Peer Teaching and Learning in a Nepali Rock Band

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Abstract

It has been stated that peer learning can be a continuous part of a learning process and in many contexts it has been used as a strategy in which participants from different ages and levels help each other to learn from each other. Hence, the aim is to develop collaborative learning and cooperation. In this presentation I will explore this phenomenon from the perspective of a Nepali rock band, of which I am a member. Teaching and learning in Nepal can be very stratified. For example, it is common to have a graded status levels in society which builds hierarchies in educational contexts. Moreover, the existing power relations between teachers and students create inequality. Such societal hierarchical boundaries in Nepal are deeply rooted in everyday activities. Consequently, a rock band provides a particularly interesting case for music education in Nepal, suggesting how these broader inequalities in teaching and learning can be addressed.

This presentation investigates peer teaching and learning in one Nepali rock band, and its potentials for providing models for site of formal education. The main features of the study highlight the diversity in musical interactions among band members through formal and informal teaching/learning situations. The data collection included interviews based on the band members’ past and present experiences as musicians and their working methods in the group. The findings suggest that among the important features in peer learning are originality, teaching and learning within the band, individual responsibility and contribution and leadership. The study discloses various circumstances where both formal and informal learning was present. As a conclusion, new ways of musical learning can be developed through combining the features and qualities of both formal settings and informal practices. Among such features are collaborative learning exercises, such as peer review, peer teaching, group interactions and collaborative composing through shared musical ideas which lead to insights in how band members develop shared repertoires of musical communication and understanding. Furthermore, the findings show how individual expertise can benefit the team as a whole. Thus, peer teaching and learning in various ensemble settings where group learning and sharing ideas are more prominent opens new conceptual horizons for music education. In a broader sense, this promotes active learning, reinforces learning by instructing others, and allows greater understanding among each other. In this way, the rock band setting can provide future paths for the wider field of music education.

Keywords: Formal learning, Informal learning, Nepal, Popular music education, Rock Band
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Chapter 1: Introduction

This study aims to present various methods of analyzing teaching learning circumstances and how popular musicians develop as well as expand their musical skills in a formal/informal music learning context. Investigating through the factors that encourage peer teaching and learning in a Nepali rock Band, the study outlines the essential components of associative learning environment. I find increasing acceptance of this concept looking at its implication on various ensemble settings where group learning and sharing ideas are more prominent. It also opens new concept for pedagogical methods in teaching approach in such collaborative learning ambiance. In broader sense, it promotes active learning, reinforcing own learning by instructing others and allowing greater understanding among each other. The rock band setting can, in this way, hold lessons for other music education.

This is particularly interesting in the Nepali context because teaching and learning in Nepal can often be very stratified. For example, it is very common to have a graded status level in society which in turns creates hierarchical steps in teaching and learning context. The power relations between a teacher and student thus creates inequality. This might not be the case of social injustice in our society where such hierarchical boundaries has been deep rooted in our daily activities. For these reasons, this rock band provides a particularly interesting case for study in Nepal, perhaps suggesting how broader inequalities in teaching and learning can be addressed.

Chapter 2: Background Literature: Peer teaching and learning in a rock band

Every individual is a unique character and has various attributes and abilities to offer. There are various combination of skill, talent, emotion, vision, creativity and originality within each individual. However, the discovery of all these traits solely depends upon how we go about learning and understanding things in different stages of our life. It is known that learning something induces new insights and knowledge which then brings change in our personal behaviour and ways of thinking. Therefore, to establish a good learning environment we need to understand the learning process. According to David Boud (2012),
We learn a great deal by explaining our own ideas to others and by participating in activities through which we can learn from our peers. We can develop specific skills in organizing and planning learning activities according to one’s understanding, working collaboratively with each other, giving as well as receiving feedback and evaluating our own learning. Peer learning is becoming acceptable as an integral part of many courses, and it is being practiced as essential discipline in a variety of learning contexts (n.p.).

