practices and non-humanistic approaches of music. These teacher-centric practices most often are experienced as uni-directional in communicational dynamic, less-empathic and leaving the learner in a passive and receptive mode. While history shows that there is a long tradition of these practices, culminating in both failed experiences for musicians who studied music professionally and those who prevailed as successful musicians and creatives which are keen to engaging in this manner of education, the aims of this research is not to disprove the current and historical method of behavioral teacher-centric music education, but rather to take into account this positive and growth-inducing notions of the person-centered approach and to engage in examination through research, practice and analysis to contemplate what is required to make the person-centered approach possible in the music field. A clarification to this can be obtained by the proposed subquestion, *What is the difficulty in beginning to establish practices both from the educational and music-making perspective , that are based and founded on the person-centered approach if there are already positive outcomes of the historically established approach to music education and music-making, and what impact can person-centered habits have in these?*

It is through this research text that I explore, examine, elaborate into practices and analyze resulting experiences the implementation of the Person-Centered Approach and its functionality in music education both as a learner and educator, as well as person-centered practices that are able to be utilized in the construction of an ensemble and its rehearsal habits leading to the proposed **Research Question**: *How are Person-Centered Practices translated to music-making interactions and music education? And What are the benefits of proposing person-centered habits in the music-making and music education setting?*

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3   Teacher-centric/ teacher centered :A teaching method where the teacher is actively involved in teaching while the learners are in a passive, receptive mode listening as the teacher teaches. Within the teacher centered approach, the learner takes on a non-active nor non-engaged demeanor focusing and modeling after the teachers disposition of knowledge.

Methodology

As derived from the research questions and subquestion, the focus of the thesis will be on examining and concretizing ways in which person-centered practices can be established in educational settings within the educator-learner dynamics[4] specifically by exploring methods of communication, non-directive ways of being and supportive roles. Additionally Person-Centered practices will be explored and concretized within music-making settings such as rehearsals and performances, . While these practices will be for the most part visibly and audibly attained and as depicted in **Appendix C,** through doing activities and actively engaging in the settings introduced above, it will also be essential to have an in-depth understanding on the foundational practices of the person-centered approach in psychology and daily interactions. For the purposes of maintaining a thorough and detailed understanding of the research process I plan on implementing a methodology that utilizes three techniques: Textual Review and Analysis of Person-Centered Texts with additional Critical Peer review of Person-Centered philosophy, Examination and Development of Active person-centered practices within percussion and drum set lessons, and Examination and Development of Active person-centered practices in the development of an ensemble and music-making.

Textual Review and Analysis

Although my relationship with person-centered practices in non-musical contexts have been a key component of my day to day life over the past 8 years, I still found it necessary to utilize the textual foundations of the person-centered method in order to have a strong understanding and internalization of these practices. The texts that most consistently provide in-depth information of the theory and scenarios in which person-centered practices are used are Carl Roger's "A way of Being", "On Becoming a Person", and " Freedom to Learn". It is from these textual bodies that I will gather concepts and terminology to arrive to the main definition of the person-centered approach, as well as develop a systematic chart (***Table 1***) in which these practices of the person-centered approach could be better translated onto the settings of music-making and education. Other textual sources that I found necessary to have a stronger foundation of educational practices were textual bodies that promoted knowledge on education theories, foundations of current education methods in music, and non-traditional education methods including *Collaborative Music Creativity* by Laura Bishop, *Humanistic Education* by Muhammed Khatib, *Perspectives on Learning* by David Philips and Jonas Solits . The utilization, and combination of all the textual resources will be collectively utilized to create a basis of knowledge in person-centered practices which will be key to the development of the actual music-making experiences and educational experiences in which the person-centered approach is adopted and practiced.

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      Educator-Learner Dynamics: The social, communicational, psychological experiences that are present and take shape during the interactions of knowledge transfer between an educator and a learner.

While the self-exploration and development of practices of the person-centered approach within music-making activities and music-learning experiences will be explored through active engagement and recounts of experiences, an important step towards the understanding and development of these practices is the translation of theory into practical experiences. In order to facilitate a less-biased develop of experiences from theoretical content of literary material pertaining to the person-centered approach, I will engage with a group of critical readers and examiners both in the musical field and others of parallel creative field such as visual art and performance art. Collectively we will read the theoretical components of Roger's "A way of being" for the purposes of discussing the understanding and internalization of Roger's theory of Person-Centered approach, as well as personally engage in self-formulating activities and educational-experiences that are analyzed through the proposed answers and discussions had with critical peers in regards to Roger's writings and theory. Through reading, analyzing, developing and sharing these, I will be able to more systematically develop a translation of the theory to practices that will function in person-centered experiences of music-making music-education.

Additionally to maintain a standardized source of understanding the Person-Centered approach, we will work off of the definition: " Individuals have within themselves vast resources for self-understanding and for alternating their self-concepts, basic attitudes and self-directed behavior; these resources can be tapped if a definable climate of facilitative psychological attitudes can be provided. There are three conditions that must be present in order for a climate to be growth-promoting. These conditions apply weather we are speaking of the relationship between therapist and client, parent and child, leader and group, teacher and student, or administrator staff. The conditions apply, in fact, in any situation in which the development of the person is a goal" (A way of being, Rogers, 115).

Implementation and Examination of Person-centered practices in percussion/drum lessons
The foundational parameters in order to carry out these person-centered practices in an educational environment required recruiting subjects that were in accordance to all the requisites of the research process stated by me, as well as required the establishment of an appropriate and equipped space of music-education interactions. For the purposes of obtaining clear and meaningful data of these lessons, four subjects engaged in music lessons of classical percussion and drum-set topics. It was necessary to provide the candidates with concrete information that did not disclose nor lead towards results, assumptions or biases held by me as a researcher in the lessons and my expectations of the Person-Centered approach in an educational encounter. The four subjects were disclosed that they would receive a total of 3 music lessons lasting 1 hour, the lessons would take place in the HKU conservatory on weekends with the researcher as the educator, all lessons would be audio-recorded, a review of the experience will be requested at the end of all lessons. Additionally their personal information would be changed in order to

establish confidentiality, and would be provided with an short informative paragraph in regards to the topics explored within the research upon termination of data collecting process.

After receiving each participant's consent in the terms of the research discussed, I plan on concretely designating the observable factors that lead to the active implementation of person-centered practices, these factors can be later found in the Development and Reflection section of the research thesis under sub-title "Active Musical Practices in Person-Centered Approach" . Due to the wide scope of implementation that the Person-Centered Approach has a potential of affecting and creating growth in, it became evident that it was necessary for me as a researcher to narrow the factors that would be observed within the educational interactions of this research. These factors were personally chosen due to their relevance of use and discussion within various topics and chapters of Freedom To Learn, A Way of Being, and On Becoming a Person, all by Carl Rogers. Beyond the process of establishing the person-centered approach in music lessons and understanding how this would become actionable, it is also important to mention that the inquiry and curiosity behind developing a person-centered approach in these particular encounters was chosen with the hopes that this approach to teaching would provide learners with a focus on the less nurtured and ignored aspects encountered in music lessons. These include the personalization and connection to why each one of the students makes music and their connection to the instrument, as well as my personal goal of the implementation of actions of openness and empathy as learning tools to get closer to the expectations, desires and goals designed by the learner's themselves, and lastly the projection that the focus on these less valued characteristics of learning would have somewhat visible positive impacts in the musical and technical development of the learners. In order to begin to reach these desired outcomes it was important to contemplate and analyze Roger's explanation and use of the qualities of open and transparent communication, acceptance of the the full self, and lastly the promotability for self-directed change[5] and notice that these were transcendent topics explored in many of his texts as necessary components to be present within the person-centered approach.   By sharing and examination, alongside the group of critical readers, of Roger's writings, definitions, and characteristics of the approach, it is my intention to engage in group critical discussions in a manner of contextualizing these characteristics for the purposes of envisioning these characteristics being translated into active education experiences.

 The factors chosen to be observed within the music lessons included *Openness of communication and empathetic listening in learner-educator dynamic, Embrace of full self-beyond learner role through transparency,* and *Establish jointly created goals of learning based on the interaction and desire of the students as a self-directed growth process.* In this manner the teacher would engage in characteristics that

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5   Self-directed Change/Growth: As characterized by the process of developing according to the context, needs and characteristics that best fit the interests and organic direction of the individual or group, led from internal factors and qualities instead of outer qualities or expectations.

are detailed in *Table 1* depicted below, and would apply them to the necessary musical context of the learner-educator dynamics. These characteristics as they can be found as the core principles of Roger's Person-Centered approach, are not necessarily far removed from our individual abilities and experiences as learners, educators, musicians, and just all around humans. This can first be examined with the quality of empathy, although a very commonly used term, it is important to understand and differentiate the quality of empathy from sympathy. Empathy is the term used to describe a person's ability and willingness to imagine and place themselves in another person's situation both from a technical stand-point as well as emotionally. A rather simple tactic to approaching how empathy would be more specifically fitted into an educational encounter is through both understanding and more openly getting to know the learner and through these told experiences take the time to imagine one's self in the position of the learner, with their abilities, history, and maybe their resources as well as living and home situations where learning also takes place. From the quality of transparency and genuineness one can utilize empathy as a manner into reaching for transparency and genuineness, to allow the learner to engage transparently and genuinely means it is also important to understand their thoughts, process of learning, and position in the relationship and to embrace these aspects as sources of growth, this could be seen as a learner sharing a personal story or experience they have had in music and by welcomingly and empathetically paying importance and welcoming the disclosure of the learner's inner world through this story and therefore reciprocating with a personal anecdote of the educator. Lastly the hardest aspect to embrace in a standardized learning setting is the quality of unconditional positive regard, as it is very specific to the learner-educator dynamic into what one considers unconditionality, as one could see the flaw of unconditionality of a learner not engaging in self-practice in their personal time prior to a lesson. However in instances as those I attempt to unconditionally positively accept the behavior displayed by the learner not as an instance of frustration but rather as an experience to learn more from the inner world of the learner and their reasoning behind certain actions that are more difficulty unconditionally accepted.

 By taking into consideration ways in which the qualities of the Person-Centered approach can be more accurately implemented as described above, these will lead me to analyze by way of recording of lessons and journaling the discussions the learners' change and growth through the habits established by me as it is depicted in **Appendix B** and **Appendix C**. These demonstrations of growth would include both their development and betterment as musicians/percussionists/drummers but also acknowledgements of personal growth as described by the subjects, and the utilization of the person-centered tactics to promote growth in their individual development. These habits and opportunities for growth would be observed over a period of four lessons with each participant, each lesson lasting for a period of one hour and spread over a span of four weeks.

Implementation and Examination of Person-centered practices in music-making

For the implementation, examination and analysis of the active person-centered practices that were to be observed, I found it best to collectively design along with other researchers, a music ensemble that would both act as a laboratory of experimentation for these practices to be applied, while equally exploring the possibility of fundamentally harboring these practices as the method of functioning for all experiences in the ensemble. These practices included *Non-directive and Expressive Language use with open communicational habits of directionality in pieces of music or improvisation, Display of behaviors of unconditional acceptance and transparency with musicians in ensemble in creative contribution, and Collective thinking, equity of thoughts, input and efforts to lead to self-directed understanding and identity.* The manner in which these were chosen were not based on their relevance nor prevalence of examples within Roger's texts, but rather chosen out the desire for change of personal negative past music experiences in which the manner of communication onto one-another affected the relationships in an ensemble setting, the directive and overbearing approach of leadership created tensions and affected potential artistry, as well as the development of an ensembles identity did not arise out of a democratic nor active listening experience but rather a dominant and abrasive one.

 These behaviors, habits, and development of person-centered practices were observed and recorded through video, audio recordings, as well as maintaining weekly observance notes regarding person-centered practices implemented in rehearsals and are exhibited in the links of **Appendix C** below. Through the utilization of recording these interactions through video and audio observable behaviors to be monitored include the ensemble members's use of tactics of non-directive communication as well as empathetic and active listening, as coined by Carl Rogers, allowing all thoughts, personal suggestions and arguments to be meaningful components to the building of the musical interaction and artistic product. The active engagement in these practices and their documentation of these was done over an extended period of six months, in which the ensemble met every week once per week for a period of 1.5 hours. Within the available amounts of time the researcher focused on the interactions led and encouraged by himself, lasting between 20 minutes to 30 minutes per rehearsal session.

Person-Centered Music

As an additional observable and documentable process within the ensemble, as a researcher I took to exploring pieces of music, which inherently in the way they were performed or the creative development of the pieces, artistically and musically represented characteristics that were parallel to the person-centered process. These pieces displayed possibilities for personal exploration on social thematics, and how these could be empathized with. In order to evaluate if these pieces of music met the person-centered criteria I placed focus on three questionable factors: Does the piece evoke the need to engage in active

listening beyond musical aspects for it to be performed, can we as a group empathize with each person's contribution to the piece, does the piece have a singular end-product or is it always dependent on our willingness to shape and place our choices into it?

The first piece chosen, More or Less by Karlheinz Essl, depicts explorations of acceptance of musical ideas, as well as a self-directed creating exercise for the purpose of developing a communal improvisation.

> " **more or less i**s a computer-driven realtime composition where the musicians do not reproduce parts of a fixed score. Instead of executing a pre-fabricated text from note sheets, they are viewing computer monitors or mobile devices (smartphones, tablets) which display randomly-generated playing instructions.
>
> During the performance of the piece the musicians can make queries to their computers or devices asking for playing instructions whenever they feel a necessity for it. Furthermore, a random-generated *Haiku* is created whenever a musician receives a new instruction from the computer. This is a three-liner providing a puzzle which has to be "solved" by the musicians and which will influence the interpretation of the required structure to a great extend" (Essl, 2019).

The other piece which I decided to utilize as an observable piece of research is a collective composition and arrangement of a Chilean folksong named *La Carta*, by Violeta Parra, arranged and collectively composed by the Utrecht Experimental Music Ensemble.

> " The Original version of **La Carta** is performed on voice and guitar and tells the story of a letter received by the singer as she tells of all the oppressive and inhumane treatments of the Chilean state during the 1950s. The concept of the experimental ensemble's rendition of La Carta arose out of the most recent social-unrest that began being experienced in Chile in 2019. This version evokes a cause to empathy and understanding of the oppressive actions of the state, as well as a need for communication and collectivity for rebuilding"(Utrecht Experimental Ensemble concert, 2020).

This piece was chosen as a self-orchestrated and led piece, strongly based on free improvisation with anchoring melodic and rhythmic cells. Through this piece the aims are to equally explore tactics of communication for the realization of the piece as well as empathetic strategies for understanding the context of the piece. The same criteria of questions regarding the pieces as person-centered process, was utilized for *La Carta*. For the duration of the research, each piece was given a rehearsal period of 1.5 months for a minimum of 5 practice sessions per piece. Lastly each piece was performed a minimum of three times in a live performance setting.

Development and Reflection

Connecting the Person-Centered approach to music

Although my first encounters with Person-Centered philosophy date back to eight years ago, my dedication to this research required I refreshed and incorporated the knowledge from textual resources chosen primarily focused on detailed encounters of Carl Roger's experience as a Counselor and Educator. These textual resources that shaped the interpretations and understanding of Person-Centered practice in music included "Away of Being", "On Becoming a Person" and "Freedom to Learn". It was of great value to utilize the Person-Centered literature of Carl Rogers in order to create an internalized understanding and use of

the characteristics and qualities which make up this approach. The means to this was not purely for the personal understanding of his philosophy but rather for the understanding and creation of experiences in music making and education that displayed person-centered characteristics. It is also important to not that Roger's technique of teaching through these literary works is not by stating a single-way experience to have person-centered interactions but rather a recount of his tales as a counselor and educator and equally of his students and how he utilized such techniques. By also exploring Carl Roger's recounts of his person-centered led experiences I could equally begin to speculate manners in which these could take place in music-making and music education situations.

