BECOMING SELF-DIRECTED AND SELF-DETERMINED: LEARNING MUSIC PEDAGOGICALLY, ANDRAGOGICALLY, AND HEUTAGOGICALLY

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Abstract
In this article author outlines five characteristics of adult learning and eight pillars of mature learning (Knowles et. al, 2005) that can be applied to learning music, particularly in secondary schools and communities. Using pedagogy, andragogy, and heutagogy as a progression toward lifelong learning, author suggests learning approaches specific to adolescent and adult learners that increase learner autonomy with the eventual goal of self-determined, heutogogical learning. In order to broadly apply a learning arc from pedagogy toward heutagogy, teachers' roles remain flexible, incorporating both pedagogical and andragogical principles, while eyeing the potential for eventual heutagogy and showing a demonstrated value for it. Author purposefully avoids recommending specific teaching techniques, in favor of broad principles that can be adapted to any music teaching and learning scenario, as is appropriate with heutagogical learning. The focus of this paper is to discuss purposes and possibilities of fostering self-directed and self-determined learning among adolescent and adult music learners.
Keywords: *pedagogy, andragogy, heutogogy, self-directed, self-determined*

Introduction

Autonomy and agency have recently become important topics in education philosophy and practice (Busciglio, 2015; Bonneville-Roussy et al., 2020). In the field of music education, authors often discuss related topics, encouraging practices such as: lifelong music learning (Arasi, 2006; Lamont, 2011), emergent music literacy curricula (Miller, 2009), differentiated learning (Abts, 2004), informal learning (Hasty, 2009; Martino, 2014), student-centered learning (Fedyszyn, 2014; Holoboff, 2015; Fung, 2018), and project-based learning (Tobias et al., 2015). Among these topics one can identify a persistent thread: music teachers are challenged to consider ways to foster student autonomy in their classes. While goals of autonomous learning are broadly applicable in education, the topic is particularly crucial in the field of music as educators seek to

counter traditional teacher-directed music classes such as large ensembles and private instrumental lessons. Music teachers also tend to promote goals such as lifelong learning among their students (Arasi, 2006; Lamont, 2011). However, pedagogical learning experiences likely fall short of adequately preparing these students to take music learning into their own hands.

Despite school-specific policies and traditions that enforce standardization of testing and pedagogy, as well as sometimes curricula, music teachers continue to seek what might become meaningful music learning experiences for their students. In this article author explores three types of teaching and learning approaches: pedagogy (child teaching), andragogy (adult learning), and heutagogy (self-learning). Author focuses largely on the latter two as they relate to secondary and community music teaching and learning. Less common than music pedagogy, andragogy involves increasing learner control and ownership, while heutagogy is learning regulated by only oneself. Andragogy and heutagogy are underexplored topics in music education, but each hold possibilities for student autonomy and agency, a negotiated teaching and learning space, and learning goals beyond the music classroom.

This article explores learning approaches of andragogy and heutagogy in music education. The researcher presents an overview of andragogy in relation to pedagogy, and then a discussion of heutagogy. Five characteristics of mature learners (Knowles et al., 2005) are then discussed, followed by eight considerations of adult learning (Knowles et al., 2005). These considerations are applied to a proposed learning arc of pedagogy to andragogy toward heutagogy that comprises the following three sections: engagement and application, cultivation and transformation, and generation and realization. The article concludes with considerations for practical application in schools and communities.

Self-Directed Learning: Andragogy

Different from pedagogy, which authors have described as child-leading (Chinnasamy, 2013; Baumgartner et. al., 2015), andragogy focuses on the facilitation of learning toward *adult leading*. Knowles described andragogy as the art and science of helping adults learn (Tsugawa, 2009, 14). With an andragogical approach, teachers invite learners to take responsibility and initiative for their own growth. Learners are given space to decipher learning needs and to make decisions about how to meet them. With an andragogical approach teachers regard learners as a primary means for making learning decisions (Chinnasamy, 2013). Therefore, learners' life experiences are regarded as important and valuable (Tsugawa, 2009). An adult learner tends to benefit from a clear rationale as to why and how they are learning, and therefore often seeks contextual understandings. As a result, andragogy tends to focus on real-life situations (Tsugawa, 2009). Learners set learning goals, pinpoint applicable resources, identify strategies, and evaluate their own efforts (Knowles, 1975). In short, andragogy can be characterized by learner autonomy and responsibility (Blaschke, 2012).