Peer learning method is a continuous part of learning process and often used as teaching strategy in which participants from different ages and same learning levels, help each other to learn from each other. The aim of peer learning is to increase the learning and assist participants to develop collaborative learning co-operation. As David Boud (2012) mentioned,

these potential of peer learning is starting to be realized however examining the existing ways in how it is practice in current courses presents an ad hoc way, without consideration of their implications. When such practices are used unsystematically, the participants are unfamiliar with this approach become confused about what they are supposed to be doing. There is absence of opportunities for learning altogether, and fail to develop the skills expected of them (n.p.).

According to Lucy Green (2002) much peer learning occurs informally without expert supervision or guidance. Illustrative peer learning can help participants learn effectively, “peer-to-peer learning propose a two-way, reciprocal learning activity. Peer learning should be mutually beneficial and involve the sharing of knowledge, ideas and experience between the participants. It can be seen as a pedagogical method of moving beyond independent to interdependent” (http://ecosystemapp.net/learning-guides/?cv=1). David Boud (2012) also emphasized these facts and acknowledged that

collaboration among the participants are more practice oriented than traditional teaching and learning methods, in general focus on learning how to learn. However, it should not be considered as a substitute for teaching/learning activities designed and conducted by the teachers, but an important addition to the repertoire of teaching and learning activities that can enhance the quality of education. (n.p.)

One of the crucial factor is to recognize the status of the ‘peers’ in peer learning. Normally, peers are people who are related according to the situation with each other and they don’t have a role as teacher in such circumstances. There may be difference in their proficiency and expertise level or they might share similar abilities. They stand on the common ground and therefore there is no hierarchical barrier or power relation among each other according to their level or authority.
David Boud (2012) also proposes the idea of reciprocal peer learning which generally involves participants at same or higher level in terms of education or experience. This makes peer learning more diverse and extensive. Here he mentioned that,

> Reciprocal peer learning emphasizes participant’s continuous learning and contributing to each other’s learning. Such communication are based on mutual experience and therefore they are better able to make equal contributions. Here the issues of power and domination are less prominent as compared to a designated 'teaching' role which takes on a particular kind of authority for the duration of the activity. (n.p)

In peer learning the participants learn in both formal and informal ways with each other. Here, the priority is equally given in both the learning process and the final goal or learning outcome. This also includes a moral and instinctive exchange of knowledge among learners. In context of peer teaching there are designated roles for both teacher and student, although in peer learning, it is found that it transfers or deviates among each other. The teachers could take a role of a facilitator and encourage activities that is more initiated or directed by students. Admitting the fact that the teaching methodology is very important, it couldn’t be completed without considering the learning process itself, that is why learning in peers could be regarded as developing and evolving resources for learning purpose.

All above facts indicates that peer learning does not specify a sole method rather it introduce multi dimensions of teaching/learning phenomenon through which we can identify and incorporate various approaches necessary to design a specific program. These practices lead us to formulate qualitative assessment strategies paradoxical to which used be as a graded system of doing evaluation.

**Chapter 3: Theoretical Framework**

Popular musicians have developed their skills and knowledge by working on music they like. Their means of learning is generally by imitating and emphasizing more on ear training. The learning material could be found in the form of audio or video recordings and the process of extracting knowledge is largely or entirely done without the help of a teacher. Their working procedure largely depends upon popular songs rather than simplified pieces or stepwise ordered exercises. This helps in integrating their playing, singing and listening habits. These practices eventually results in developing improvising and composing skills throughout the process.

According to Lucy Green (2002) in understanding any particular style of music it is necessary to acknowledge how music education has passed on from generation to generation. She proposed that popular musicians learn informally by incorporating mainly “two approaches, both of which
appear largely in the absence of expert supervision or guidance” (p. 27). The first approach is individual learning which usually occurs in the home. It involves learning music aurally, developing from experimentation with instruments, imitating from recordings, improvisation and composition. The second main avenue of learning practice takes place in groups which involves responsive peer-direction and unconscious learning through peer observation (see Green 2002). All these activities augment the musical progress in which an individual learn the requirements of their surrounding culture acquiring values and disciplines appropriate or required in that culture. Through these practices, Green (2002) suggests that the development of such musical skills are the outcome of continuous peer learning and responsive peer direction. Here, the emphasis is more on collaboration, participation, support and commitment rather than on any other technical dexterity.