As discussed before there are three specific conditions present in the philosophy that pave the foundation for what Rogers deemed the Person-Centered Approach, to which Roger's remarks "Individuals have within themselves vast resources for self-understanding and for altering their self-concepts, basic attitudes, and self-directed behavior". (A way of being, Rogers, 115). For the possibility to establish a "growth-promoting climate" as Rogers likes to call it, the three characteristics of genuineness of being, unconditionality, and empathetic understanding must be present and can be experienced interchangeably between different hierarchical situations such as parent-child, teacher-student, educator-learner. It is my intention through this research to find manners of applying these characteristics within music-education and music-making interactions with the ends to depict and enact active replicable practices of the person-centered approach in the stated musical settings.

To give additional understanding in how to approach the applicability and enactment of the person-centered conditions in music experiences and interactions I sought the assistance of researcher and music therapist, Nic Sanabria, MT-BC, LCAT, NR-MT, MMT with whom I had the chance to obtain an objective and different understanding in creating a person-centered approach in music. Through my interview with Nic, an established music therapist in Long Island, New York who works in the area of psychiatry and geriatrics, he was able to quickly establish within his practice as a music therapist the method by which he would provided empathetic understanding, unconditional positive regard, and transparency with his clients within music-making experiences of music therapy sessions. Nic mentioned that the beginning steps towards making these characteristics visible in the interactions with his clients was by first through presenting himself as a person and not as a role. This included utilizing verbal communication that overpassed the use of roles such as an introductory phrase, "Hi I'm Nic, would you be interested in making some music today", therefore skipping the use of roles and utilizing the action and experience first. The aforementioned role Nic was referring to the assumable singular perspective or lens of which the clients might have of him such as music therapist, musician, singer, guitarist, mental health counselor, therapist, helper, etc. In this manner Nic would be aiming to be seen as someone engaging in music and equally providing therapeutic

care and support. By doing this, Nic attempted to not solely position themselves as the "master of instruments and music", or the "professional musician", or the "helper" in these experiences, but as a shifting figure of these roles, therefore allowing music to be the experience that connected him and the clients despite the role and not the factor that differentiated him and the clients. By utilizing this method of first encounters with clients, Nic would provide a climate in which the dynamics of communication and relating onto one-another became directly more available and open for the purposes of establishing a "partnership" as he called it, in the process of growth for the client.

In other instances Nic mentioned while the attempts to establish this partnership possibly didn't always happen through the expression of empathy and acceptance within the first interaction with their clients, it then most likely occurred through the actual experience of music-making in finding this empathy and acceptance from the emotional or cathartic experience of music-making due to its characteristic of it being a shared experience. Through this experience Nic described a scenario in which music would act as an experience that would more directly reach to the emotional needs and counterparts of the client, therefore leading to meaningful cathartic experiences in the music rather than in just a conversation or non-musical interaction. While these are commonly told experiences by music therapists, it is is still difficult to prove the "directness of music" or the ability of music to lead to cathartic experiences through formal scientific research, however throughout the last 30 years of published Nordoff-Robbins music- therapy experiential research there has been an evidential presence of similar recounts, and anecdotal descriptions of these experiences.

Although within the setting of music education I was not specifically seeking for experiences of music that would provoke an emotional or cathartic experience from the learner, I could however understand Nic's positioning of encouraging the learner to envision me as more than an educator. In this approach it could also evoke the learner to position themselves as more than just a learner role, but rather a fully present individual with all the present strengths, weaknesses, learning methods, interests and further factors of individuality that were available to them both in the music roles or other non-musical roles. In this regard it became apparent that these were important steps towards considering enactments and practices in person-centered music-education and music-making settings.

Enacting Person-Centered Practices into musical settings

As mentioned in the previous portion what Roger refers to a "growth-promoting climate" requires the three characteristics of genuineness, empathy, and unconditionality to be present. In order to create a growth-promoting climate it was necessary to translate these qualities into actions that could be practiced in musical settings. However because of the degrees of separation from psychology or counseling work, in

which the Person-Centered approach was originally experienced in, the person-centered approach required adaptation to the specific utilization in music lessons(In this case drum set and keyboard-percussion lessons), as well as adaptation into music-making interactions in rehearsals and performances.

The steps towards translating these characteristics to pre-establish a growth-promoting environment required three stages, First: Forming a critical peer group of 5 participants including me, that would examine the textual references of Carl Roger's depiction and definition of the Person-Centered Approach and our understanding of it. Second: Alongside the peer-group becoming acquainted with the terms Empathy, Unconditional Positive Regard, Genuineness, and Self-Directed Growth as described and defined in Roger's writings. Third: Translating Person-Centered characteristics into active practices in the perspective creative fields of the critical peers. Fourth: Translating the Person-Centered Characteristics into active practices in music-making in rehearsals, performances, and workshopping experiences.

Critical Peers Process

The assistance received from the chosen peers to critically review the person-centered method and applicability in music experiences was of great importance however the creation of a critical peer group and use of the collective criticism was neglected at the first attempt of this research. This presented me with biased reports in deliberating on research experiences in the musical context. Although the critical process was developed post-designing research experiences and parameters to be explored in music lessons and music-making experiences, the utilization of these critical thoughts from my peers was still implemented as lenses of analysis and shared criticism of the posed difficulties of the person-centered approach.

The compiled definition and understanding of the person-centered approach arrived to by the critical peers and I was the following: That person-centered approach from the view of critical thinkers and I in the work-field of creative arts is based on the witnessing and actively utilizing empathetic understanding, transparency and unconditional positive regard with another individual or group of individuals with the effort to promote self-directed growth in the context of an individual's or a group of individuals' primary interest and desire for knowledge and betterment. Each one of the three characteristics of empathy, transparency and unconditionality are effectively present for the dynamics and climate of growth to be established with the teacher, counselor, learner, worker, friend, parent, etc. What these characteristics look like, sound like and are used like are dependent in the context of the interaction, the roles played in this interaction and the desired goal of growth.

In the areas of exploring critical examples of experiences, either real ones or imagined ones, that embodied the person-centered approach, the critical peers all presented 3 variables in common. First it is visible that

there is a focus on experiences that truly dive into the trust that is required for empathetic learning and understanding, although the other characteristics(unconditionality and transparency) are present, empathy is a term used in multiple descriptions of the critical peers. However although this word is commonly used by the critical peers they present a difficulty in describing empathy as a way of speaking, or words said, but rather as a complicated behavior that is embodied by multiple parties of the relationships, with teachers, or learners, with friends or working peers. The second noticeable variable is the description of the fact that the desired growth that is present within the relationship is not motivated by outside factors, either market-based factors, or non-personal ones, but rather factors facilitated, negotiated and proposed together with the present individuals of the growth-promoting relationship. Lastly the final consensual variable that is present in these person-centered experiences as described by the multiple critical peers is the availability of moments of vulnerability and genuineness from at least one individual present in the relationship. Within the descriptions of these experiences one can understand that the unmentioned condition for this vulnerability and genuineness to be present is the organicism of how this vulnerability and transparency is achieved. The mere idea of attempting to be transparent, or forcing the possibility for any party within the relationship to be vulnerable or transparent is impossible as the need for transparency and vulnerability to be an organic action is what makes this characteristic that much more valuable in the growth-promoting relationship.

The last important topic of discussion amongst the critical peers, which effectively was least examined and analyzed in the non-peer examined person-centered experiences of music lessons and music-making and rehearsals, are the the difficulties experienced in developing and maintaining a person-centered way of being or person-centered practices in the various work-settings of the critical peers. In these the most accordant comments that occurred in the critical process were that the efforts to make a procedure in a person-centered manner requires a deeper and more willing level of being in interactions, it is both a time commitment but equally an emotional commitment that makes the aspects of vulnerability and patience more consciously approached which may require a constant emotional investment in given growth-promoting relationships. Other aspects of incongruences that were brought into thought were those of the subjectivity and biased that may be felt; As one might be experiencing an interaction a non-person-centered way, the other party feels as if they are fully enacting person-centered practices. One last important component which was mentioned by a few of the critical peers is the aspect of the "type of relationship" that may grant a possibility to enact person-centered practices, as this way of being appears far more effective in interactions involving dynamics of growth and betterment, such as student-learner, counselor-client, parent-child, boss-employee, and therefore make the the possibility for person-centeredness to be far more difficult to be present in interactions where the purpose of the interaction is to acquire one significant goal such as selling a product, grading a test, fixing a car, or in the case of music in

sounding like another particular musician, emulating a technique or movement, or selling music as a fixed invariable product rather than a regenerative experience.

Translating Philosophy to Behavior and Practice

To visualize and organically flow from the stages of concept to application, it was useful to developed a chart which provided a side by side method of translating these core-conditions into behaviors that would be present in the research-based music-making and music lessons.

(Table 1)

Conditions in Person-Centered Philosophy	Behavior and Enactment in Person-Centered Education	Behavior and Enactment in Person-Centered Music Lessons	Behavior and Enactment in Person-Centered Rehearsals/Performances
Genuineness: Realness or congruence. The facilitator is transparent, therefore leading the experiencer to see through the facilitator and the relationship with the facilitator.(Rogers, 115)	*Genuineness: Transparency and honest way of being in the relationship of a Educator-Learner dynamic, which facilitates the way in which the Educators views and understands the Learner, and equally the Learner to the Educator.*	*Genuineness: The educator provides a the learner with a space of comfortability to be transparent in regards to student's musical abilities, short-comings, expectations, aspirations and creative wishes. The educator presents themselves with transparency of themselves and equality alongside the learner.*	*Genuineness: The ensemble integrants are willing and make efforts to maintain transparent forms of being and communicating with each other in terms of abilities, creative wishes, expectations from themselves and each-other, musical ideals and standards of music. Additionally the integrants allow an equal and respectful flow of ideas, thoughts, and feelings from and to each integrant.*
Unconditional Positive Regard: When the facilitator demonstrates a positive, acceptant attitude toward whatever the experiencer is at any given moment, then a personal change is more likely to be experienced by the experiencer. (Rogers, 116)	*Unconditional Positive Regard: An attitude of sincere interest and appreciation from the educator towards the learner, their opinions and feelings, a non-possessive caring for the learner, with real acceptance of the other. It is a basic trust, a belief that human nature and the learner are fundamentally trustworthy.*	*Unconditional Positive Regard: The educator has sincere acceptance and support for the learner as a human beyond their musical skills, capabilities, talent, or history with the instrument. The teacher provides caring and supportive tools to the learner based on personal and inside goals developed in the relationship.*	*Unconditional Positive Regard: The ensemble integrants regard each other as fully encompassed humans with histories,, cultural background, socio-economic background, morals and values, life-experiences, passed and current educational experiences. All which are integrated in their function and interpersonal relations with each-other as musicians, artists and creatives.*
Empathic Understanding: The facilitator senses accurately the feelings, thoughts, and meanings that the experiencer is experiencing at a given moment, and communicates these to the experiencer.(Rogers, 116)	*Empathic Understanding: the capacity of the Educator to understand the learner's inner experiences, feelings, thoughts and behaviors deeply and to communicate to the learner such empathic understanding in a clear, simple, direct and delicate way.*	*Empathic Understanding: The teacher is able to imagine themselves in the role of the student with the demonstrated learning capabilities, prior history, upbringing, cultural background, or any other characteristic that is a factor to the student's ability to learn or difficulty to learn. The teacher establishes moments of empathic communication towards the student in which the student can feel actively heard and understood.*	*Empathetic Understanding: The ensemble/band integrants have the ability to imagine themselves in each-other's roles, abilities, successes, and failures of the musical interactions had. They demonstrate empathy and willingness to understand each-other's experiences in the music, their perspective instruments, and their relationship with the music. The integrants establish specific moments where they can relay these feelings of empathetic understanding onto each-other as musicians.*

The table above presents the translation of Person-Centered characteristics and their flow of translation

into active behaviors and enactments to be practices within music settings. Additionally the table presents an alternative possibility to the more commonly established traditional practices of music-education. These more traditional practices of music education that have been present since the first academic conservatories in the 17th century, are based in a primarily teacher-centric mode in which the art of music -making is not perceived as solely as an artistic practice, but rather as a skill that must be learned according to the educator's experience, their thoughts, behaviors, sound quality, and technique (London Review of Education, V.15, N. 3, 2017). Therefore by taking the more traditional narrative of music education into consideration the skills which are acquired through traditional training could be also more characterized as skills to be learned and perfected but may disregard the possibility of self-directed learning behavior, individuality of sound and approach, and possibly stylistic direction and creativity.

It is through this lens of learning skills that the understanding for maintaining behavioral teacher-centric practices in the education of music, that one could begin to justify the reasoning behind the methods utilized in higher-learning institutions. Through this very same lens Annette Kraus, Artist, Arts Professor at HKU Masters of Fine Arts program and the writer of the collective text titled *"Unlearning Exercises: Arts Organizations as Sites of Unlearning"*, defines skills as "personal capacity to carry out specific tasks with pre-determined results or according to certain procedures"(74). Additionally through this notion of skill-learning Krause declares that higher learning institutions perpetuate the idea that skills lead to flexibility, which lead to employability, which lead to adaptation, which lead to acquiring more skills. (Kraus, *chart* 79). This notion of skill-learning then places conservatories and other higher-learning music institutions in a similarly equal position, in which the craft of music-making and playing are seen as learned skills.

While the use of the skills-learning method is commonly experienced in higher level-music institutions specially due to the responsibility that these have to prepare learners for the job-market, it is important to ask what opportunity does the person-centered approach in music education offer in order to equally encourage the experiences of self-directed creativity, art-making, expressivity, personal search, community building, role-flexibility? But equally then poses a question for the opposite, if the person-centered approach gives a stronger focus on the creativity and self-directed musical search of the learner, then does the person-centered approach in music education affect the learner's impetus and skills for the job-market field where skills, techniques, and replicable labor are valued?

By considering the incongruence of the "type of relationship" or context of the person-centered approach discussed in the *Critical Peers Process* section, I was able to determine that there needed to be a clear differentiation between the experientially self-directed goals of the person-centered method in comparison to skill-learning goals imposed by me as an educator, and therefore needed to be aware of the difficulty of these to coexist and be balanced as practices and behaviors during the lessons.

Active Musical Practices in Person-Centered Approach

Prior to the commencement of these practices within a music-education setting, it was necessary to internalize and self-clarify the characteristics dictated in **Table 1** and how these would be effectively transferred onto the music lessons. Through the following section the reader is able to see the direct process of function of these characteristics in different translatable scenarios of four different individuals engaging in drums and percussion lessons. Additionally in order to directly understand the focus of objectives and changes being explored within these lessons, I found it necessary to develop **Table 2** for the purpose of having a detailed understanding of these objectives and their translatability into music-education situations.

For the purposes of this research and level of comfort, security, and confidentiality of learners, it was determined necessary to create alias names for each learner that participated in the research-purpose drums and percussion lessons. The participants who participated in these research-purposed lessons, met a certain number of criteria designed as according to the desired age spectrum, location and availability to engage in the lessons. The criteria were the following: *Minimum of 18 years, demonstrated intermediate levels of skills in subjects of classical percussion and drums, and were currently residing in the Netherlands.*

The age minimum of 18 years of age was chosen due to the expected maturity levels to understand and work through the musical concepts and skills taught, as well as the relevance of age to the replicability of the person-centered approach in higher-level learning sites in which the learner would ideally portray qualities of self-directed learning. The criteria of demonstrating intermediate levels of skills was chosen as a way to have more focused placed on the personal and creative development of the learner rather than the more technical and rudimentary skills to make to play an instrument; However it is not to say that the person-centered approach couldn't be applied at earlier and more novice level's of learning however this characteristics was maintained due to my personal focus and interest in experiencing the person-centered dynamics with more mature learners . Lastly the last criteria of locality was chosen due to the availability to the necessary materials and sites of learning which I had access to in my capacity as a researcher.