Although a pedagogical approach does not preclude some of these considerations, it will take shape with significant structuring and input from teachers. Tsugawa (2009) outlined some of the differences between pedagogy and andragogy. They described that with a pedagogical approach, the teacher decides what and how the student should

learn, and readies them to continue learning from other adults, for instance from future teachers. Teachers organize the learning, usually determined by the subject matter, and students' motivations are typically external to their interests. This is often appropriate as the subject may not have been previously encountered. Pedagogy thus serves an important introductory function. With pedagogy, students are largely dependent on the teacher and have little room for making use of much prior or tangential learning. With an andragogical approach however, teachers and students negotiate their roles with the goal of increasing learner autonomy.

The main characteristics of adult learners include the following: they are a) self-directed; b) apply prior experiences and understandings; c) are ready to learn; d) are oriented toward learning, identifying, and solving problems; and e) are intrinsically motivated (Knowles, 1980). Not all adults will exhibit each of these characteristics, in part because these skills must first be cultivated. Andragogical skills may not have played a large role in all students' prior educational experiences. If so, this can leave students ill-prepared for self-directed learning. If a student is to become a lifelong learner, however, they must be afforded learning experiences that gradually and continuously allow for autonomy and ownership.

To build these skills, learners must first develop a self-concept that prepares them to take responsibility for their learning. This is a process, and teachers of adult learners cannot make assumptions about their readiness to be self-directed: students' feelings, perceptions, and self-concepts are important considerations. For example, if extrinsic motivations such as grades, competition, or pleasing the teacher provide motivation for the learner, they have not yet developed a strong disposition toward self-directed learning. This is not an either-or scenario, however. The learner can slowly take on small but increasing responsibilities for their learning while they build skills toward autonomy and responsibility. Learners ideally move along a continuum away from pedagogical-centered learning toward the gradual, long-term goal of self-direction.

As mentioned, the learner themselves must be ready to take initiative. Maturity, therefore, is an important factor toward andragogical learning. Maturity however, does not necessarily coincide with age. As author has proposed elsewhere (Bucura, 2019a), she suggests that andragogy can be applied to adolescent learning in music. While adolescents are indeed not yet chronologically considered adults, they are nevertheless emerging from a period of childhood toward adulthood. As author discussed, adolescent learners can benefit from a consideration of both pedagogical and andragogical methods (Bucura, 2019a). Some learners mature more quickly than others, but given opportunities to take ownership of their learning, all learners can gradually improve their abilities to become self-directed at any age. In some cases, adolescent students will even have the ability to move beyond andragogical self-direction toward heutagogy, or self-determined learning, which autor will detail below.

Tsugawa (2009) explored the concept of andragogy as it relates to adult learning among seniors. Researchers often discuss andragogy in the context of mentoring, professional development, or community music (Tsugawa, 2009; Chinnasamy, 2013; Chacko, 2018). It is also applicable in online or blended learning spaces, online tutorials, MOOC's, and so on. Authors, however, do not typically address adolescent learning with andragogical approaches.

One reason researchers may not apply andragogy to adolescent populations could relate to definitions of adulthood and maturity. In topics of adult learning, such as professional development, mentorship, and community music, learning scenarios point specifically to adult populations (chronologically). While andragogy does refer to adult learning, the word *adult* can be misleading when discussing learning readiness. Rather than denoting chronological age, the theory of andragogy actually implies learning maturity. As Knowles (1984) noted, the period of so-called adulthood does not necessarily correspond with age. Similarly, adult learners are not necessarily mature learners simply because they have reached the socially defined age of adulthood. Therefore, this article refers to learners of *any* age who take responsibility for their learning through andragogical and heutogogical approaches not as adult learners, but rather as *mature learners*. Importantly, learning maturity should not be equated with physical or emotional maturity - although these are related aspects. Those possessing a maturity of learning are the focus of this discussion as it relates to learning intelligence and an understanding of oneself as learner.

Self-Determined Learning: Heutagogy

Heutagogy can be considered an extension of andragogy. Rather than self-directed learning, heutagogy is self-determined. It is a concept developed by Hase and Kenyon (2000) that involves the whole learner in a particular context, inclusive of their values, capabilities, and philosophies (Bhoryrub et al., 2010). According to Bhoryrub et al. (2010), heutagogy is a type of learning that *"occurs through personal experience with the learner being central to the process"* (p. 323). Heutogogical learning involves learner adaptability, initiative, and teamwork (Cherniss et al., 1998 in Bhoyrub et al, 2010), and while it can comprise input, mentorship, and collaboration, does not tend to involve teacher direction or facilitation.