However, Göran Folkestad has also questioned the distinction made between formal and informal learning. Instead, he argues that formal and informal learning should not be regarded as a dichotomy, but as the two poles of a continuum. According to him, both these aspects of learning are found in various degrees of learning process and they are interacting invariably in many of the learning situations. Folkestad (2006) identifies four different ways of using and defining formal and informal learning,

1. The situation: Here, he refers to the physical context in which learning takes places. That is, inside or outside institutional settings, such as schools. For example, ‘formally and informally trained musicians’ in this respect is taken to mean trained in and out of school.

2. The learning style: It is generally about how one chose to pursue his/her learning method or the nature and quality of the learning process. The terms ‘formally or informally educated musicians’ rather refer to learning to play by written music or by ear.

3. Ownership: This definition focuses on didactic teaching versus open and self-regulated learning. Here an individual has all the rights on the decision of activities such as what to do? when to do? How to do and where to do?

4. Intentionality: towards what is the mind directed: towards learning how to play or towards playing.

According to Folkestad (2006) formal learning doesn’t only occur in institutional settings and informal learning only occurs outside the school, rather they are the aspects of learning phenomenon regardless of where it takes place. The distinction between these two learning aspect should not be only consider the physical context of where it is done. It is very important to
understand whether the learning is directed towards music making or learning about music. Here it is also crucial to know about the learning situations for example, if someone has taken on the role of being ‘the teacher’, thereby defining the others as ‘students’.

This research investigate similar circumstances where both of formal and informal learning are present and interacting. I am looking at the experiences of 4 band members of a rock band as they share their musical understanding, band interaction, teamwork and overall chemistry among members. As Folkestad (2006) mentioned,

In a situated practice, like composing, the division between the artistic performance and how it is learned becomes dissolved in the correlation of these aspects of the process; one cannot exist without the other (p. 138).

In this aspect the practice of composing become formal as “the mind is directed towards the creation of music” as well as at the same time it involves the “informal learning process of how to compose music” (Folkestad 2006, p. 138). These facts shows the interconnection between what is learned and how it is learned combining the various ways in which the music is approached.

Chapter 4: Methods

4.1 Research Aim and Questions

This study aims to provide insights about how learning in a popular music group can produce skill development and expanding individual knowledge in a formal/informal music learning context. It is also interested in the musicians’ experiences of learning from one another through this process. This aim was investigated through the research questions:

1. How do band members develop musical communication and understanding among each other?
2. How do differences in musical background affect band interaction or team work?
3. What are the factors that stimulate peer learning in the band?

4.2 A Case study of a rock band

This research study was designed as qualitative case study conducted among 5 band member of a popular rock band in Kathmandu. Merriam (2009) describes this approach as the most effective means of studying the ways in which humans create meaning. She argues that “qualitative
researchers are interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences” (p. 5). Bresler and Stake (2006) argue that “qualitative approaches come with various names and descriptions: case study, field study, ethnographic research, naturalistic, phenomenological interpretive, symbolic interactionist, or just plain descriptive” (p. 271). Qualitative studies, including the present study, are concerned with how individuals construct meaning. The focus of qualitative research is on interpretation, and how different people interpret and describe life experience.

In the present study, the focus is on individual musical understanding, experiences, band interaction, teamwork and overall chemistry among members, how they work as a team. The case study explores these factors in a pop/rock band from Kathmandu. There are 5 male members in the band. They have varied age group and musical background, hence this study features the diversity of musical interaction and formal/informal teaching learning situations. The band members are referred to in this study by pseudonyms. The research participants were Suman, Jack, Niraj and Biplove and myself. I introduce myself in section 4.5, and the other research participants below.