(Table 2)

Chosen Factors of Potential Change	Person-Centered Objectives of Music lessons	Translation into behaviors to be implemented in the lessons to affect the observable development in learner
The rigid relationship established by strict roles of teacher and student as well as supposed dynamics of interaction in these roles. Potential change of	*Openness of communication and empathetic listening in learner-educator dynamic*	The teacher is able to experience and communicate openly with the student in a direct and transparent manner in which they do not feel apprehension of thoughts nor feelings towards the student. *Expected outcome:* The Student demonstrates an equal manner of openness and transparency in communication

communication tactics for more empathetic listening.		with ability to voice concerns, thoughts, observations or questions without apprehension nor fear with in relationship nor topic.
The maintenance of teacher-student roles and the only relatability of the topic of music/drums/percussion. Potential change for embracing each-other beyond the teacher and student roles, but relating as individuals beings.	*Embrace of full self-beyond learner role through transparency*	The educator values and sees the student beyond their role as a drums or percussion student but rather as a developing individual with needs, artistic interests, cultural background, gender, age group with innate creativity, musical and artistic context, and ability to grow. *Expected outcome:*The learner embraces the educator as a fully functioning person beyond their role as drums or percussion teacher, in this case as a 30 year old male, with a bi-cultural background, master's student of music with interests in percussion and drums.
Expectations of results founded solely on the musical/drums/percussion experiences. Goals and expectations posed by teacher and not student without negotiating the direction of the growth process. Potential	*Establish jointly created goals of learning based on the interaction and desire of the students. Understand the balance between creative and expressive goals and technical and market-driven goals.Develop self-directed behaviors to continue developing beyond lessons time.*	The educator alongside the learner can have real and concrete conversations in the growth and development of the learner. Together they can negotiate and continually evaluate goals that are necessary for the growth of the learner as a person in the musical context.. *Expected outcome:* The learner begins to acknowledge their ability to understand their growth beyond creative, and artistic means but as a fully embraced person with other factors that are present within the lessons and therefore more likely to vocalize these lesser nurtured characteristics. The learner can begin to develop self-directed behaviors that are functional to their own personal goals and growth beyond the interaction with the educator.

As detailed in the chart above as well as the methodology section of this Artistic research study, it was important to narrow-down the chosen factors of observation for the purpose of having a more centralized view on the practices of person-centered approach within the drums and percussion lesson experiences. Also it is important to note that the information depicted in *Table 2* was developed solely by the researcher and not the critical peer group, however the analysis of the outcomes of the interventions were analyzed through the lens of the critical peer group's thoughts and incongruences experienced in the person-centered approach. The chart displays factors that I decided have been neglected in current-day music lessons and therefore through this research wish to attempt to demonstrate the potential for self-directed growth through the person-centered behaviors detailed above.

Analysis of Results of Person-Centered Practices in Music Education

After a two-month span of 1 hour drums and mallet-percussion lessons with the four participants, John, Steve, Jane and Tom, and through the detailed encounters found in **Appendix B** as lesson notes and **Appendix C** with full recordings of the lessons, I began to dissect and analyze the person-centered practices utilized in our encounters. As a way of understanding, and bettering these experiences I implemented tactics of critical listening and observing the person-centered approach through the analysis of the objectives as set in Table 2 as a means to see the positive and negative effect of person-centered practices

in music lessons.

In the objective of **Openness of communication and empathetic listening in learner-educator dynamic:**
After the completion of gathering the recorded material from the lessons with the learner candidates, I resorted to listening back to the recorded lessons of all the learner candidates and took notes on qualities of the interactions that appeared relevant to me in the presence of interactions that had qualities as well as lacked qualities of person-centeredness. Moments in which qualities person-centeredness took place can be recognized through the audio as moments in time when the educator, in this case myself, gives space and time for when the learner shares personal experiences and hypothesized ideas of learned material. It can also be heard as moments of support and embrace of the learner's experience when having difficulty with challenging musical passages or exercises, in this way the approach from a person-centered perspective is to utilize the presented abilities of the learner as a foundation to move forward in the learning rather than to create an ambient of negative critical comments or exacerbate frustration and nervousness upon the learner. Albeit that moments of non-person-centeredness were also present in the interactions, these can be recognized as impatience heard in tone of voice, directive and imposing thoughts upon the learners, and lack of listening to the learner's experience. These moments were most commonly present when I felt a rush for time to catch up, or investing too much time one given exercise with the learner, an outside factor rather than one created by the relationship or desire of the learner.

 With the compiled notes and audio recordings as provided in **Appendix B** and **Appendix C** sections of this research and the use of the critical lenses presented within the Critical peers group, I first of all took to noticing that the component of openness of communication and empathetic listening was approached in conversations that had to do more with the subject of "why we make music" or "what ways are there to make music". Indicators of these examples of openness of communication and empathetic listening can be found in **Appendix B** transcriptions such as in John's third lesson in which he mentions:

-51:35 John: " for me it's a thing in how I was trained as a kid, this is a skill (sight-reading) and you need to have it to be a well rounded player, and it's something that I can use to save time and money when I show up to a gig... it's a time efficiency thing with me, if I can achieve the same results on the performance day without memorizing the thing then why not … it's just a skill for me". Me : It's like this skill on it's own that is alien to making music, and we don't think about it as making music sometimes".

Beyond this commentary by John, there is also a premise of openness of communication that allowed for conversations like this to be spoken, and it can be seen as I open up about my philosophy in regards to what making music looks like to me:

-42:58 Me: "I Wonder is there a gap between the reading of music and the enjoyment of it" John: "what do you mean?" Me: " Are you enjoying reading this music while playing it". John: " F**k No!" It's really scary. Me: " If we are

here because we love music, it's really that simple it doesn't matter your ability or level, and so every time I make music it should serve for that purpose, whatever that purpose is for each of us, and so when I look at sheet music the same feeling should come from it" John: " I know".

Through these topics of conversation and explanation I presented myself in a more vulnerable and open manner by discussing my personal beliefs and thoughts on this with the strategy and expectation that learners would equally feel forthcoming to provide their input in these conversations. As In lessons with Jane and Tom these conversations appear more quickly right in the beginning of our interactions in as if it was part of a "getting to know each-other" phase. These instances can be seen in conversations such as in this first lesson with Jane in which we discuss the personal desire to make music one way compared to what is needed :

22:09: Jane: 'Sometimes all I need to play is this (plays a regular backbeat pattern) and they say they like it".. Me: " yeah I think that's the thing about music, that it's not about that ego party we need to have but about having the tools in our belt to throw in different things IF we need to".

As well as with Tom in his first lesson in which I very directly and openly share my philosophy in having these lessons:

-01:45 Me: "what we're doing here regardless of what direction you want to take it, I think it's really important for me personally to teach music in a way I don't portray that I want to teach musicians who want to become professional musicians... I think everyone in life in the world is allowed to have a connection to music and as long as you come here with the desire to learn and you take your time practicing at home, since practicing is just part of the process... practicing is just a part of learning, but you're doing it at home. Regardless of what direction you want to take it... I want you to enjoy what you do, to feel good about what you do, and I want you to understand the love I have for music and how we take care of it".

However in the lessons with John and Steve these meaningful moments of vulnerability and openness certainly take a longer amount of time and wont be heard having these interactions in regards to these topics until the last lessons. Additionally other forms of openness that I realized from the recordings and notes are the methods of communication and language utilized, this includes my fast paced talking, at times use of explicit language, as well as engaging with humor and energy as these are the best manners I can present myself as a person and educator, and equally present the empathy to learning more form them through realizing open-ended questions, and giving time and space for the learners to act similarly with their own choice of language, demeanor, and energy and give them the necessary time and patience to present this. The examples of humor, and meaningful conversations can be seen in the interaction with Steve in the last lesson as he opens up about his personal expectations from himself in music, and equally his experience of being in the conservatory building and how this affects his learning experience:

-44:20 Me: " it's ok man, you put so much pressure on yourself you're just starting out... breath through this... I hope you don't make music this way because it's quite anxiety causing". Steve : " no I don't make music like this I'm a bit easier on myself, but being back in the conservatory trying to read this music makes me feel like why can't I play this, I needed to play this when I was 5 years old". Me: " So being here kind of sets up that expectation?". Steve: " yes but it's also my personality... I'm really let's get it now, let's do it now type of person.... but it's both a positive side because I

can get s**t done, but then it has a negative side because it makes me not enjoy the experience anymore".
From the more critical perspective it can furthermore be noted that the openness of communication and transparency are rather a process and not an instant behavior that can be manipulated to be present and although I may try to present myself in a more open, transparent and welcoming manner it is also in the response of the learners and their feeling of comfort in the relationship that enables this component to be more present and more accessible for promoting growth. Although I cannot necessarily force myself nor the learner's to engage in the lessons in an open and transparent manner a good step to have maybe is pre-entering the lesson mode is to discuss that having this type of communication will only better and encourage both better results in the process as well as better develop the relationship within learner and educator dynamic. Another noted criticism that is visible in this objective of open communication is that in this there is a level of ambiguity in how one can present and behave in this way, this could include the way of being or the method of communicating, choice of language, way of presenting questions and thoughts, way of interacting with the thoughts and behaviors posed by the learners, and therefore by taking so many of these aspects into account, it provokes a difficulty and insecurity of being able to pinpoint exactly moments of Openness and Empathy. Although this ambiguity is present I believe despite this there are indicators that are noticeable of these qualities such as direct reciprocation, if I was to share a personal fact or thought process that felt vulnerable to me then a direct way of gaging the possibility for empathy and openness is by way of receiving an empathic response from the learner or a reciprocal response in which something of similar vulnerability could be shared which would be beneficial in their musical growth.

In the objective of **Embracing the full self beyond the learner's role through transparency:**
As mentioned in the earlier objective, through the use of the recorded material obtained from the lessons, in order to carry out an analysis of these person-centered practices in music lessons I listened back to the recorded lessons while taking notes that were relevant in respect to the person-centered process. When demonstrating the objective of Embracing the full self beyond de learner's role through transparency my aim was to provide personal recounts and occurrences in which the music and percussion thematic were not the sole discussion points in the teaching process but equally disclosed aspects of my life, interests, experiences and philosophies that provided a deeper view into me as an educator. These perspectives and other roles that were important for me to disclose included my view of myself as an student and not just an educator in the lessons, my nationality but bi-culturality and the effect of that in musical life, my musical path including my background in classical percussion and switch to popular music on drums, beyond the drums and percussion teacher role. By practicing this transparency I equally attempted to give the learner's the space and possibility to be seen as more than just drums and percussion students. I presented them with questions about their daily lives, general well-being, their musical interests and life endeavors outside of the lessons, questioned their musical interactions and experiences beyond the lesson environment.

These interactions and quality can be find present in the following lessons and time markings of the recordings:

John Lesson 2:
-12:28 John: "It's kind of funny how this thing comes naturally for me on snare drum(referring to his role as a drum set player), and I don't think about it, but now I'm like f**k notes, (laughter)". Me: "and that's exactly it right? How do you translate these habits that we have, because I like to think that music is something that is transferable per instrument(referring to concepts not technique)... and so if you spend enough time with the marimba you're going to get what you get out of a snare drum" John: " yes yes but it's like a gradual thing, just like I didn't have it straight away on snare drum and I was worried about getting the right note values, and time and stuff, that stuff came first for me".

John Lesson 3:
-51:35 John: " for me it's a thing in how I was trained as a kid, this is a skill (sight-reading) and you need to have it to be a well rounded player, and it's something that I can use to save time and money when I show up to a gig... it's a time efficiency thing with me, if I can achieve the same results on the performance day without memorizing the thing then why not … it's just a skill for me". Me : It's like this skill on it's own that is alien to making music, and we don't think about it as making music sometimes".
-1:01:27 John " when something is set in stone like this, you cannot afford to play wrong notes, it's just how it is, and if you do then it's objectively a mistake... This is the instance that I separate jazz and popular music from classical musical, there's literally no room for these f**k ups, and you need to nail it 100% of the time but if you don't, it just means your human but it makes it less... valuable.... the experience is tainted".

Jane Lesson 3
-17:50- 23:29 With my encouragement and asking of different questions to share her experiences Jane goes on to reveal a lot of the personal music experiences she is having beyond these lessons in working with an ensemble, as well as with two other drum set teachers in which she has gathered different practice techniques and tools to continue bettering her playing. She speaks firmly about how she has been focusing on developing her playing along with song structures to understand songs better.

Behind these questions and way of interaction I felt genuine desire to learn about them as people but equally utilize these non-musical roles and experiences to be of sources to learning tactics according to the goals derived from the lessons. Under the critical lens as discussed in the critical peers section it could be noted from the recordings and that the speed at which the teacher-student relationships build are not equal across the different learners and therefore cannot push genuineness and transparency as it is an organic experience that is present or requires time to be present from the learner's perspective and so disclosing details, roles, experiences cannot be pushed nor purely asked for. For example in lessons with John, and Steve it is noticeable that this willingness to be transparent took longer time and trust to build to more clearly approach the goals and perspectives of the learners. Equally although Jane and Tom were approached with questions to begin building the trust required for transparency early on in the lessons it wasn't until the last lessons that more genuine and vulnerable topics of conversation can be heard. Another component of criticism is the maturity level required to dispose and be aware of these roles we present in our lives, and from this stand-point it was more visible in the recordings for John and Steve to be able to see themselves in other roles beyond learner, however less available and emphasized in the way Jane and Tom visualize their roles.

Lastly in the objective of **Replicability of Experiences and Self-directed learning:**

The projection and observability of this objective, as based on recordings and notes, can be interpreted by the disposition of negotiated and proposed goals as discussed within the educator and learner dynamic. Although I am aware that in the recordings I can be heard utilizing at times what could be considered as authoritative language such as "do this" "lift" or giving directives such as "you have to do this to sound like this", these directive examples of language are still countered by the non-abrasive intonation of voice and the support and encouragement provided to each learner, and these methods of communication are based on the context of the collectively proposed goals for each learner. So it is important to acknowledge that the person-centered approach is not purely possible and led through a cognition and awareness of the language that is to be utilized, as we do in fact experience time limits in lessons, and therefore quick directives are important to make the most effective changes within the time given. Therefore it is about understanding the mixture of the directive or authoritative language and its alternative paring with the reminder of the goals be sought by the learner, as well as the non-forceful manner in which these directives are being given, such as would be a negative example if my phrasing was " you will never play professionally if you don't sound like this", or "you will never make it in the music world if you don't lift your mallets as soon as the chord is struck" and so these would be the countering arguments of when an authoritative command was equally paired with a negative attitude as well.

In the recordings and notes I can see clear differentiations of abilities, techniques, and levels of each learner, however what is most importantly distinctive of each learner is their own ideas of proposed goals that were developed alongside my assistance as the educator. In the notes and recordings it can be heard that each individual's goals and approach to obtaining these goals is made according to each individual's context of music and their purpose behind these goals. For John it was imperative to improve his four-mallet technique and sight-reading ability for the purposes of having more successful experiences in his orchestra rehearsals and pieces which require him to play key-board instruments. In comparison the case with Steve and his desired outcome was more closely led by his desire to be able to make music on marimba as he does on drums, and that engaging in mallet-percussion lessons allowed him to more safely and clearly explore how he can gain the technical skills to make music with four mallets in the comfort of his home. The case for Jane differed not only in the instrument but also her approach and very spread focus on how to better her playing abilities on the drums, as she demonstrated towards the ending lessons that a more concrete goal to obtain in these and future lessons is to develop a more structured methods and path of improving on the drums rather than studying with multiple people, playing non-structured music, and practicing a mix of techniques. Lastly in the lessons with Tom the developed goal was more uniquely based on his request and desire to explore the lessons as if he were preparing for a university program, in this

manner not only attempting to improve technical abilities in his playing but additionally providing him with a deeper depth of information and the context of use of the information learned. The process by which each learner arrived to self-directed learning goals according to their preferences and context was completely different however relied on the gained prospects of approaching the lessons with transparency and open-communication tactics in order to more directly and efficiently build a self-directed process and music experience for the learners. By critically examining this objective it can be noted that the self-directed goal setting process takes a different amount of time per learner, as some learners may have arrived to the lessons with singular specific goals while others embraced the lessons without specific objectives of their own. Additionally by examining this goal from a n institutional perspective, it can be said that this way of goal-setting may be too vague and unmeasurable since there can be a clear difference in setting goals such as John's, to be a better sight-reader in an orchestra environment in comparison to setting the goal of Jane of becoming more structured as a learner.