A pedagogical approach assumes delivery of knowledge applied within a particular learning context (e.g., classroom), and andragogy assumes increasing learner autonomy with decreasing teacher facilitation. As the learner becomes increasingly self-directed however, application of learning in real-life contexts demands flexibility, resourcefulness, and adaptability. Without new contexts in which one can apply learning, any change of context outside the classroom may not yield learning transfer. When learning contexts change, application may feel newly complex or confusing, and application of knowledge or skill may not be possible without certain adaptations. The connections one makes to their prior understandings, for example, may not be initially obvious (Bhoryrub et al., 2010). According to Bhoryrub et al. (2010), a heutological approach includes varied contexts, including chaotic scenarios that require problem-solving, thinking-in-action, and deciphering sometimes confusing or even competing questions. This kind of learning can help develop not only knowledge, but also practice-based expertise in line with vocational and project-based learning approaches (Bhoryrub et al., 2010). According to Blaschke (2012), pedagogical, even andragogical, educational methods are no longer fully sufficient in preparing learners for thriving in the workplace, and a more self-directed and self-determined approach is needed, one in which the learner reflects upon what is learned and how it is learned and in which educators teach learners how to teach themselves (Blaschke, 2012, p. 56).

Self-determination is a concept central to a popular motivational theory by Ryan and Deci (2017), who outlined three basic psychological needs: competency, autonomy, and relatedness, that can further motivation and healthy human functioning. Ryan and Deci's self-determination theory has been applied to many fields, including music teaching and learning (Billhaud, 2014; Alexander, 2015).

Although Ryan and Deci's theory focuses solely on motivation: motivation is an important aspect of becoming an autonomous, self-determined learner. Intrinsically motivated learners are able to set goals. They can structure, reflect on, and continue their learning. In order to become a self-determined learner, Chacko (2018) explained that learning shifts from a focus on competency toward capability, proficiency, and growing expertise, all which point to an intrinsic interest in the process of learning. This differs from an extrinsic compliance toward mastering imposed knowledge or skills. According to Blaschke (2012), heutagogical learning helps develop capable students. The process emphasizes learner development and learner capacity, along with communication, creativity, and positive values. Self-determined learning also involves self-efficacy, which is important to adolescent music learning (Bucura, 2019b). The basis of heutagogy lies in adult (mature) learning, inclusive of adolescents, who are capable of gaining such maturity.

One important facet of heutogogical learning involves the role and quality of learner reflection. Where a self-directed learner might approach a problem, move to action, and then consider the outcome before a reconsideration of the problem (as a learning loop), a self-determined learner would approach learning differently. The self-determined learner may follow a similar process, but then allow the outcome to challenge not just the problem, but their own core beliefs, actions, and potentially worldviews, resulting in a double loop of learning. This double loop can then return to the problem, the action, and the outcome through a potentially changed perspective. In short, the learners allow even *themselves* to be open to reconsideration in their reflective process of learning (Argyris & Schön, 1996; Blaschke, 2012).

Heutagogical learning exists apart from any constraints of school institutions or teachers, which may feel like a questionable topic for a consideration of music teaching and learning. While heutagogy does not involve direct teaching, it can provide a helpful framework by which one might seek to empower learners toward their own goals. Lifelong learning is a topic often discussed as a desirable goal in music education (Arasi, 2006; Lamont, 2011), yet lifelong implies beyond school and often beyond music teachers. If students are intended to own their musicianship and to make meaning of musical pursuits in their current and future lives, then a heutagogical framework can be helpful in moving students' music education experiences toward those ends. Unfortunately, some students' music education experiences center heavily on pedagogy, and the extent to which they are provided creative, autonomous, and self-directed opportunities to practice their musicianship vary a great deal. Self-determined opportunities, while sometimes realized by students outside of school, may go unacknowledged, undervalued, or seem nonexistent. Despite variances in classroom opportunities for andragogy, self-directed learning can nevertheless have a place, and self-determined learning can be valued.

Pedagogy to Andragogy toward Heutagogy

When Knowles conceptualized andragogy, they initially viewed andragogy and pedagogy as fundamentally different, though they later acknowledged that *"teachers of all ages may employ andragogical principles with students, regardless of age"* (Tsugawa, 2009, 16). Teachers can make use of both approaches (Chinnasamy, 2013), referred to by Canning (2010) as a blended learning approach. Tethering between these approaches seems particularly apt with adolescent learners, whose maturity will differ, yet who are chronologically situated somewhere between childhood and adulthood (Bucura, 2019a). Presumably, adolescents have been prepared with an abundance of pedagogy. This preparation typically offers students preparatory knowledge and initial skills, which can poise them well for increasing autonomy.