**Suman** is a male singer in his mid 40’s. He has been in the Nepali music industry since 2002. He has been producing his own albums and performing all over Nepal and foreign countries. He has also received numerous awards.

**Jack** is a male bass player in his mid 30’s. He has been working as a professional musician since 2006. His expertise are in performing, composing, arranging and recording. He has received several awards in this field.

**Niraj** is a male guitar player in his mid 20’s. He has been working as a professional musician since 2008. His expertise are in performing, composing, arranging and recording songs. He is also a session player and also works in other bands.

**Biplove** is a male drummer in his early 30’s. He has been working as a professional musician since 2010. His expertise are in performing and composing songs. He is a versatile drummer and does sessions in the studio. He also plays in other bands.

### 4.3 Data Collection

Data was collected through a semi-structured group interview (DiCicco-Bloom & Crabtree, 2006), involving four of the band members. A semi-structured group interview uses an interview guide, which is a “schematic presentation of questions or topics and need to be explored by the interviewer” (DiCicco-Bloom & Crabtree, 2006, pp. 314–21).
The interview guide addressed topics such as band interaction, their working methods in group, how they perform as a team and current working process. The interview also included topics related to teaching and learning process among the band members, their personal views about teaching and learning in band context. The discussion also highlighted age factor and hierarchical steps or a leadership role.

All the participants were in a comfortable range where we can see and each other properly. The interview went for 1 and half hour. The interview was documented through audio recording.

4.4 Data Analysis

Data analysis followed a Thematic Analysis (Braun & Clarke 2006) approach where the researcher identifies, analyzes and reports patterns (themes) within the data.” Thematic analysis is used in qualitative research and focuses on examining themes within data”. (Daly, Kellehear, & Gliksman 1997 pp. 611–618.). “Thematic analysis is a process to be used with qualitative information. It is not another qualitative method but a process that can be used with most, if not all, qualitative methods and that allows for the translation of qualitative information into quantitative data, if this is desired by the researcher”. (Boyatzis, R.E. 1998, p.4)

The themes identified in the data were:

- Originality
- Teaching and learning within the band
  - Adapting and evolving with changes
  - Changing musical styles and challenges
- Individual responsibility and contribution
- Leadership (age factor, hierarchy,)

4.5 Researcher position

I myself being an informally trained musician and looking back to my experience, I’ve done most of my learning in an ensemble where there was no senior musician involved in teaching or giving any sort of guidance. We locked ourselves in a closed room and practiced for hours. In this process we unconsciously developed a unique teaching methodology that implies specific for each one of us.

I started teaching as a guitar tutor in 2010. Since then I’ve been teaching and involved in various programmes and activities. In the absence of other ensemble teachers, I had co-ordinate ensemble bands and organized various events in my workplace. Currently I perform in a high profile pop/rock band, and have been working in this team for approximately 1 year.
As a newcomer in this band, I’ve always wondered how we function as band and what role do we play as an individual. It is hard to explain the emotional and psychological process of developing the mutual understanding and musical communication among the members, however I’ve tried to bring out the situations where peer teaching learning has been prominent.

I’ve been able to develop strong relationship with all the members musically and emotionally. Now we share a lot of things that happens in our daily life. Being a researcher in this case study has been very interesting and sometimes difficult psychologically because as being a part of band I find myself inside the same league however looking at the story as a researcher’s point of view often creates logical analysis of what is being done.

4.6 Ethical considerations

All participants were sent an informative email for the interview. The email mentioned about the research study that was being conducted, time and place where the interview will take place. All participants were involved voluntarily, and are referred to by pseudonyms to ensure anonymity.

Chapter 5: Findings

While analysing the interviews there were several themes that stood out the most important. These were originality, teaching and learning within the band, individual responsibility and contribution, and leadership.