Person-Centered Practices in Music-Making

When taking-into consideration traditional practices of music-making in contemporary rehearsal and performance settings there can be a clear trace of traditions and behaviors that have been internalized and propagated by those who have taken part of training and learning in institutions such as universities, conservatories, whose focus is placed on skill-learning and competency in the job-market. For the purposes of this artistic-research and betterment of the researcher's habits with the ideal expectations to have a meaningful impact in other musicians and readers of this research, I engaged in the collaborative creation of an ensemble. The ensemble explored objectives and factors of change I chose to research as counterparts of the more normally experienced scenarios of dictatorial leadership, authoritative and directive language, and disregarded ensemble or group identity.

Table 3 demonstrates these factors of change and the counteracting person-centered practices that were explored in the ensemble.

(Table 3)

Chosen Factors of Potential Change	Observable Objectives of Music-Making with person-centered practices	Translating into Music-Making Behaviors and Experiences
Directive and dictatorial approach of leadership in ensemble settings	*Non-directive and Expressive Language use. Open communicational habits of directionality in*	Due to the proposed habits of shared directionality within the ensemble, this objective looks at the ways in which each ensemble member engages in their leadership role when presented with the task to lead a piece. From a person-centered perspective, the participant/s communicate/s in a manner that demonstrates respect, motivation, and non-abrasiveness for the purposes of directing/leading a piece of music or musical

	pieces of music or improvisation	experience. In their demeanor they demonstrate patience in explaining and clarifying desires of artistic vision, and are able to empathize with each member's position and experience within the ensemble.
Authoritative and inflexibility of creative input	*Display of behaviors of unconditional acceptance and transparency with musicians in ensemble in creative contribution*	When engaging in music-making experience that requires a collective contribution or collective composition each member is able to have an understanding of each-other's role within the musical experience. From an administrative perspective, each member sees each-other's capacities as ones beyond their music-making or instrumentalist roles but rather as students, friends, family-member, workers, and the tasks and activities that come with such roles. Each member treats each-other with transparency and honesty within musical situations but also in personal social interactions.
Disregarded understanding of identity, purpose and goals of an ensemble	*Collective thinking, equity of thoughts, input and efforts to lead to self-directed understanding and identity*	When developing the artistic goals and understanding of identity of ensemble, the ensemble members are able to communicate effectively and openly in regards to their artistic and creative visions for the ensemble. Furthermore ensemble members engage in deep listening strategies in which all members are equally encouraged to speak and be heard for a communal effort to develop a democratic and collectively formed basis for identity and purpose behind said ensemble.

After a trial period of three months, between the months of January 2019 and March 2019, the ensemble reached a consensus and stability of formation with participants that were interested in the collaborative research habits, and person-centered practices. As the gathering of members had been finalized for the time being, the ensemble moved forward with the task of understanding its autochthonous identity within its non-conventional use of instrumentation, interactions, and development of music, as well as practice/rehearsal habits and other interpersonal communication tactics. By taking into consideration more established forms of performance practices displayed by conventional ensembles of traditional genres, such as having appointed leaders or lead artists, performed at standard venues and music spaces, as well as rehearse according to methods of behavioral and dictatorial practices, we were able to begin implementing the person-centered process as a means to reassess these roles and behaviors. The thinking behind this was not for the purposes of disregarding the system of which music and musicians have already established, but rather to methodically develop a formation where there were no previously established methods of functioning, creating, and performing and therefore leaving the possibility of the ensemble to utilize the person-centered approach and the objectives established to lead towards self-directed goals and identity in the process. These self-directed goals were formed out of the the needs and interests posed by the ensemble members, as for me a goal itself was to begin utilizing methods of the person-centered to communicate and have interactions, for other their goals arose out of their own personal research such as non-hierarchical ways of approaching rehearsal or incorporating movement strategies as performers. These are aspects that are negotiated discussed and arose out of communal agreements. A section of rehearsal that demonstrates this ability to work through these back and forth negotiations can be observed on the **Appendix C** detailed website under sub-page "P-C Practices in Music-Making" and on the recording titled "Rehearsal 2 with the Experimental ensemble".

Introductory discussions on working together and understanding the integrants group dynamics were held in order to find an alignment and compromise of the musical and creative directionality of the integrants in the ensemble. Since it was the traditional habits of music-making and institutional settings that the ensemble wanted to take distance and change approaches in comparison to, it was also an important factor to begin distancing away from the standardized styles and repertoire which a traditional institutional ensemble would engage in. One of the first layers that attributes to the person-centered practices of the ensemble can be seen in regards to the make-up of the instrumentalists in the ensemble, made-up of seven individuals within the HKU conservatory including a percussionist, pianist-composer, pianist-french hornist, live-electronics and vocal performer, flautist-saxophonist, and violist. The person-centered approach behind this was that the composition of the ensemble was not based on the genre, repertoire listing, nor intentional audience, but rather comprised together based on desires of new experiences, experimentation, and differently attempting creativity in music therefore being led by the collective goal of these objectives.

Developing the person-centered practice as a non-traditional ensemble

Following the first ensemble rehearsals, the continuing person-centered encounter that was experienced in the group was launched based on our conversation of identity and creative direction. The group openly communicated and encouraged the embrace of other roles beyond the musical one in the ensemble. To further genuinely embrace each-other as members in this ensemble we needed to present ourselves for more than our musical traits, and aspects of contribution to the communal artistic effort. This discussion of the topic of contributing more than our musicianship to the development of this project was an encouraging place of recognition of each-other as more than musicians, instrumentalists, master students, or HKU conservatory students. This allowed us to embrace greater qualities of ourselves as well as each-other. The multiple methods chosen to engage in these conversations included a mixture of developed "relating" sessions at different integrant homes with the ensemble, equally through music-making but also and furthermore by displacing the leadership roles of pieces asking members of the ensemble to contribute with pieces and personal compositions that could place them in the leader and composer roles.

The displacement and shared roles experienced in the ensemble can be noted **Appendix C** in the according website of the Artistic Research, sub-page "P-C Practices in Music-Making" and under the category of Miscellaneous Rehearsals, on the titled recordings *Rehearsal 1*, *Rehearsal 2* and *Rehearsal 5* in which it is audibly heard and experienced that the leadership role through workshopping, learning and leading through certain pieces being worked on by the ensemble were shared in this case by 3 different ensemble members all with different tactics, creative outcomes and expectations of the group.

These relating sessions were structured in a way in which the ensemble was able to get to know each other in a more organic and transparent manner beyond the walls of the conservatory, and equally be able to discuss our personal backgrounds and interests that led us to commit to the ensemble, as well as ways and suggestions of how we continued moving forward in this method of working. These relational sessions consisted of shared cooking and dining to set a mood of comfortability and organicism in which the first 45 minutes we would eat and share stories together, and after the eating portion we could begin to discuss more in depth and critically these aspects of the ensemble. The normal length of these relation sessions were usually from two to three hours long. In the "relating sessions" footage displayed in the **Appendix C,** Sub-page "P-C Practices in Building an Ensemble" in the video titled " Discussion After Dinner", there are clear moments of transparency in which we share our expectations of experiences or already realized experiences felt in the ensemble as shared by me in minute 01:30 as well as by another ensemble member on minute ***03:12*** in discussing the expectations and experienced received by the treatment and communal caring of the ensemble . We equally are able to more critically observe what it is about these expectations that fulfill our self-directed goals as an ensemble and what are other aspects of this ensemble that still require further contemplation through the shared labour initiatives, shared roles, open and transparent communications and collectively designed goals, as brought to light through the workshop with Annette Kraus and can be more directly heard in the processing of these thoughts on **Appendix C** in the detailed Artistic Research website under sub-page "P-C Practices in Building an Ensemble" and the recording titled "Workshop 2" and the discussion posed by my on minute ***14:50.***

Following our "relating" sessions we found it imperative to create a platform in which we could organize and analyze some of the questions we visited in the "relating" experiences. This led us to a survey questionnaire designed by multiple members of the ensemble and I for the purposes of understanding the focus, artistic direction, as well as "more-than" musician roles that could be experienced, encouraged and attempted in the ensemble. The survey was composed of 5 open-ended questions encouraged to be completed by all ensemble members with most transparency, artistic desire, as well as with as much effort or lack-there-of of which the ensembles members would be able to contribute.

(Table 4)

Experimental Ensemble Identity Survey
1. *What do you believe are (intrinsic/original) qualities of this ensemble?*
2. *What do you feel is your role in this ensemble ?*
3. *What possibilities does this ensemble offer you that others don't? If it offers the same possibilities then please explain those.*
4. *Do you want to learn/research anything through this ensemble?*

> 5. *Who do you believe this ensemble is for?*

Through these questions the ensemble sought to find their Identity and position within the music field by understanding the possibilities and differences of experiences that could be developed in the forming of this Experimental Music Ensemble. Upon receiving and synthesizing all answers provided by all participants of the ensemble within this given period of time established, the experimental music ensemble was able to formulate a text that most closely resemble the collectively gathered and experienced identity of the ensemble at this given time. However because the ensemble's identity clearly depended on the experiences, interests, abilities and backgrounds any shift of ensemble member would directly affect the identity and positionality of the ensemble. Therefore what was concluded is that the ensemble was able to develop a survey that best represented the self identity and self-directionality of this group at the given time of March through September 2019. In September of 2019 the ensemble's members changed, with a two leaving and two changed, and therefore continued engaging in our "relating sessions" and developed new survey's that would more closely depict the newly transformed ensemble.

Final Outcome of Survey March 2019 :
" T*he Utrecht Experimental Ensemble is a collective of musicians who engage in research and discussion through collaborative music creating and performance. Our music is based in improvisation and interdisciplinary work, with the ensemble functioning as a sound/art laboratory to test and workshop new approaches. Our goals include connecting and sharing with an audience drawn to new sounds and ideas, researching social interactions through music, and creating a caring, inclusive and equitable process of producing and presenting new music"*

Person-Centered Music-Making Habits in Person-Centered Music
While the implementation of a survey proved helpful and a direct means of finding a collective identity not formed out of dictatorial habits but rather collective formulation through utilizing person-centered practices, the manner by which the objectives of ***Open communicational habits of directionality in pieces of music or improvisation***, as well as the ***Display of behaviors of unconditional acceptance and transparency with musicians in ensemble in regards to music and improvisation***, were more closely experienced in as a trial-and-error type of approach. By trial and error I am referring to the habitual need to attempt to view and implement person-centered practices in the music-making process in way in which practices would be hypothesized, implemented and in order to arrive to results and experiences that were similar to those sought and expected. However what became an interesting paradigm was that in order to lead rehearsals that displayed these enactments of person-centered practices I needed to rid my expectations and directionality of sound and outcome, and what became a more important learned process was the balancing of these person-centered practices while maintaining creative outcomes from the pieces chosen.

Through the utilization of the Person-Centered pieces of music referred to in the *Methodology* section in the research document, pieces such as *More or Less* and *La Carta,* I attempted to enact tactics of **non-directive communication, unconditional acceptance of creative contribution**, and c**ollective thinking and equity of ideas** for the purposes of rehearsing and developing these pieces for a performance-ready level of playing. In first focusing on the piece *More or Less* by Karlheinz Essl, I called to the ensemble participants to engage in a music-making experience purely led by the directions proposed by the composer himself as written in the computer-program(***Fig. 1***) utilized for the realization of the piece.

Fig. 1

BURST   take advantage of the following reason
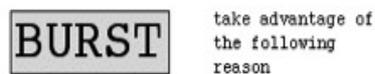
By placing the focus of the musicians in the directions and computer-program designed by Essl, I sought to rid myself of the leadership or dictatorial role which I was attempting to not partake in as a means of the directionality and leadership of the piece to take on a collective of communal approach. After attempting two rehearsals in this manner I quickly saw that the lack of directive presence while solely allowing the computer program to be a leading presence of the music-making experience resulted in chaotic, disorganized, sound-crowded and non-communicative manners of playing. While the piece was described as a metaphoric " puzzle which has to be solved by the musicians and which will influence the interpretation of the required structure to a great extend"(Essl, 2017), the manners of relating and communicating with one-another in the task to "resolve this puzzle" appeared non-existent because of the lack of directionality in solving it, as well as due to the lack of experiences of engaging together in an open improvisatory sense. For the following two rehearsals prior to engaging in the attempts of performing this piece, I took to presenting and engaging in experiences of open improvisation because of the close similarity of Essl's piece to what would be heard in an open improvisation, as well as the collective leadership, unconditional acceptance of ideas, and equity of creative input that is experienced in an open improvisation experience. The open improvisation also acted as a means of communicating, embracing and blending the sound of the non-conventional instrumentation, as well as attempting new sounds within our instruments for the sakes of not creating a cyclical sound qualities that were always most available. Through habitually practicing these as exercises the self-directionality and collective efforts towards understanding how to "solve the puzzle" began to unfold and the communal open-communication objectives became more commonly present during these rehearsals. Within the musical shaping of the piece, the musicians were able to openly and more concretely communicate artistic-choices and musical desires from one another. These rehearsals also permitted to explore unconditional acceptance of their

musical and artistic choices within the improvisations and sounds attempted within the piece, however this proved to be a difficult characteristic to hone as not all ideas can be included at once in a musical setting. The process of the development of this piece can be heard in **Appendix C,** in the detailed website of Artistic Research under sub-page "P-C Practices in Music-Making" under the recordings list titled **More or Less**. When critically examining the differentiation between the first rendition of the **"More or Less t 1st Version track "** I could examine and determine that this track has the sound quality of feeling sterile, and fragmented, referring to both the lack of connectivity and flow of ideas implemented from member to member, although there aren't detailed sections of the piece to be understood in the ***"More or Less 2nd Version Track "*** which took place one month after the first recording of it, it can be heard that the ensemble is reaching for connectivity, cohesiveness of ideas, as well as differentiation of musical sections and phrases instead of strung-along sounds without coherence.

After taking into consideration these difficulties of maintaining musical and creative directionality that were experienced in rehearsals and performances of ***More or Less***, the approach towards engaging in rehearsals and development of the self-arranged piece , ***La Carta,*** clarified to me that there needed to be a distinction of musical directionality and clarity factors, from the communicative characteristics of dictatorial or overpowering social dynamics of an ensemble. By utilizing what was learned in the exercises and musical outcomes of ***More or Less,*** I decided that a similar approach should be taken to acquire directionality and my ideal musical outcome while maintaining the proposed person-centered practices in the development of ***La Carta***.

Fig. 2

La Carta was developed in various stages, first presenting the ensemble with only 4 musical cells that were to be used freely in improvisation while maintaining a rhythmic 3 over 2 polyrhythm. After providing a narrative explanation of the piece, I encouraged the group to collectively attempt an improvisation of the piece while utilizing the improvisational melodic cells provided. While the improvisation itself was composed of all the criteria provided, there still appeared to be a lack of connectivity between the

ensemble integrants. This sequence of trial and error attempts for creating an outcome of La Carta that was closes to what I envisioned can be heard in **Appendix C**. In these sequence of recordings one can see the concrete process of the development stages of La Carta depicting its musical theme, as well as the difficulties experienced in maintaining a connectivity and an understanding of the polyrhythm present. After several rehearsals and 3 failed attempts at producing a collective sound close to what I had envisioned, the integrants of the ensemble began expressing their unclarity in their understanding of the piece, but moreover in the style of improvisation I was expecting from them. It was in this interaction with my peers that I had realized my unclarity of explanation as well as my assumption of their understanding of Chilean music culture and rhythms, both of which were still reminiscent of my apprehension of providing directive-forms of communication that appeared dictatorial and abrasive, yet in this experience negatively affected the possibility for a more clear and precise musical interpretation. Once this communicational and directional issues were brought to light it was only then that the rehearsal actions could be concretized further to include practicing limitations in playing, pairing improvisations to distribute crowdedness of sound, learning and utilizing three-over-two polyrhythms and its variants, and listening to Chilean folk music that possessed these qualities.