Importantly, heutagogy differs from andragogy and pedagogy. Beyond self-directed learning, a self-determined learner takes a heutagogical approach when they take ownership over their learning and all aspects of it. Through heutagogy, the focus shifts from what to learn and what to do with it, toward a foundational understanding of how one learns well (Blaschke, 2012). Unless a music teacher is presumed to be continually present and active in one's life, lifelong learning would necessitate such an understanding of oneself as musical learner.

Rather than the availability of a nearby facilitator, or the housing of an institution, heutagogy signifies a *"self-directed learning environment for students to discover their own strategies for learning"* (Canning, 2010, 59). Teachers can play no direct role in a learner-determined process of heutagogy. While they may serve as a support, an interested party, or potentially collaborator, the student must be their own heutagogue. Canning (2010) referred to heutagogy as a paradigm rather than an approach. The learner determines everything. While there is no teacher, there may be peers. Teaching and learning through pedagogy and andragogy can and should serve to empower learners toward eventual heutagogy. If the learner chooses to undertake it, the learning then is out of the teacher's hands.

Results related to a learner's self-direction and self-determination can be profound. At the highest level, ideal outcomes involve what Mezirow referred to as transformational or emancipatory learning (Christie et al., 2015). Although some scholars discuss transformational and emancipatory learning solely in relation to andragogy, their descriptions are related to possible outcomes of heutagogy as well. While transformational learning is not a guaranteed outcome of self-direction, it has the potential to occur. According to Christie et al., (2015), Mezirow's theory of transformational learning explains a) how adult learners make sense or meaning of their experiences, b) how social and other structures influence the way they construe that experience, and c) how the dynamics involved in modifying meanings undergo changes when learners find them to be dysfunctional (p. 10).

Transformational learning often involves a shift in perspective or self-perception, thus transforming the learner in the process (Mezirow, 1997). This is much like the aforementioned change of belief made possible through a self-determined double loop of reflection.

Mezirow detailed three types of human interests and knowledge: instrumental, practical/communicative, and emancipatory (Cranton & Taylor, 2012). Mezirow drew

a distinction between *educational* tasks, which might enable awareness of oppressive structures, and *political* tasks, which might challenge a structure itself, for instance economic, governmental, or social (Cranton & Taylor, 2012). Instrumental, practical, and communicative knowledge types also draw connection to pedagogical, andragogical, and heutagogical approaches. Emancipatory learning, therefore involves not only a change of self in terms of perspective, values, or beliefs but greater societal changes as well.

Transformational learning involves critical reflection and self-reflection (Cranton & Taylor, 2012). This may occur when a conflict arises between an old and new perspective (Cranton & Taylor, 2012). When one's perspective begins to shift, transformational learning is likely to have occurred (Mezirow, 1997). In some cases, a learning transformation is so powerful: it becomes what Mezirow (1997) referred to as emancipatory learning, or a complete awakening toward social transformation. Critical reflection can be used to establish a frame of reference for both transformational and emancipatory learning. The learner may engage in, for example, experiential learning and simulated scenarios with teacher facilitation (Chacko, 2018). This process may be followed by critical analysis, small group discussion to solve and form new ideas, and reflective practice (Chacko, 2018).

Through a progressive arc from pedagogy to andragogy, toward heutagogy, learners can progress in maturity and autonomy (Canning, 2010). The more learning maturity the individual develops, the less they require imposed structures of pedagogy. As a result, the learner can become increasingly self-directed and move toward self-determination. Like heutagogy, which cannot be controlled by teachers, goals of transformational or emancipatory learning might exist only outside classrooms. Nevertheless, teachers can play an important role in building learner maturity by keeping long-term learning goals - beyond the curriculum - in mind, in order to inspire learners toward heutagogy.

Five Characteristics of Mature Learners

Five characteristics of mature learners described by Knowles et al. (2005) can provide goals for teachers who might facilitate adolescent learning. Authors have outlined these characteristics in relationship to andragogy (e.g., Chinnasamy, 2013; Sweeney Browning, 2019). Not all learners will be ready to take on these assumptions as adolescents, yet some will. For those who are not ready, opportunities to engage with self-directed learning can help foster growth and confidence. Students should move toward self-direction and be given ample opportunities to apply and transfer learning in self-directed ways. The five characteristics of mature learners described by Knowles et al. (2005) are (a) self-direction, (b) role of experience, (c) readiness to learn, (d) orientation to learn, and (e) motivation to learn.