5.1 Originality

The term originality refers to different meanings to each individuals in the band. According to Suman described originality as changing personal taste and collaboration with other people,

[Quote]

I’ve worked with many artist and my personal taste and influences change according to the situation to whom I’ve been working with. However, I’ve developed my own signature style in my composition and it has been evolving as I’ve been collaborating with different band members throughout my career. (Suman)

[End quote]

In contrast to this statement the other member Biplove has a different perspective towards originality. He states that,

[Quote]

I’ve been playing drums since my early childhood but never realized that how one could be original towards his own instrument. I had many influences in my learning process yet I have not been able extract the exact ideas about how to incorporate those concepts in my playing. However the knowledge has been transfer to my playing unconsciously and
only through listening I’ve adapted those ideas while improvising. The terms originality refers to me as a habit of playing things that is familiar to me or techniques that is more suitable to the band’s style. (Biplove)

Niraj shares few similar ideas with biplove as in his early days it was also difficult for him to develop his own voice in his instrument although playing with senior musicians he had learned a lot and now he has established his style in the band. As he states,

I’m the youngest member in the band and I learn a lot from my senior colleague. This has been one of the most important process in acquiring knowledge. Being original is to able to develop own personality in the instrument and how one can adjust his musical identity in the band. (Niraj)

According to Jack it is about personal touch in the instrument, how one communicates his/her musical ideas to others,

Originality to me is being the person who you are in daily life, while playing you are not someone else therefore this is very important in my view to represent the reflection of what we are through music. (Jack)

5.2 Teaching and learning within the band

In this theme band members shared similar learning outcome yet their views seems to be very different from each other. According to Biplove it is about positive band chemistry and learning process with each other,

I’ve always found good band members. Every one is updated musically therefore there is more possibility of learning from each other. For me I’ve learned many things about working in a team and we have grown together musically. So far there is increase in adapting with different scenarios such as performing together in various places and changing in various musical styles. Sharing personal thoughts and musical understanding among us has helped in established positive band chemistry. (Biplove)

Here Suman shares his experience how his thinking process has been changed throughout the years and learning in a group has developed in broadening his musical horizon.

Personally it is very difficult to me get out my comfort zone. I usually have my personal decisions while composing together however I’ve realized that there is need of evolving according to the changing musical styles and taste of other band members. Now I’ve
found the way of learning new things through this collaboration which includes different musical influences and new challenges that comes along the process. (Suman)

Niraj is more concerned about individual behaviour and taste. He states about how the band has changed their musical style to what they have being doing in the past and this change has been the most challenging part in context of current nepali music scene. He talks about team work and facilitating each other in music making process.

I think it is also important to understand individual behaviour. Everyone has different playing abilities and thinking process. These factor largely effects while we are playing together or making music together. I generally find huge differences in playing styles and individual taste. Hence, it requires great deal of accommodating and facilitating each other in this situation. In contrast to the previous image of our band, it is more challenging for us to present this diversity to our audience. (Niraj)

Jack is more keen in understanding the changing music scenario and how the band could incorporate new ideas in their music to reach out to the younger generation. He emphasizes on experimenting new things and spending time with each other for sharing various ideas that they identify. According to him this creates knowledge and helps in understanding the teaching learning process more effectively within the band.

In my opinion, there is always a need of changing and adaptation according to the demand of current musical scenario. We should keep in mind about how younger generation think about listening to music and what are they like. For example, there is a huge difference the way we listen to music in past and now our musical taste have been changed. We should try to include new ideas and sound element to our music, this is how we generate learning within the band. Our focus should be on improvising the ideas we already know and try to learn new things through sharing each other’s experience. We don’t know what is the expected result but it is about how we spend time learning together and sharing each other’s musical ideas. (Jack)

5.3 Individual responsibility and contribution

Everyone was pretty much sure about what is their role in the band and understands their responsibility being a band member. Here Suman shares the working process of the band and how everyone is contributing to their part. He also shares some of his past experience and compares differences in their working pattern,