What I could determine from both of these experiences in the pieces were that my apprehensions and fear of being a dictatorial and overbearing musical leader caused to me to additionally have a reserved and apprehensive forms of communication. In these instances it was noted that the artistic-product was affected in terms of aesthetic and connectivity of music-making as a collective unit due to my unclarity and non-directiveness, yet by developing better qualities of communication through open-questions, providing supportive encouragement and giving the room for maintaining an open dialogue for clarifications. It was only when a more clear, transparent and concretely explained exercises and sound expectations were presented to the group that the final product intended and envisioned. However through these concrete and clear manners of communication a different paradox arose which was, If the person-centered process is to take shape through the objectives detailed above with collectively taken decisions in the aesthetic qualities of the pieces, unconditional acceptance of creative input, and non-directive language use in the development of music, then how can a piece led or created by me ever depict my own personal creative expectations if the person-centered process is about the collectively envisioned product? And so therefore outcome of the pieces presented could not solely be based on the person-centered process, and at the same time could not solely be developed out of my own personal creative expectations, but a combination of the two aspects in a negotiating process of person-centeredness and concrete and direct communication of expectations while maintaining a flexibility of these in order to include the self-directed expectations of the ensemble members. Additionally as displayed in the **Methodology** it is important to see the outcome of the questions posed in that section, Did the pieces evoke the need to engage in active listening beyond

musical aspects for it to be performed, can we as a group empathize with each person's contribution to the pieces, do the pieces have a singular end-product or is it always dependent on our willingness to shape and place our choices into it?

In fact the pieces did evoke a need to engage in active listening beyond musical aspects, but rather the patience and willingness to discuss the decisions made, in a piece like **More Or Less**, it felt necessary to discuss the ways in which the haiku could be transported into a musical idea, as well as was in **La Carta** to have clear conversations of the significance of the piece as well as its context in today's social climate and how these could be concretely depicted in our musical choices and ambiance of the piece. In regards to empathizing with each person's contribution to the piece, this was present in the process, however the difference between empathizing and utilizing it as a creative choice in the piece were different decisions as it proved impossible to allow all ideas to be utilized, all choices to be valid, as it would create a more chaotic and overcrowded sound profile in the pieces. Lastly in the hopes to arrive to a singular end-product, I believe the pieces always had a natural characteristic of change however in the rehearsals and leading tactics experienced it was always necessary to create a map or outline of the sections, development and conclusions of the pieces, and so through this method the musical ideas would always be changed but the tactics of arriving to a finalized product would always be present.

Analysis of Recounted Experiential Data and Summary

Although the existence of the Person-Centered approach has been importantly noted in the field of psychology, counseling and education, prior to the attempted experiences, research activities and collaborative formations displayed in this research text, I had encountered very little evidence from my experience as a student over the past 16 years in the learning field of music as well as in the literary works as seen in the textual bibliography, of the use and practice of this approach within the music education and music-making context beyond the music therapy field.

What was clear to me prior to beginning this process was that in the context of music education, the behavioral and teacher-centric practices that are so deeply established in the field come from a foundation of perceiving the student in the role of skill-building and preparing the student for the purposes of survival and competence in the job-market of music. However it was in the objectives of this research and my personal inquisition that I sought to place the utilization of person-centered practices within music education as a means of reshaping what I had experienced as neglected areas of music-education, and shifting these into the growth that was derived and directed form the learner's personal interest, musical goals and their most available tools and strengths inherent to them as persons.

In the same light it was through the purposes of utilizing person-centered practices along the development of an experimental music ensemble, that I was able to promote and place greater importance on the relationships, methods of communication, and the autonomous development self-identity as an ensemble, as objectives that would promote the creative development, artistic direction, and self-directed growth of the ensemble.

In terms of answering the question researched o*f How are Person-Centered Practices translated to music-making interactions and music education? And What are the benefits of proposing person-centered habits in the music-making and music education setting?* By taking into consideration the experiences recounted through the **Methodology** and **Development and Reflection** sections of this research thesis, I was able to develop objectives of interest that would become focuses of the gathered experiential recounts and purposeful implementation of activities in the Person-Centered Practices of Music Education experiences. Through the development of music lessons with four different participants over a strict period of time, I utilized the proposed practices of ***Openness of communication or transparency in learner-educator dynamic, Embrace of full self-beyond learner role, Replicability of behaviors/ experiences outside of lessons in order to establish self-directed learning and developing in music,*** with the efforts to create growth-promoting opportunities in with the learner-participant. While it was evident that each participant's experience and desires of growth were presented differently per person, as can be explored in **Appendix C** through audio recordings, and **Appendix B** with lesson notes, it was through the concentration of the person-centered objectives that I attempted to arrive at a learning processes characterized by the individuality of each learner and the dynamics created within the educator-learner relationship. Through these lessons and the use of these person-centered practices I concluded that first, such practices were best present and translated into the lessons interactions as long as I was the first exhibitor of them. By introducing them and by behaving in a manner that was transparent, embraced my role beyond being a teacher, and discussed my own self-directed development, then I could begin to exemplify these for the learner. Secondly, in regards to how these were presented in the music lessons, through the conscious investment of time to place these as forefront in the learning experience and utilization of communicational tactics that displayed open-ended questions about the learner, and philosophical discussions regarding music-making and direction. Lastly in order to begin to see these practices reciprocally from the learners themselves, it was necessary to continually remind myself and be aware that the musical tools and teachings I was presenting had to be in accordance to the self-directed process that the learners needed to undertake, and that the individual self-directed process of each learner had to always be the forefront of these lessons instead of my personal expectations and interests.

In the context of the Experimental Music Ensemble and engaging in practices of the person-centered approach, it was evident that the integrants willingness and embrace of these habits fueled the possibilities to incorporate the person-centered practices in the social dynamics of building the ensemble and rehearsing accordingly. Through the focalization of the *Non-directive and Expressive Language use in communicational habits of directionality in pieces of music or improvisation, Display of behaviors of unconditional acceptance and transparency with musicians in ensemble in creative contribution, and Collective thinking, equity of thoughts, input and efforts to lead to self-directed understanding and identity, t*he ensemble adopted these practices as methods of working towards the development of **More or Less** and ***La Carta*.** However the translation of these practices into the ensemble's way of working proved more time consuming than expected. As experienced through in the the Person-Centered practices in music lessons, it became clear that there was a constant time required for preparation of experiences that resembled the person-centered approach, additionally realizing that there was a mental investment that was constantly present in reminding myself person-centered ways of communication through open-questionings, non-judgmental apprehension and empathetic listening in the experiences and equally in leadership of the pieces. Through the pieces, as exhibited in the **Development and Reflection** section and as heard in **Appendix C**, there were clear failures and complications that were present with the person-centered practices of collective thinking, and equity of thoughts, and equally in the use of non-directive language to lead and explain these pieces. These failures were not necessarily failures of the ensemble but rather inconsistencies of my envisioning of the outcomes of pieces, but then creating the paradox of *pieces played as I wanted them to be played were not pieces led through a person-centered process.* And so conclusively arriving at the way for person-centered practices to be fully present in an ensemble setting could only be achieved by understanding of dis-ownership of a final product and a flexibility of such, or understanding the balance and negotiation between person-centered practices and non-person-centered practices required to be present and constantly worked on between the ensemble members and the composer or music leader.

Lastly an important reflection to conclude on is reflective of the sub-question *What is the difficulty in beginning to establish practices both from the educational stand-point as well as within the music-making approach, that are based and founded on the person-centered approach?* This subquestion could directly be answered by the synthesis of the gathered responses and thoughts of the Critical Peers experience, but could additionally be exhibited by the difficulties actually experienced through this research. To start off, the investment of intellectual and emotional efforts required to make person-centered practices in this field are time consuming to an extent in which lessons, rehearsals and leading of pieces require not only time for preparation and pre-planing of reminders and internalizing of person-centered modes of communication, but additionally require post-lessons and rehearsal analysis and processing of the person-

centered practices used in these experiences. As mentioned above it is also important to note that establishing person-centered practices within an ensemble requires the dis-ownership of musical and aesthetic expectations of pieces, sound qualities, however could lead to an enriching and community building process of collective ownership and co-creation. Lastly a difficulty that was realized within the person-centered practices established in the educational context, is that that these practices are more available and functional to an educational experiences that isn't bound by institutional expectations, requirements, as well as market-based expectations and skill-building, but rather a context in which the learner can begin to understand the satisfaction and ownership of their own self-directed goals leading to a growth that is personal and advantageous to them within their individual life and personal creative and musical prospects.

Concluding Thoughts for Future Person-Centered Educators and Music-Makers

As demonstrated in the **Development and Reflection** as well as the **Analysis** sections of this research thesis it is still difficult to define the ideal way in which we could visualize a person-centered approach that is present in an educational music setting. What is most available to us is the literature that can be found on the topic of the person-centered approach, as I refer to it throughout the research. Therefore as an advise to future educators looking to begin practicing and internalizing the Person-Centered approach in their work, I deem it of high importance to first immerse oneself in the literature of the person-centered philosophy as described, detailed and portrayed by the experiences of Dr. Carl Rogers through his books " A Way of Being", "On Becoming a Person" and " Freedom to Learn". Through the examination, as well as contemplation of this approach into our every day lives I believe we would begin to slowly utilize the philosophies, techniques and purposes of this approach at first in our own personal interactions to then become more organically imparted them in our educational experiences. After all the title "A way of being" does refer to the internalization of the Person-Centered Approach as a set of ways to interact with persons in the world for the purposes of leading to a self-directed change and growth in life. What I would equally impart into fellow future educators is that the there be at first and foremost a quality of openness to see the potential beyond the usual techniques that focus on the superficial aspects of music-making such as technique, reading abilities, or our assumptions as educators, and so to look beyond our students and learners as purely instrumentalist but rather maintain an awareness and encouragement for the learner to use every part of their life experience to be present in the learning exchange. I believe it is the act of going beyond the surface and beyond the directly visible aspects of the music lesson when we can access more our qualities of empathy, unconditionality, and transparency to be included in the growth of the learner.

In directing these thoughts to future musicians that would like to impart the person-centered approach in their musical interactions and the possibility of building ensembles in which the person-centered approach is the foundation of these interactions I would advise that communication be the first key to these experiences. It is often that I have felt language and communication styles be taken for granted when engaging in an amateur as well as professional music settings leading to dictatorial and non-inclusive ways of interacting with integrants. When musical experiences are led out of a place of a single member's pursuit for their creative product it is most likely that open, and transparent forms of communication possibilities will be swept under the rug and create creative differences, personal tensions and artistic directional difficulties will arise out of this process. Therefore by acknowledging a communally appointed creative direction through agreeable negotiations imparting the musical member's creative input, this will provide space for the self-directed growth and create more space for transparent and supportive communication to be present in the process. Furthermore to utilize the possibilities of the person-centered approach in music ensembles and music-making, through my own research it was of high importance to continually be shifting roles in the ensemble and during rehearsals as a workshopper, composer, musician, and so through these experiences to gain understanding and empathy of these roles which would affect the way in which one saw themselves in the ensemble as well as understood the importance of the other's roles which made the musical experience possible and encourage the person-centered approach to be present in these interactions.

Considerations for future attempts at Research of Person-Centered Practices in Music Experience

When considering future attempts at researching the person-centered practices in musical contexts I would recommend the change of number of variables that were present throughout this research experience. By focusing on a singular quality of the person-centered approach such as Empathy, and utilize only one aspect of the music-field either education, leadership, rehearsal tactics, or ensemble development, the possibility to arrive to more in depth and more replicable experiences in which the person-centered approach can begin to be seen from a more objective and easily detected experience in the music field. Equally I believe my personal history and bias to the person-centered approach has had a large effect in how I have led this research, therefore I believe a strong step towards understanding this approach is by engaging as an outside facilitator rather than a member of an ensemble, or as an spectator advising an educator who wishes to include the person-centered approach into the educator-learner dynamic. This way I could more objectively, and from a third person perspective be more present in analysis of the approach. Lastly in terms of the experimental ensemble, this has in fact proven to be an effective, although time-consuming, way of functioning in which the responsibility towards the goals and strives in the progression of the ensemble are dependent on every member's input, transparency, and empathy into finding self-directed growth that is communally sought and shared.

APPENDIX A

1. TABLES

(Table 1)

Characteristics in Person-Centered Philosophy	Characteristics in Person-Centered Education	Practices of Characteristics in Person-Centered Music Lessons	Practices of Characteristics in Person-Centered Rehearsals/Performances
Genuineness: Realness or congruence. The facilitator is transparent, therefore leading the experiencer to see through the facilitator and the relationship with the facilitator.(Rogers, 115)	*Genuineness: Transparency and honest way of being in the relationship of a Educator-Learner dynamic, which facilitates the way in which the Educators views and understands the Learner, and equally the Learner to the Educator.*	*Genuineness: The teacher provides a the student with a space of comfortability to be transparent in regards to student's musical abilities, short-comings, expectations, aspirations and creative wishes. The teacher presents themselves with transparency and equality alongside as the learner with intention to eliminate student-teacher hierarchical dynamics.*	*Genuineness: The ensemble integrants, or band members are willing and make efforts to maintain transparent forms of being and communication with each-other in terms of abilities, creative wishes, expectations from themselves and each-other, musical ideals and standards of music. Additionally said integrants also allow an equal and respectful flow of ideas, thoughts, and feelings from each integrant, allowing transparency in regards to the musical matters as well as engaging transparently and openly in social and interpersonal matters.*
Unconditional Positive Regard: When the facilitator experiences a positive, acceptant attitude toward whatever the experiencer is at any given moment, then a personal change is more likely to be experienced by the experiencer. (Rogers, 116)	*Unconditional Positive Regard: An attitude of sincere interest and appreciation from the educator towards the learner, their opinions and feelings, a non-possessive caring for the learner, with real acceptance of the other. It is a basic trust, a belief that human nature and the learner are fundamentally trustworthy.*	*Unconditional Positive Regard: The teacher has sincere acceptance and support for the student as a human beyond their musical skills, capabilities, talent, or history with the instrument. The teacher provides caring and supportive tools to the student regardless of the student's progress, difficulties, or non-musical factors that affect student's learning of subject.*	*Unconditional Positive Regard: The ensemble/band integrants regard each-other as fully encompassed humans with histories and experiences including cultural background, socio-economic background, morals and values, life-experiences, passed and current educational experiences. All which are integrated in their function and interpersonal relations with each-other as musicians, artists and creatives.*
Empathic Understanding: The facilitator senses accurately the feelings, thoughts, and meanings that the experiencer is experiencing at a given moment, and communicates these to the experiencer.(Rogers, 116)	*Empathic Understanding: the capacity of the Educator to understand the learner's inner experiences, feelings, thoughts and behaviors deeply and to communicate to the learner such empathic understanding in a clear, simple, direct and delicate way.*	*Empathic Understanding: The teacher places themselves in the role of the student with the demonstrated learning capabilities, prior history, upbringing, cultural background, or any other characteristic that is a factor to the student's ability to learn or difficulty to learn. The teacher establishes moments of empathic communication towards the student in which the student can feel actively heard and understood.*	*Empathetic Understanding: The ensemble/band integrants place themselves in each-other's roles, abilities, successes, and failures of the musical interactions had. They demonstrate empathy and willingness to understand each-other's experiences in the music, their perspective instruments, and their relationship with the music. The integrants establish specific moments where they can relay these feelings of empathetic understanding onto each-other as musicians.*

(Table 2)

Chosen Factors of Potential Change	Observable Objectives of Music lessons with person-centered practices	Translation into Music Lesson Behaviors/ Experiences
The rigid relationship established by hierarchy of the Teacher teaching the student. Potential change of communication tactics for purpose of breaking rigidity of relationship	*Openness of communication or transparency in learner-educator dynamic*	The teacher is able to experience and communicate openly with the student in a direct and transparent manner in which they do not feel apprehension of thoughts nor feelings towards the student. The Student demonstrates an equal manner of openness and transparency in communication with ability to voice concerns, thoughts, observations or questions without apprehension nor fear with in relationship nor topic.
The maintenance of teacher-student roles and the only relatability of the topic of music/drums/percussion. Potential change for embracing each-other beyond the teacher and student roles, but relating as individuals beings.	*Embrace of full self-beyond learner role*	The learner embraces the educator as a fully functioning person beyond their role as drums or percussion teachers, in this case as a 30 year old male, with a bi-cultural background, master's student of music with interests in percussion and drums. The educator equally values and sees the student beyond their role as a drums or percussion student but rather as a developing individual with needs, artistic interests, cultural background, gender, age group with innate creativity and ability to grow.
Expectations of results founded solely on the musical/drums/percussion experiences. Potential Change for the learner's experience in music to also have meaningful changes and experiences beyond the musical realm.	*Replicability of behaviors/ experiences outside of lessons in order to establish self-directed learning and developing in music*	The learner begins to acknowledge their ability to understand their growth beyond creative, and artistic means but as a fully embraced person with other factors that are present within the lessons and therefore more likely to vocalize these lesser nurtured characteristics.

(Table 3)

Chosen Factors of Potential Change	Observable Objectives of Music-Making with person-centered practices	Translating into Music-Making Behaviors and Experiences
Directive and dictatorial approach of leadership which has potential of creating tensions and effect artistry, or ability for the ensemble integrants to collectively create	*Non-directive and Expressive Language use. Open communicational habits of directionality in pieces of music or improvisation*	Due to the proposed habits of shared directionality within the ensemble, this objective looks at the ways in which each ensemble member engages in their leadership role of the ensemble when presented with the task to lead a piece. From a person-centered perspective, the participant/s use language the demonstrates respect, motivation, and non-abrasiveness for the purposes of directing/leading a piece of music or musical experience. In their demeanor they demonstrate patience in explaining and clarifying desires of artistic vision, and are able to empathize with each member's position and experience within the ensemble.
Manners of communication and use of language in regards to creative decisions taken, reacting abrasively to mistakes or musical difficulties, all which cause underlying dynamic tensions	*Display of behaviors of unconditional acceptance and transparency with musicians in ensemble in regards to music and improvisation*	When engaging in music-making experience that requires a collective contribution or collective composition each member is able to have an understanding of each-other's role within the musical experience. From an administrative perspective, each member sees each-other's capacities as ones beyond their music-making or instrumentalist roles but rather as students, friends, family-member, workers, and the tasks and activities that come with such roles. Each member treats each-other with transparency and honesty within musical situations but also in personal social interactions.
the development of an ensembles identity did not arise out of a democratic nor active listening experience but rather a dominant and dictatorial one	*Non-directive, expressive Communicational habits in designing identity and autonomous understanding of ensemble in communal efforts*	When developing the artistic goals and understanding of identity of ensemble, the ensemble members are able to communicate effectively and openly in regards to their artistic and creative visions for the ensemble. Furthermore ensemble members engage in deep listening strategies in which all members are equally encouraged to speak and be heard for a communal effort to develop a democratic and collectively formed basis for identity and purpose behind said ensemble.

(Table 4)

Experimental Ensemble Identity Survey
1. *What do you believe are (intrinsic/original) qualities of this ensemble?*
2. *What do you feel is your role in this ensemble ?*
6. *What possibilities does this ensemble offer you that others don't? If it offers the same possibilities then please explain those.*
7. *Do you want to learn/research anything through this ensemble?*
8. *Who do you believe this ensemble is for?*

2. SYNTHESIS OF IDENTITY SURVEY:
(Table 4)

Experimental Ensemble Identity Survey
1. *What do you believe are (intrinsic/original) qualities of this ensemble?*
2. *What do you feel is your role in this ensemble ?*
9.   *What possibilities does this ensemble offer you that others don't? If it offers the same possibilities then please explain those.*
10. *Do you want to learn/research anything through this ensemble?*
11. *Who do you believe this ensemble is for?*

The First question testifies to the intrinsic qualities of reimagining what an ensemble with the given instrumentation, working and rehearsal habits, music genre and creative focus can offer that those with traditional line ups as well as traditional forms of music offer differently. This question also seeks to ask what the intrinsic qualities of a group of musicians that comes together can offer if these musicians understand their function as greater than just as instrumentalist and performers. From the person-centered approach this question touches upon the conditions of genuineness or transparency, in the understanding of the acceptance and encouragement of the participants to engage musically, creatively, or in other forms without a conditionality of their instrumentation, but rather genuinely and as fully valued individuals with personal ideas, emotions, musical perspectives, . It is not to say that these qualities did not transfer into musical doings, as the purpose of embracing the full-self of the participants was meant for the means of encouraging all make-ups of the participants to engage in the creative process of playing, creating, composing, and shaping the music of the ensemble.

The second question was designed both for an organizational and developmental strategy for shared leadership and diverse task-roles to be taken in the ensemble, but additionally as a manner of breaking through the conditions that are pre-determined in many ensembles of a traditional nature. Since the philosophy of this ensemble is based on the acceptance and encouragement of the differentiating members to be fully engaged beyond their musical abilities, it was necessary to also allow them/us to personally determine what the possible roles and ways of manifesting these roles in the ensemble would be. Unlike the many ensembles of traditional nature focus on the pre-determined roles of leaders or ensemble directors, creative directors, composers, librarians, soloists, and other forms of roles, the ensemble provided the capability for attempting not only these roles but rather for each person to present their personal interests in roles similar to these or roles in which they wanted to develop experience in yet had not had a chance to priorly attempt. This provided an opportunity of shared leadership, but more importantly instilled the core quality of eliminating the rigidity of choosing a strict long-lasting role but rather as an opportunity or desire to grow in to the qualities or characteristics needed for such a role, as well as creating a profile of flexibility and multi-faceted quality to each contributing member. While this was examined at an administrative and management level of the ensemble, it is also important to realize the musical and creative implications of shared leadership or shared roles. The proposal to allow the shifting of roles to become an encouraged practice also encouraged the possibilities for each instrumentalist to be a composer and creator in terms of repertoire and thematics, additionally it also shifted the shared role of organizer of performances, programmer of repertoire, and of course active researchers.

The third and fourth question was aimed at the essence of the creativity and possibilities of the ensemble. This provided a way in which the ensemble could explore musically different genres, styles, manners of notations, composers as well as the opportunity for developing autochthonous works and pieces of music designed for the ensemble. Furthermore it was the beginning of establishing the experience of the ensemble as one that would be supportive, meant for exploration, research, ask questions, all within safe boundaries and supportive alliance from each of the members. This on its own enhanced the possibility for the ensemble to be a setting for a growth-promoting climate.

The final question on the survey was aimed at establishing the understanding of positioning of the ensemble. It also provided an understanding of how people believed the ensemble could be experienced and who it would by experienced by, therefore aiming at establishing an empathizing quality of the contents of the music we created and performed, as well as understanding how to develop music of the non-conventional nature that could still be empathized, and connected to by audiences. Additionally it provided a moment in which members of the ensemble could establish personal topics, or thematics which they were seeking to be empathized with from outside perspectives of the ensemble.

3. FIGURES

More or Less Computer-Program Scheme
 Figure 1.
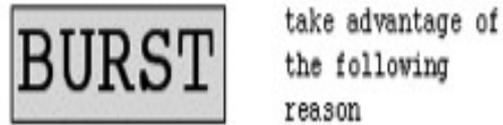
La Carta In-Development Version:
Figure 2.

APPENDIX B
1. Lessons Notes

The Participants and Experiences:

John was a 22-year old male student at the HKU Conservatory with experience in drum set performance. John described having experience in performing with the local Orchestra of his country of birth. John mentioned during high school he received classical percussion lessons with one of the percussionists in the orchestra, and proceeded to also engage in drum set lessons. He mentioned after a short period of time attending university for studies in physics, he switched his study focus to drums, which is what led him to the HKU Conservatory. During his studies at the HKU Conservatory, John mentioned he had become a requested substitute and extra percussionist in the national orchestra of his home country. In his abilities, John mentioned he possessed a level of comfort of experience on percussion membranophonic instruments, such as snare drum, bass drum, tambourine, timpani, however wished to develop his technique and abilities on keyboard-percussion instruments such as marimba, vibraphone and xylophone.

In the first lesson we worked specifically on four-mallet Stevens grip and technique and two-mallet sight reading as requested by him. I noticed that John appeared to have very specific objectives of accomplishments right from the beginning of the lesson experiences. He began the process of these lessons acknowledging that his experience and relationship with music was already developed, and wanted to further complement this relationship by acquiring the necessary skills on marimba and other keyboard percussion. Throughout the first two lessons I provided him with clear and concrete examples of Stevens grip, the motion required for it, and the movement that was needed to feel comfortable on the marimba. As heard on **Appendix C** I provided him with instruction of placement, lifting and striking technique of major chords and chromatic movement through all 12 tones of major chords. John demonstrated a forthcoming attitude of openness to this new knowledge and ideas on the keyboard, however additionally displayed an attitude of high expectations of himself which were experienced as impatience, spells of frustration, both of which were displayed verbally in his self-talk and self-acknowledgement of his abilities and musically in the manner he engaged with the instrument. John demonstrated quick grasps and adjustments when presented with opportunities to embrace new techniques and manners of approaching playing on the marimba. What I experienced when engaging in lessons with John was that although he was open to embracing comments and assistance on improving his abilities on the marimba, he approached them from an established drummer's perspective therefore at times experiencing these spells of frustration. From a person-centered perspective I could assume that John had taken the learner's role from the perspective of an already knowledgeable drummer, but struggled to see himself as a novice learner on marimba.

In the second lesson with John, held one week after the first lesson, we continued working on his four-mallet technique and movement through the chords. It was visible to me that he had acquired an ease of the movement, and striking technique with the Steven's grip. We repeated the same exercise presented on the first lesson and additionally began working on rotations of the wrists. Rotations are utilized to strike individual notes while holding 4 mallets at once. This rotation exercise made John realize that his counteractive mallet would wobble when striking a single key. This led to explain to John exercises to stop the wobble and strengthen his palm for a stronger grip. In the later part of the lesson we worked on sight reading with two mallets. I gave John Bach's first Cello suit Prelude. He mentioned to have had played this tune as a child when learning guitar, but had never attempted it on marimba. I spoke of tessitura, position on marimba, 4 versus 2 mallet use and movement. In this sight-reading activity John mentioned his discomfort of sight-reading and demonstrated frustration at not hitting the correct notes right away.

In our third lesson with John I proposed he worked on scales and scale exercises for movement but also as a way to get closer to the instrument. John and I played together on the marimba through the circle of fifths in a scale variation exercise. This exercise was fast paced, and required for John to be active and constantly processing. From a person-centered perspective I can maybe now question the need for this exercise and realize the very directive forms of language I used to encourage his playing in this exercise. Towards the second half of the lesson I suggested we continue working on two-mallet sight reading. I suggested we work on " the magic flute" glockenspiel excerpt but on marimba. I could not frustration in John in regards to reading and hitting the correct notes. I spoke with him with patience, understanding and empathy in regards to how he was feeling about the sight-reading. John and I conversed about his tactics of learning a piece like this for an orchestra performance, and how he felt more comfortable just memorizing the excerpt. John and I discussed how there felt a lack of disconnect between the possibility to make music as a drummer and in jazz, compared to the stress and accuracy he felt he needed to have on marimba.

From a person-centered perspective I experienced an odd feeling when teaching John marimba lessons as his purpose for these lessons appeared to be guided by his work prospects rather than what was most close to him as a self-directed goal, however as we progressed in these lessons John began speaking more and more about this gap he felt between his drum set skills and marimba skills and how this was a gap that was meaningful to become closer. It was in this that I could speculate that the self-directivity of John was rather guided by his wish to be equally comfortable on marimba as he had experienced on drums and not due to job-market competencies.

Observable moments of the Person-Centered Approach With John

Lesson 1:

-00:44 Me:"You know what a full stroke is from drums, so start integrating that into marimba playing... kind of translating that knowledge you already have"

-05:21 John: " Although I have to ask you a question, how do I get over the fear of hitting wrong notes, because i'm lifting but my mind is saying don't hit wrong notes..." Me: "you're gonna end up hitting wrong notes, that's why we are here doing lessons"

-30:45 Me: "This is the getting to know the instrument part, if we don't have an understanding of how our bodies function with the instrument, the this doesn't happen, not because you don't have the cognitive ability to do this, of course you do, but it's actually the motorics of it that are new, because it's a different instrument(than drums), it's not that you don't know this (pointing at head and ears), it's that you don't know this guy(pointing at marimba).

Lesson 2:

-00:00 Me: what would you like to do today, four mallets or two mallets, John: I don't know I'd actually like to do a bit of both. Me: Sure, I'm going to go print some music and why don't you warm up first.

-06:30 Me: "can you do arpeggios, how are your arpeggios?" John: "A little bit, shall I do just going up or going up and going down?" Me: "whatever you feel comfortable with is important".

-12:28 John: "It's kind of funny how this thing comes naturally for me on snare drum, and I don't think about it, but now I'm like f**k notes, (laughter)". Me: "and that's exactly it right? How do you translate these habits that we have, because I like to think that music is something that is transferable per instrument(referring to concepts not technique)... and so if you spend enough time with the marimba you're going to get what you get out of a snare drum" John: " yes yes but it's like a gradual thing, just like I didn't have it straight away on snare drum and I was worried about getting the right note values, and time and stuff, that stuff came first for me".

-44:40 John: " (when playing over a passage he knows) my mind immediately goes into memorizing notes rather than sight reading" Me: " yeah that's definitely going to happen but try to refocus back, because your mind eventually won't have the capacity to memorize everything"

-1:01:00 Me: " You have enough of a connection in music to understand how to create your own exercises on marimba, you don't need me for that, and there isn't someone saying that's right or wrong(in regards to exercises that work for John). The same type of rhythm scales we do on snare drum and drum set we can apply to marimba, we can borrow these things, they don't need to be so separate"

Lesson 3:

-00:05 Me: "Ok let's just check-in real quick, I heard you say you didn't have much time to practice this week", John: "Yeah I didn't have the time to do that..." Me: " ok that's fine, so why don't we start on some chromatic chord stuff"

-12:50 John " wow this is way more sloppy than I thought I would be", Me: " well you sound like a human (for trying it the first time), these expectations of yourself are so interesting".

-35:50-42:51 SUMMARY: John takes the time to open up about his discomfort of showing up to gigs and sight-reading mallet-percussion parts, the insecurity of feeling like he will miss notes because his relationship with the instrument is far to new, and that he fears making mistakes in the gig.

-42:58 Me: "I Wonder is there a gap between the reading of music and the enjoyment of it" John: "what do you mean?" Me: " Are you enjoying reading this music while playing it". John: " F**k No!" It's really scary. Me: " If we are here because we love music, it's really that simple it doesn't matter your ability or level, and so every time I make music it should serve for that purpose, whatever that purpose is for each of us, and so when I look at sheet music the same feeling should come from it" John: " I know".

-45:40 Me " Have you ever read Pratt etudes together with someone(standard rudimental drumming repertoire)... Is there an enjoyment out of sight reading Pratt?" John " Yeah because I know I can do it well"... " With this it's bar one I f**k, with this its discouraging when you mess up more than you don't. I think it's a percentage thing.... but that's not a thing here... I just don like f***ing up".