We all have our own responsibility as a member of a band although it is not mentioned to everyone who is in the team. We act according to the situation and take responsibility as
what is comfortable to us. This was not the situation before, back then I used to work on song composition, lyrics and overall structure of the song and then present it to band, but now this is not case, every individual brings different ideas about the song. I find this process very enjoyable and fruitful before final recording. I feel that everyone of us is giving equal contribution in songwriting process. (Suman)

Biplove shares similar facts with Suman. Here he talks about democracy and equality in the band,

In this case I agree with suman, now our working process has changed a lot, we all as an individual bring our own personality in the song composition and share our thoughts while rehearsing together. Our responsibility has not been designated but we understand what each individual has to do and contribute accordingly. My role as a drummer was just to fill the beat to the song in the previous bands but now I can give my suggestion and be creative in compositional ideas while we are working together. Another factor that I want to mention is about band promotion and album sales. Here we need to find the proper way to present ourself and the band as whole. We need to contribute more in this sector and find a way to deliver all the good things that we have recorded as a band. At this moment we are dividing our responsibility and discussing about marketing strategies as well as promotional tools (Biplove).

Jack explains more in-depth aspects of taking responsibility in various situation and how one can contribute according to the situation.

I am very happy that we are working together as team and our individual expertise has been rightly utilized according to the need of the song. In my opinion there are two situation where our responsibility and contribution are slightly different. Firstly there is a case in the practise room, here we as an individual take responsibility of contributing in composing, editing and finalizing the song. We also observe various section within the song and execute the proper balance of individual liking. Secondly there is a situation while performing live. Here our focus is on our individual performance as well as band’s overall sound. Every concert is a different one, there’s change in sound equipment and environment. We need to adjust quickly to both sound factor and environment. I tried to enhance more on my performance so that I can support other band members. (Jack)

Niraj agrees with Jack and shares his opinion about responsibility and contributing in the band. He also explains his role in the band and how one can act in different situations,

We can only contribute and take responsibility when we understand our role in the band. As Jack mention two different scenarios of individual responsibility and contributing factor, I also find myself taking lead in mostly sound management in our live
concerts. I usually take charge in managing overall sound of our band as a sound engineer. All the band members have faith on my ability which boost my energy to work even further. In practice room we are constantly taking new decision about changing the structure of song and everyone act as a leader in their turn. This creates a democratic ambiance in the band. (Niraj)

5.4 Leadership

Leadership was the only theme that every band members had almost similar opinion. By leadership, the band members referred to taking charge of the situation and finding options to solve certain problems. It is also about giving equal opportunities to others and listening to their ideas so that the whole team is benefited. According to Suman it is about experience and knowledge, accepting each other’s presence. The leadership role is divided among every individual members as everyone is equally involved in music making process.

I get inspired by the music that the guys play in the practice room and I do my best to fulfill what is needed. However there is an invisible thread among us that determines certain leadership figure that is given to me by all the band members as I’m the most senior person here. In my opinion, everyone is a leader in their field of expertise for example we see Biplove as our manager and we follow him in managing our every concerts and gigs. Therefore leadership in our band is more functional towards everyone’s expertise. (Suman)

Biplove also agrees with Suman and he says the decision making part is mostly left to Suman as he is most senior person in the band however in music making process and managing things everyone has leadership quality,

It is true that we see Suman as our leader on stage in an invisible way but there is more freedom in working process as everyone’s thoughts and ideas are well respected. It is about taking responsibility and contributing by each individual. (Biplove)

Jack again pointed the fact that there are two situations where the leadership seems to switch among band members. First one is practice room where everyone take charge according to their field of expertise and secondly the main stage where everyone visualize Suman as the front man.

We have mutual understanding and respect in our band and according to the situation we are very flexible to take or give leadership role to every individual in the band. (Jack)

For Niraj it seems that leadership has more closer meaning towards being responsible.
We all have our own responsibility in the band and we share a lot of our knowledge with each other which is building a great platform for exploring new ideas while playing individually and performing together. In this sense, we also share our leadership role as needed according to the situation (Niraj).