-51:35 John: " for me it's a thing in how I was trained as a kid, this is a skill (sight-reading) and you need to have it to be a well rounded player, and it's something that I can use to save time and money when I show up to a gig... it's a time efficiency thing with me, if I can achieve the same results on the performance day without memorizing the thing then why not … it's just a skill for me". Me : It's like this skill on it's own that

is alien to making music, and we don't think about it as making music sometimes".
-1:01:27 John " when something is set in stone like this, you cannot afford to play wrong notes, it's just how it is, and if you do then it's objectively a mistake... This is the instance that I separate jazz and popular music from classical musical, there's literally no room for these f**k ups, and you need to nail it 100% of the time but if you don't, it just means your human but it makes it less... valuable.... the experience is tainted".

Jane was a 19-year old female student with aspirations to audition to a university level program with a 1.5 year experience on drum set performance in different styles and possession of skills. Jane mentioned she was currently taking lessons with 3 different teachers, and at the moment was in her finishing year of her secondary school studies with one class left to graduate. Jane became interested in participating in lessons with me after meeting me in a HKU Open dag event, during a short presentation I gave. She additionally said she was interested in auditioning for the upcoming auditions for various conservatories in the Netherlands to pursue studies in drums, however wasn't sure if she wanted to audition only for jazz or for pop.

In our first lesson I noticed that right from the beginning she continually expressed her deep desire to learn and grow, however it became visible to me that she had a very spread attention in many goals at once. Jane mentioned that in past experiences with a past teachers she had learned to play more from a finger technique, however had recently began studying with another teacher a more wrist-and arm basis of movement. I noted that within her fundamental technique in striking and bouncing she appeared to have difficulty and allowing her wrists and arms do the natural work of striking and resorted many times to strike from a motion of fingers. Personally this concerned me as my technique is mostly focused on arm and wrist movement but furthermore there is a greater difficulty in realizing a deep and consistent sound from drums and cymbals from using just fingers. She also demonstrated to have a limited array of rhythms to play along to tracks. However Jane demonstrated a strong sense of time and feel in the played groove.

In our second lesson we began by establishing a repetitive warm-up that enabled her to place closer attention to her arm and wrist movement, in this way begin to develop these motions and technique that I saw as fundamental to playing drums. Another activity that worked closely on technique was a double-stroke roll exercise I encouraged her to work on. Through this exercise I hoped Jane could begin to realize the importance of utilize the full weight of her arms and hands as a way of naturally striking the drum rather than over-using her fingers to do constant movement. The rest of the lesson was spent working on finding and appropriate groove for a song, as a way for asking Jane to dig into her knowledge and skills to understand how to create grooves and play fittingly according to a musical situation. In this activity we discussed how there are different scenarios in which a different type of skill-set would be used when playing with other musicians, and she mentioned the appreciation she had for drummers that could just quickly shift through grooves in order to make it function in a band situation.

The third lesson consisted of a very eclectic combination of activities, by first beginning with discussions of jazz ride and the technique and time placement required to make a jazz ride pattern function inside a jazz groove. We played and discussed the different exercises with a metronome in order to create better time consistency and comping alongside the jazz ride pattern. Jane continued on by playing along to a jazz track without drums that enabled her to experience her own timing, placing, and coordination required to be actively listening to the backtrack while maintaining an open sound and pattern on the ride. The later half of the lesson was focused on discussing our philosophies as musicians and drummers and how Jane envisioned the music world, as well as her multiple experiences with the variety of teachers she's had. From a person-centered perspective this certainly for me felt like a moment of vulnerability and transparency in being able to share my personal views and philosophies of how I function in the music world and at the same time attempting to be empathetic to her view and perception of the music-field. As an overall reaction to her as a learner, what I experienced was an individual with many divided interests and desires to gain more information, however in personal view this had equally affected her potential for development in certain areas of her playing.

Observable moments of the Person-Centered Approach with Jane

Lesson 1:
-00:08 Me: "what do you want to work on, what's some stuff on your mind" Jane: "well I'm Bad with song structures so I want work on that... I don't play a lot with bands but I play along with one or two other people but never with a band so I wan't to work on that".
-00:55 " would you feel comfortable just playing something alone?"... Jane: " I just started with the jazz drumming patterns... (plays jazz ride) I want to work on that more"
-22:09: Jane: 'Sometimes all I need to play is this (plays a regular backbeat pattern) and they say they like it".. Me: " yeah I think that's the thing about music, that it's not about that ego party we need to have but about having the tools in our belt to throw in different things IF we need to".
-30:50 Me: " so I know this from experience, I have a lot of neck problems(as watching Jane bend her neck sideways while she plays) and I see you do the same thing.... I'm not here to say no this is wrong, I want you to enjoy playing, there's not exam happening (referring to the tension created on her neck due to her desire to play the pattern perfectly).
-40:35 Me " what other stuff do you want to work on?" … Jane " I've been working on Rudiments with my other teacher but maybe we can work on that"
Lesson 2:
-00:40 Me " what kind of warm ups do you do at home if any" Jane " I do one with accents it goes like this (plays and shows me)."
-29:24 Me "What are the fill that you were doing" Jane " uhmm I dunno, (plays a fill)... I know more fills I just can't do them fast enough so that'll work..." Me " so what are fills that you already know that work with this music, what tools do you already have that you don't have to think about learning it".
-30:40-35:20 I encourage questions to Jane to make her aware of her own tools and process that she is already undertaking while playing along to music in order for her to recognize her own process rather than assume she doesn't have one.
-36:45 Me "well let's start developing this idea that you can sometimes understand the trajectory a song without necessarily understanding every single detail of the composition and harmony, but still understanding the roadmap of where it's leading (referring to Jane's ability to understand sections and musical trajectory beyond being fully aware of the harmonic development of the piece)".
-42:56 Me " well what's that disconnect (in referring to her desire to want to do a fill but not going for it) Jane "well I don't do it because I'm afraid I'll f**k up" Me "ok but we gotta f**k up before we get good at something, we're not going to be spectacular at it... so let's give something a shot and then we'll dissect it".

Lesson 3:
-00:13 Me "how's it going, how's your week" Jane " I'm good, I've been doing cover's this week and learning new songs which I've never done before" … "I have a band teacher and she keeps telling me to play louder which I didn't know how to approach.... and I don't usually play like this and it's not like I don't like it but I usually play in situations where I don't have to play like this and people's ears hurt".
-05:30-07:16 Jane proceeds to show me some music she personally feels moved by and tells me her experiences watching this musician live, we go back and forth discussing the influence of the music and the subtleties heard in the song.
-07:20 Me " So what do you hear... let's say you want to learn this song, what do you do to go about learning this song and what do you feel is the anchor to the song to understand how to learn the song"
This leads to conversing back and forth in how breaking down parts like these that feel difficult to understand because we don't know the names to it.
-17:50- 23:29 With my encouragement and asking of different questions to share her experiences Jane goes on to reveal a lot of the personal music experiences she is having beyond these lessons in working with an ensemble, as well as with two other drum set teachers in which she has gathered different practice techniques and tools to continue bettering her playing. She speaks firmly about how she has been focusing on developing her playing along with song structures to understand songs better.
-1:10:10 Me: :I hope you're getting this out of the lessons in understanding that I believe there's enough room for every type of player in the world and If I'm not making this clear then I am now"... there's so much room for different players that I won't leave a lesson now a days, don't get me wrong I have made my mistakes as a player and I did use to believe this, but I won't leave a lesson now sayin that if you play your ride this way and not this way you won't make it as a player. NO I really don't believe that, I think there's so much room for expression and mistakes and possibilities of sound in the world, as well as skill levels and gigs".

Tom was an 18-year old male students from Utrecht. He mentioned his experience on drums was of 2 years studying with another peer in his secondary school. Beyond his interactions with his peer that shared some of his knowledge, Tom mentioned he had not experienced formal drums or percussion lessons yet felt motivated to pursue formal lessons after his attendance to a HKU Open Dag experience. In our discussions leading to his first lesson Tom mentioned that he had not yet solidified if it was his full intention to audition for a university music program once he graduated. He mentioned he was interested in possibly audition but had not fully made up his mind on the matter, however did not feel rushed to make this decision.

 In our first lesson Tom discussed once again his openness towards the goal of auditioning for a university level music-program, however was also open to let me know that he could also change his mind in this regard, however still valued the knowledge and process of formally learning drums. After I posed him with an open question regarding his musical interests, Tom mentioned the variety of music he was interested in and enjoyed this versatility as a listener. As a first time learner with my I proposed to Tom play a groove for me so we could begin working from there in what direction we could take in the lessons. We discussed the consistency of placement and sound of a back beat in a rock/pop groove and the way it relates in balance to the rest of the drum set. Further more the rest of the lesson was utilized to work on a song that he had been having trouble getting up to tempo and also realizing the full sound of the groove used in the song.

In our second lesson Tom and I worked on technique and motorics that are needed to play through the drum set but equally to orchestrate certain patterns. We spent time in developing coordination between his hi-hat and his bass drum and their relationship to his hands. Later in the lesson we focused on relating these motorics to a groove pattern and also the movement facility needed to make fills during a groove. In regards to these motoric activities Tom was always open in letting me know his difficulties of what he was experiencing in the exercise and equally open to let me know if he was not understanding a certain procedure. The last part of our lesson was invested in breaking down the practice habits, and bettering ways of practice to lead to a product that was of his interest. In this in particular we focused on a groove by John Bonham as requested by him and his interests in Led Zepplin. This groove was based on a triplet grid but with quick doubles on the bass-drum. I led him through exercises that would being to give light on how to approach learning difficult rhythmical passages as these.

Our third lesson was spent first working on introducing Tom to books that are prevalent in the drum-set repertoire and educational experience. Through this we began working through the first page of stick control as a means of creating a coordination exercise between stickings, and orchestration on the drums. Tom attempted the first set of exercises on this page and was quickly absorbing these exercises with ease. With this same book in mind we began discussing these exercises as a means for creating interesting patterns that could be functional in band settings as a drummer. The last part of our lesson was focused on listening to a song Tom had interest in understanding, he wasn't necessary looking to play the song but rather understanding how the groove and meter functioned. This song by Hiromi, with Simon Phillips on drums, displayed many odd meters and constant meter changes. Through this we took the time to listen, and understand the foundational counting subdivision of the song in order to arrive to the understanding of these meter changes.

Within the person-centered practices observed and utilized in lessons with Tom I strived to maintain an openness and transparency of communication, with the hopes to establish openness and transparency from the learner's perspective appeared difficult at first since it was the first time for Tom to engage in formal music lessons with a more established individual. Over the next few lessons Tom gained more comfort and established better communicational dynamics with me which enabled having the discussion about his personal creative projects in his band, the musical interests and genres he enjoyed listening to and his goals to be achieved as a drummer.

Observable moments of the Person-Centered Approach with Tom

Lesson 1:
-00:00 Me: So what is it you want to do after you finish with secondary schools studies?" Tom: Well I'm interested in astronomy but also I wanted to check out the Docent Muziek program here, and then I ended up at the open dag experience with you and Joost".
-01:45 Me: "what we're doing here regardless of what direction you want to take it, I think it's really important for me personally to teach music in a way I don't portray that I want to teach musicians who want to become professional musicians... I think everyone in life in the world is allowed to have a connection to music and as long as you come here with the desire to learn and you take your time practicing at home, since practicing is just part of the process... practicing is just a part of learning, but you're doing it at home. Regardless of what direction you want to take it... I want you to enjoy what you do, to feel good about what you do, and I want you to understand the love I have for music and how we take care of it".
-03:45 Me: " Let's do music the way you want to do it and take the direction that you want to take it in".
-03:51 – 05:20 Tom takes the time to share his personal interests and motivations behind music, his musical experiences, his current band that he plays with, the drummers he looks up to and the type of music he wants to focus on learning more about. All of this provides for a possibility as an educator to learn and position myself in the learner's inner world, in empathizing but also utilizing as a base to move forward in the learning process.

Lesson 2:
-00:00-44:44 A great portion of this lesson was spent on specific reading exercises as a manner of assessing Tom's available knowledge and aspects that still required further work as a drummer. While I believe the person-centered method is still present throughout this interaction it is less accessible to be noticed as specific sentences or words exchanged, but rather a compilation of behaviors that were experienced and can be dissected from these interactions. Audibly visible behaviors include patience and understanding from my part as an educator, to position myself in my learner's role to understand the difficulties of the new material being worked on and developed together. Another audibly visible behavior is the space and capacity for mistakes and questions being given to the learner in order to deescalate any sensation of nervousness that may be hindering his process in learning, but rather allow him to feel nurtured through the mistakes and able to work through them in a comfortable environment.
Lastly an important way in which the person-centered exchange took part in this lesson can be heard in the way I continuously pose questions to Tom, not as a way to test him but rather as a function for him to acknowledge these strategic bases that can be used to continue learning, to acknowledge that he already possesses certain understandings and knowledge in the topics explored and these are great platforms to continue gathering information to lead him towards self-directed learning.

Lesson 3:
-00:00 Me: 'Did you have a chance to look through the books and what did you think?' Tom " yes you sent me a few, maybe 6 I think, ….and I began looking into the book Syncopation, and I ran into some new terms I didn't know about like dotted quarter not, and syncopation."
-09:40 Me: " I'm just here, just present in front of you, but know that I've just done the journey before you, I have 18 years of experience over you, and so all I'm doing is noticing things(and giving suggestions), the idea is for you to be your own best teacher and your own best corrector... These are the moments of self-correctness that you can be having at home."
-40:10 Me " Have you been working on any songs or playing along to any songs or records that you like" . Tom proceeds to show me a song he is feeling interested in understanding better a song by Hiromi with many time shifts and very syncopated rhythms in how they functioning. Then proceeds to also discuss his interest in Snarky Puppy and the song Lingus, the rhythmic motifs he hears in this song and how he is driven by the over imposed meter created by Larnell Lewis' playing. This provides a space for Tom to share his inner world as a listener and drummer as well as display aspects of music that make him excited and interested in learning more through the drums.

Steve was a 25 year old male student from Utrecht who recently completed his Bachelor's degree in drum set. Steve mentioned that in his last two years of Conservatory studies he started to become more involved in performing with student orchestras and local orchestra projects. In the last year of his Jazz and Pop studies he mentioned he had some lessons with a local classical percussionist yet did not engage well in the manner by which the instructor taught.

Throughout the first lessons with Steve began telling me about his life as an active drum instructor in different locations around Utrecht, and how he was feeling good about his developing career. He further mentioned that he had also taken some lessons with a young vibraphonist he played with in his band, and that she had shown him different exercises and techniques to begin approaching the instrument. Steve continued telling me that he wanted to start lessons because although he had understood the technique instructions given to him he still needed to gain more knowledge in the way his mallets were positioned when playing chords and passages that required four-mallet grip. I took the time to explain to him Stevens grip, and the necessary striking technique and movement that functioned with this grip. On the marimba we worked on on chord positioning and striking, taking the time to fundament that movement into his approach on marimba. Throughout this lessons as can be heard in the **Appendix C** section Steve demonstrated an ease and comfort of communicating his interests, difficulties and questions regarding the process, de appeared open and willing to take directions.

In the second lesson with Steve we continued to place focus on the Stevens grip as he wished, but in this time we utilized the book created by Leigh Howard Stevens (person that created the Stevens grip) and utilized the exercises from this book. This began giving light to Steve to understand a more concrete method of learning and moving with Stevens grip. The first part of the lesson focused on rotation strokes as I saw he had more difficulty with these and maintaining the non-active mallet from wobbling. After taking time to work on this rotation independence as well as understand the different striking forces required in each bar and octave of the marimba we began working on sight reading and natural mallet placement when presented with chords. Because the marimba is such a large instrument sometimes cluster chords are more difficult to play and need to be played with a variant sticking rather than just placing the mallets in the order written in the sheet music. Together with Steve we began working on the opening lines of Katamiya by Emanuelle Soujourne. We spent the next remainder of the session working on his reading abilities with four-mallet playing, therefore reading 4 notes at a time harmonically then shifting into spread melodic lines that required being played with 4 mallets. Steve could begin to see what his abilities and limitations were in this area of sight-reading, as well as appeared to begin to understand his need to develop better perception and peripheral vision in relation to the sheet music and the marimba. The last

few minutes of the lesson we discussed how his personality was affecting his way of playing and attempting to read the piece faster than he was equipped to, therefore leading him to frustration and impatience in the process of learning this piece.