The band members also confronts that the age factor has never been the issue in the band. According to them, learning occurs in every stage of our life and age will not be the barrier. It is about collaborating in a team to create knowledge together and this is the only way we have been able to upgrade our thinking process as well as our skill level.

Chapter 6: Discussion

In this chapter, I discuss the findings in terms of Folkestad (1998) four elements of defining formal and informal learning: The situation, the learning style, ownership, and intentionality.

6.1 The situation

When writing about the situation, Folkestad (1998) refers to the physical context in which learning takes place. For the band members participating in this study, this was three different places where their learning take place. First one being the band rehearsal where most of the interaction happen. Here everyone share their ideas and come out with best possible solution to their problem. For instance, when Niraj talks about the working process in their practice room where they are constantly taking new decisions about changing the structure of song and everyone act as a leader in their turn. He is trying to disclose the intercommunication and the democratic ambiance in the band.

At the end of every session everyone has their own responsibility to bring new materials for future practice. This now becomes another context where learning takes place. Everyone does individual practice and comes out with something new for next band rehearsal. The last setting is at the main stage where everyone is performing together. In this context, band members share their experiences as learning together in a team as well as individual findings about different venues, sound character and how to adjust in such circumstances. These findings are also somehow similar to Lucy Green’s theory of formal and informal learning where she suggested that popular musicians learn informally, involving two main approaches, first being solitary way which includes learning by aural development and imitating musical recordings. The second approach is learning in group where learning takes place as collaboration, participation and mutual direction and observation.
6.2 The learning style

It is generally about how one chose to pursue his/her learning method or the nature and quality of the learning process. To know how one develops a learning style we have to dig into their learning methods and how it has changed according to the learning situations as well as given or chosen materials. Reflecting back to the interviews of band members, they mentioned that their learning style has been ever changing under the influences of to whom they are working with. Here Jack mention about including new ideas and sound element to their music, this is how they generate learning within the band. Their focus is on improvising the ideas already known and try to learn new things through sharing each other’s experience. Suman also shares his thoughts about realizing the fact that there is need of evolving according to the changing musical styles and taste of other band members. He suggested that the way of learning new things is accessible through teamwork which includes different musical influences. They have unconsciously developed their specific ways of learning through collaboration with different band members. Through these learning attributes there has been increase in adapting with different scenarios such as performing together in various places and changing in various musical styles. The band members also realized the insistence of evolving according to the changing musical styles and taste, likewise the new challenges that comes along the process. Therefore, there is a constant need of developing own learning style that comes only with individual research and collaboration with others. Once more comparing these facts with Lucy green’s theory where she mentioned that the learning process are integrated at both individual and the group level, we can assume that formal or informal learning exist in both peer learning and individual study. However, their differences remains shadowed under learning perspective of an individual.

6.3 Ownership

This definition focuses on “didactic teaching versus open and self-regulated learning” (Folkestad 2006, p.142). Here an individual has all the rights on the decision of activities such as what to do? when to do? How to do and where to do? The band members explains ownership in-terms of overall band’s productive outcomes. Like Biplove mentioned in the interview that their working process has changed a lot as every individual can bring their own personality in the song composition and share thoughts while rehearsing together. He is also happy to share his past experience about how he as drummer had a role just to fill beat to the song in previous bands and now he can give suggestion and be creative in compositional ideas while working together. These kind of changes brings a productive outcomes in music making process. Everyone share equal responsibility and contribute in the musical activities. However, the responsibility has not been designated to specific person yet there is the understanding of what each individual has to do and act accordingly. Therefore, the learning process becomes enjoyable and fruitful, as a result it creates a sense of ownership among the band members. The decision making process remains rightful to each individual and finally with everyone’s consent it becomes group decision. This impression of ownership establish more democratic step inside the group. This
facts often reflects to a formal way of interpreting the method but in an informal manner which again shows the invisible competence between both of these learning process.

6.4 Intentionality

According to Folkestad (1998), this terms refers to the analysis between two important facts i.e. whether the mind is directed towards learning how to play or towards playing any musical ideas. Here he points out the formal method being directed towards learning how to play and the informal method being directed towards playing. It sounds somehow similar in-terms of musical context. However, if we take an example of the rock band in this case study, we can make a clear judgement of the differentiation between these two facts that Folkestad pointed. At this point I want to make a link between the situation and intentionality, here the learning situation affects the intentionality among the band members. For instance, Jack mention about the a case in the practise room, where every individual take responsibility of contributing in composing, editing and finalizing the song. Secondly there is a situation while performing live. In this context the focus is on individual performance as well as band’s overall sound. Let’s take a situation in a rehearsal room where band members are generally focused on playing certain songs but the preparation has been made previously to learn how play the song by each individual. Again, when the situation changes from rehearsal room to main stage, the band members are performing the song and the preparation for sound setups and all the directive acts has been completed in the practise room.

All these facts shows that formal and informal learning exist in unity whether it is individual case or peer learning situation. The discussion also led key ideas about where these learning phenomenon exist and the methods which could imply in any ensemble guidance.

Chapter 7: Conclusion

This study investigated peer teaching and learning in a Nepali rock band. The main features of the study spotlight the diversity in musical interactions among band members through formal and informal teaching/learning situations. The case study of this rock band discloses various circumstances where both of formal and informal learning were present and interacting. Taking account of the findings and discussions of this research, a concrete conclusion can be made as a new ways of musical learning can be developed through combining the features and qualities of both the formal settings and informal practices. The discussions recognizes collaborative learning exercises such as peer review, group interactions and collaborative composing through shared musical ideas which leads us the insights about how do band members develop musical communication and understanding among each other.
On the other hand looking at the findings, diverse musical background of the band members helped them in establishing positive band chemistry. It has been the essential factor in expanding their knowledge and growing together musically. It is found that the band members have developed their unique way of utilizing their field of expertise to the benefit of a team as a whole which features a new pedagogical possibilities in modern ensemble settings.

As described in chapter 6 the four elements of formal and informal learning extracted the factors that stimulate peer learning in the band. Every element mentioned in discussion chapter helps in encourage peer learning. These are the dynamic state of learning process where one is connected with other factor. For instance, the situation (mentioned in chapter 6 and 3) induces the intentionality of an individual to know whether intention is directed towards learning how to play or towards playing any musical ideas. This then leads to trigger learning style of an individual where one can develop his/her learning method the nature and quality of the learning process. Finally a sense of ownership is created through productive outcomes that the result is made of. Ownership also features sole decision making in-terms of questions such as what to do? when to do? How to do and where to do? Here in this case study these ownership factor shifts from an individual to group decision making.

This study has answered all of my research question, however it leads me to explore more grounds on effective learning environment where there is equality and equity in providing opportunities to learn. In Nepalese context, it is more prominent that not everyone has a chance to work in a team and get opportunities for developing musical interactions because there is a lack of musical exposure in every part of the country. It is mostly centralized in Kathmandu valley. To go deep in the roots of these circumstances, I’ve found certain grassroot problems in early music education in schools. As there is no classes for music in most of the schools in rural areas of the country, early childhood music education awareness and teachers training programme seems more urgent. Therefore, my ideas for future research plans are based on these situations.
References


[http://ecosystemapp.net/learning-guides/?cv=1](http://ecosystemapp.net/learning-guides/?cv=1)


Appendix A: Interview Guide

- Could you share something about yourself (musical influences and experiences)?
- How do you start working in a band?
- How do you learn music?
- What makes you write songs or compose any piece?
- What is easy and what is difficult working in a team?
- What attracts you to play in a band?
- What are the factors that change within a band when some of the members change?
- How can we develop communication inside the rehearsals?
- Is it important to meet regularly or have frequent gatherings of members?
- What kind of effects does different musical background have in a band?
- Does different age group play any role in a working style of a band?
- How do you relate stage performance and rehearsals or your self-practice?
- How can we understand and support each other’s emotional and psychological perception?
- Could you share something about how you work in a band? Is there anything that is unique about the working patterns?