In the third lesson we began by working through rotation strokes through chord progressions. Steve demonstrated feeling more comfortable with the movements required for arpeggiated chords, and so as a way to continue working on this technique we began looking into chord inversion while maintaining a four mallet grip. Following the four-mallet exercise we began working more closely in sight-reading two mallet melodies since he had mentioned he wanted to feel like he was making music right away as he started playing the instrument. The two-mallet reading exercise him enabled him to not only work on sigh-reading but additionally understand his positioning on the instrument as well as the development of musical phrases and stickings required to maintain a flowing motion on the instrument. As this reading exercise continued I could see Steven going back and forth from enjoying the music he was making to feelings of frustrations for not reading the notes correctly or making other errors.

From a perspective of Person-Centered education I realized that while my desire to establish these opportunities for open and transparent communication, as well as developing self-directed methods of growth with Steve proved to not be having the impact I expected, I began to shift my attention to our dynamics and expectations of roles with one another. What I was able to recall in moments of teaching Steve were the similarities of feelings that I experienced in passed occurrences with teachers who purely focused on the skill (in this case keyboard-percussion technique) and development of the skill rather than a transference for the creative experience or connectivity to the rest of the music world. It was through the role expectations that Steve had positioned me in as a teacher of technique, and the role I positioned myself in, as a giver of this skill on the marimba, that kept our communication strict and rigid, as did our expectations and relational dynamics of each-other. It was only when we began embracing exercises that focused on more than just technique, skill, or understanding of the instrument but rather his connection to the music-making such as reading melodies and pieces of music for marimba music that the experience was able to be reshaped to begin looking as a more self-directed experience towards what Steve was looking for in these lessons.

Observable moments of the Person-Centered Approach with Steve

Lesson 1:
-04:10 Me: "So what is the purpose for you to learn mallet percussion, why are you interested in this ?"
Steve : " Well I have a vibraphone at home and i'm playing that... I also thought after I concluded my conservatory studies here I want to do a masters in classical percussion and I have to practice these things, and I definitely need guidance along the way, and when you offered the lessons I thought it was a good opportunity to do this".
-05:50 me: So let's pick up your mallets and let's see where you are at... hopefully there's skills that you can

transfer over to this... And what type of four-mallet grip do you do?" Steve: I do Stevens because this is what Johan taught me and it feels comfortable to me.

The remainder of the lesson was utilized to explore exercises that encouraged his stregnthening of the Stevens grip for four mallets. As experienced in past lessons, the person-centerd approach was not necessarily visible with specific phrases or words exchanged but rather a presence of an attitude and behavior that allowed for Steve to feel comfortable, to ask questions and attempt new things on the marimba while still able to make mistakes and errors which wouldn't hinder his ability to have a positive experience in the lessons.

Lesson 2:
-03:19 Steve: "Is the grip looking ok you think" Me: "Does it feel ok to you, I think that's what matters", Steve: " Yeah it actually feels ok, the outer mallet seems nicely balanced and feels good".

-05:00- 24:35 This time is spent in focusing on specific exercises meant for Steven's grip as requested by Steve himself that he wanted to focus on this grip. The book utilized that worked on this time interval is titled Method of Movement, created by the inventor of Stevens grip himself. This time can be seen as a person-centered experience as we each evoke the patience to work through the more difficult passages Steve is encountering as well as allow him the time to work through these mistakes without a pressing for perfection nor anxiety regarding mistakes made. Another aspect that evokes the person-centered method being embraced in this interaction is my willingness to empathize with his difficulties as I had experienced in my earlier years learning this grip and the difficulties that come with it, therefore able to place myself in Steve's position and provide feedback that encourages instead of discourages his growth.

-37:38 Steve: "Why can't I play this, it's not hard, it's simple notes", Me: "it's ok it's not about it being hard or not", Steve: " no it's about the sound and making musical phrases", Me: " yes but also how often do you actually play and read marimba music". Steve "I don't", Me: " then why is it that you're being so hard on yourself", Steve: " I feel like i'm a hippo and i'm in my enclosure, I don't know what to do".

-40:05 Me: let's go on to the next part, how would you break this down to learn it", Steve: " First I would look at the rhythm and then understand the phrase all together". Me: " and do you remember John Riley's idea of interdependence how he talks about it on the drum set" " Steve (makes a joke)... yes how how each part of the rhythm should know what the other part is doing" Me: " exactly and since you already know that we can understand the rhythm from this perspective", Steve " o yes ".

-44:20 Me: " it's ok man, you put so much pressure on yourself you're just starting out... breath through this... I hope you don't make music this way because it's quite anxiety causing". Steve :" no I don't make music like this I'm a bit easier on myself, but being back in the conservatory trying to read this music makes me feel like why can't I play this, I needed to play this when I was 5 years old". Me: " So being here kind of sets up that expectation?". Steve: " yes but it's also my personality... i'm really let's get it now, let's do it now.... but it's both a positive side because I can get shit done, but then it has a negative side because it makes me not enjoy the experience anymore".

Lesson 3:
-04:45 Me: " Relax... Only change when you're ready to change (referring to the chord progression however it could be applied in a more philosophical level), there's not time pressure here just change when you feel ready"

-07:50-43:00 During this time interval we focused on sight-reading skills, and once again while the specific word or language utilized were not the key representative features of the person-centered approach it was rather the behavior and intentions placed behind the exercises and the ability to give room to Steve to utilize his full personality to be placed in the activity of sight-reading, in moments of mistakes he attempted making jokes, and had many questions for me which I interpreted as nervousness or anxiety of errors, and it's in these instances that I act calmly and provide him with feedback, comfort and space to continue working through the difficulties he is having in this exercise. Additionally there's an established air of humor and joking in order to lighten the mood of the nervousness that can be felt from him, and this I believe is important in the person-centered experience to reach comfort and forward movement in the learning process.

2. CRITICAL PEERS

As advised my by thesis advisor during my thesis writing process, it was noted that the process by which I resorted to developing experiences that embodied the person-centered method were rather biased and did not include a stronger critical component of development. Due to these factors it was determined necessary to develop a critical reading group that would answer the following questions in regards to the person-centered method, what person-centered experiences could look like and the difficulties of engaging in a person-centered way.

The questions developed were the following:

1. From your understanding of the text, what is the person-centered approach?

2. Could you imagine and describe a scenario (from your own experience or an experience you would wish to take part in) in which the person-centered approach is embodied and practiced in your own professional field as a learner, educator, composer, musicians, artist, or creative person?

3. What is a difficulty you see in practicing or enacting the person-centered approach in your professional field?

4. How can empathy and active listening be more present in our interactions as learners, educators, composers, musicians, artists, or creatives? And could you describe a scenario within your own professional field(real or imagined) that actively uses the notion of empathy as described in the text?

Peers' Critical thoughts

Critical Peer 1

1. The author of the text lists three qualities of a person-centered approach- the first being realness/transparency, the second care and the third understanding/empathy. From the text, I also understand facilitation as the key action taken in a person-centered approach. In facilitation an environment is created in which an individual can flourish from a place of their own strength (as opposed to being helped from outside, or made to fit some preconceived notation of success).

2. I am part of a reading group with a few other HKU students from fine arts and scenography, that I think embodies this person-centered approach. Instead of working towards an assigned goal, we have organized ourselves around a shared interest in research and theory (especially in its application in practice). We spent our time together this semester creating a publication shaped by our collective interests as facilitated by Megan (I think it is important to recognize this facilitation/leadership, rather than imagining that situations will spontaneously arise and maintain themselves without effort/labor). We started developing an understanding and care for each other by meeting about once after two weeks to share coffee/tea and discussion- from the outset there was a realness/vulnerability in the discussions- to be honest I am not sure how this was achieved so quickly/fluidly.

3. It takes time and effort to care, to empathize, to listen and to be vulnerable. The openness required for facilitation necessarily leads to experiment, uncertainty, and ambiguity. This can be fertile ground for new and special bonds to grow. Unfortunately we live in a society (and even more

so, work in a field) that demands quick results and maximum efficiency. There is a both an actual and a perceived scarcity of resources in classical music- both of which we would do well as a community (as collections of communities) to address.

4. This is an interesting question. As musicians, a central part of our work is/should be listening. And yet, due to factors mentioned in the last paragraph, this core component of our work is often overlooked. How often does an orchestra listen empathetically to the communities in its city to discover what type of work it should do? How often does a conductor listen empathetically to the members of their orchestra to discover how they could better facilitate the music making process? Often the burden of listening is solely placed on the audience- even this is a stunted role, because after listening the audience member has no recourse other than to purchase a ticket to the next next concert or not. How can we collectively develop a culture of listening and of empathy?

Critical Peer 2
1. It has to do with four elements: Of the natural search for betterment. The practice and experimentation of a discipline or way of life, the investigation about the world that surrounds it and that leads to the fourth element that is thought and the formulation of ideas.

I would say that the person-centered approach is the observation of the person, starting from these elements and always looking for well-being.

2. I think that taking into account these four axes and applying them as a means of carrying out concrete projects is a positive way of structuring a way of working in fields such as artistic, pedagogical or personal.
For example, as an apprentice: I look for the good that I will obtain from education; I put into practice the knowledge acquired in real life from my learning. I investigate on the interesting subjects of my study material. From this I think, for example, about how to get the most out of process analysis

3. It sounds attractive as a work structure, although it might not be very objective. As individuals, we have an emotional and intellectual charge that could hinder analytical rigor. I think you can fall into complacency.

4. I think empathy and action are very important to any job design, on any terrain. Always listen with empathy, put it into practice and analyze. What seems delicate to me is the point where objectivity can be lost. So the idea will be to find the balance between empathy, active listening and objectivity. As a creator, I would start looking for my good. With the practice of some topic of my daily or artistic life it will take me to think about it; formulate ideas, share them and have an active listening that is reflected in the result.

Critical Peer 3
1. To start with something I would say it is holistic as more people said, simply because all of us form part of the universe and as a part of something bigger, I believe we have an individual identity that interacts with the others. With that been said, a person can be more or less aware of his/her identity, knowing more or less what he likes, what he/she is, what is the perspective in the space-time he/she has. But because I consider there is a vast amount of opportunities, approaches, points of view, sometimes can be hard find the opinion-mood you like and you are in that moment-stage of the life. So, it its basically the perspective you have and feel about you and about the environment that involves you and you life.

2. I think I could find a high amount of examples but the one that concerns me now, and that I am coexisting with it. My relationship with my teacher of instrument. Since the fist moment, my teacher assumed the role of teacher as the "old school" and he never shows any intention to understand me and my way of playing and studying.

The opposite relation would be idilic to the person-centered approach, because the fact of taking care of what the student is "asking" to learn, maybe not with words but with some attitudes and ways of thinking will help him/her to improve. I think it has to be a work from both, the teacher have to find the way that is best for the student and the student has to try to understand the way the teacher is showing the information. So it has to be empathy from both parts, the teacher has a more important task because he/she is whom is going to guide the student but the student has to be aware of it and try to take/catch the information given from the teacher. So to say, it has to be a rapport and trust from both parts, non aggressive and non forced.

3. Because I am an ignorant and believer(not so sceptic), I think the difficult part normally is to create a strong connection with the other person, because there are energies that we don't see but we feel, we cannot understand them yet but they influence in our behavior with the others but also with ourselves.

I also think is difficult to know what the other person is and feels about him/her as an individual, because I think we create walls against the others by nature, to protect our essence from the "old minded" teachers or just from the environment that involves us. And don't forget the feelings that we have and we change suddenly.

4. Normally when I teach and when there is something that the student doesn't like or there is a limitation made by a technical think for example, I try to first think how I solved this in the past, what are my feelings and then I try to transpose to him/her. If he/she is a kid, I always try to think and explain in the way that I think the student is thinking, I normally use the Piaget stages, more or less to understand the degree of comprehension the student has. In listening, because my instrument is the flute, and I cannot see what happens in the body, I try t imagine what I fell and then transpose it to the student, making he/she have the same feeling I experience.

I visualize a clear example in the music, because it has something that connects everyone that is listening it at the same time, in a concert, if you see the performers playing together(not only sound) but also playing in the same mood, with similar gestures, you are able to connect with them and let you go with their happiness, anger, sadness, etc. But you can also experience some tension if the player is nervous or feeling bad. Maybe you can have a bit of everything in the same piece or performance and with the music I believe that it is easier to go through the emphatic process.

Critical Peer 4
1.The person centered approach is an embodied practice of allowing the client/student the space to open up and grow. The role of the teacher is then to seek out the potential within the student and gently nurture and flesh out their possibilities. The person centered approach results in a custom made process of growth where the student is interacted with from a place of genuine relations, acceptance and empathic understanding. Genuineness assures that the relations between the student and the teacher remain transparent, both working not from a front but from their inner-beings. Acceptance in the person-centered approach means that the teacher gives the student the necessary space to allow all conscious and un conscious feelings to rise to the surface. Empathetic understanding means that the teacher engages in deep listening to the student so that the students known and unknown needs can come to the surface and through this sensitivity the teacher puts themselves int he students position so as to understand where and how the teacher can best help the student reach his goals.

2. From my own personal experience the person centered approach was best embodied in teaching figure painting. In the Academy, figure painting relies on perception and requires the utmost transparency in receiving and reproducing information. When students first begin figure drawing they draw from their mind, describing how they think the figure looks. In this scenario one can use the person centered approach by empathizing with the student, fully accepting where they are in their process of perception and from a position of genuineness, guide them to see the drawing and the figure as it really is. For example, when the student first begins with little theoretical anatomical knowledge it is difficult to discern the muscular anatomy of a a figure. However, by implementing the person centered approach, the teacher accepts the students position and guided them by explaining the structural formations of the muscles in a transparent manner. The student then is able to see, on the model the structure and apply it to the drawing. The person centered approach in this small example is a method on the basis of care and empathic for the growth development and learning of the student from an intrinsic point of view rather than measured by external success markers.

3. The difficulty in practicing the person centered approach is that it cannot be applied to all work place scenarios. It works especially well in educational, therapeutic and community learning/ engagement where the purpose is to make space to deeply hear out and see the people one is engaging with. However, in some cases and workplace environments such as the art market, one has to amend the approach when dealing with clients because, then the goal is to sell a work of art. I believe it would still be good for business when listening to a client but requires careful thought in cultivating an approach.

4. Empathy and active listening can be more present in our interactions as learners, educators, composers, musicians, artists, or creatives if we are to slow down our efforts to achieve goals quickly. It can certainly be more present in atelier studio forms of visual art education whose focus is on the technical development of the student. By implementing active listing the teacher can guide the student to developing there technique in line with the themes conditions and urgencies that, they as an artist are interested in responding to and expressing it. The technical education can be a value-able tool kit but requires active, listening and nurturing from the teacher so that the student strives for their own personal goals.

APPENDIX C
1.SOUND AND VIDEO DATA FROM PERSON-CENTERED PRACTICES IN MUSIC-
LESSONS AND MUSC-MAKING

1. **Main website where data is found: https://agustinfaundezrojas.wixsite.com/artisticresearch**
2. **Website where Person-Centered practices on drums and percussion lessons are found:**
   https://agustinfaundezrojas.wixsite.com/artisticresearch/p-c-practices-in-music-education
3. **Website where "Relating Sessions" and other Person-Centered practices in an ensemble are found:**
   https://agustinfaundezrojas.wixsite.com/artisticresearch/p-c-practices-in-an-ensemble
4. **Website where Person-Centered practices in Music-Making are found:**
   https://agustinfaundezrojas.wixsite.com/artisticresearch/p-c-practices-in-music-making

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