A. Self-direction

Learners mature toward self-direction when they become increasingly responsible for their actions and personal decisions, and when they begin to realize their effect on other people (Sweeney Browning, 2019). Maturity can also increase when learners are presumed to be self-directed (Chinnasamy, 2013). Along these lines, Pink (2009) stated that assumed competence about students' intrinsic intentions can yield great

dedication. Conversely, excessive management, or pedagogy, over others' efforts can stifle ownership and motivation. Self-directed learning demands less teacher pedagogy toward responsibility for one's own learning (Sweeney Browning, 2019). Such responsibility involves taking initiative (Chinnasamy, 2013) as well as planning, implementing, and evaluating one's own learning activities (Knowles et al., 2005).

B. Role of experience

Although all learners of all ages (and maturities) have prior experiences that play a role in learning, the breadth of one's experiences naturally accumulate over time. Mature learners not only apply prior experiences and understandings - as do all learners - but also desire for these experiences to be valued and included (Knowles et al., 2005). As learners grow and mature, their lifeworld of experience creates a schema that then colors and structures future learning (Anderson, et al., 1977). Schemas may ease future learning, as the new understanding or skill is related to prior learning and therefore easy to accommodate or acts as reinforcement of prior learning.

Schemas may also inhibit learning, as new concepts that challenge prior understandings may not make sense within prior schematic constructs. These moments of tension are important growth opportunities, but can be lost if the learner shuts down, fails to reconsider the old in relation to the new, and perhaps outwardly rejects the new, potentially solidifying the old in resistance. As Sweeney Browning (2019) stated, "*...if the adult perceives a threat to their self-concept and world view, they may become defensive and possibly withdraw from the learning process*" (p. 92). Although not all classrooms make explicit room for prior understandings and connections, students cannot help but think this way in attempts to learn. Discussion, and opportunities to share experiences can provide the space for valuing and applying one's understandings (Chinnasamy, 2013), as well as providing possibilities for growth in schema and worldview.

C. Readiness to learn

A learner has a degree of readiness if they are motivated or feel a need to understand, or can immediately apply learning (Knowles et al., 2005). One's readiness to learn might bring about changed social contexts or roles (Knowles, 1980). A need to know can develop through new experiences that pose a challenge or curiosity, such as an event that promotes engagement, draws emotions, and poses curiosities. In this way, mature learning often occurs out of necessity. Mature learning can be enjoyable as students feel a need to answer their questions, therefore understanding why they are learning. Teacher-imposed learning will lack effectiveness without a clear rationale for why the information, understandings, or skills are going to benefit learners (Sweeney Browning, 2019).

D. Orientation to learn

One's orientation to learn includes a personal need to know or do in order to effectively perform social or professional roles (Sweeney Browning, 2019). If one is oriented to learn, they will apply learning, moving them from problem-centered to a subject-centered orientation (Chinnasamy, 2013). Such an orientation also involves one's underlying self-esteem, which might include feelings of recognition, self-confidence, and opportunity to achieve self-actualization (Knowles et al., 2005).

E. Motivation to learn

Among mature learners, motivation should become intrinsic, even if it began extrinsically. Intrinsically motivated learners will be stimulated by the opportunity to grow, the process of learning, the satisfaction of having learned, and uses for their learning. Knowles believed, *"when adults are recognized and appreciated for their individual contributions, then they are best motivated to succeed in their learning goals"* (Chinnasamy, 2013, 2837). Learning goals can provide support without necessarily acting as an extrinsic motivator. One's pragmatic orientation will center on one's interest as well as the task or the problem that sparks learning. This contrasts subject-centered approaches that are traditionally associated with pedagogy (Sweeney Browning, 2019).

Eight Pillars of Mature Learning

According to Knowles et al. (2005), mature learning includes eight essential conditions. These include that a) learners are prepared, b) teachers consider the physical and psychological aspects of the learning space, c) learners are involved in planning, d) learners diagnose their learning needs, e) learners set objectives for learning, f) learners help design the learning process, g) teachers facilitate learners' processes of carrying out their learning plans to varying degrees, and h) learners evaluate and reflect on their learning processes. Some of these pillars lean toward pedagogical approaches, and some lend themselves toward andragogy or even heutogogy. Author of the article discusses them in relation to a learning arc of pedagogy to andragogy, toward heutagogy.

A Mature Learning Arc

I suggest a potential arc of music learning that takes into account the five andragogical characteristics, while also involving the aforementioned eight conditions toward andragogical learning (Knowles et al., 2005). This arc should not be considered in terms of fine-grain procedural details as is the case with some pedagogical sequences. Rather, this arc should be considered broadly as an overall progression of learning. This might loosely take shape over entire learning units or years-long musical experiences. This learning arc should not result in immediate outcomes (although these are certainly not incongruent) but should result in underlying philosophical characteristics of teaching and learning that are shaped over time as learners mature into adulthood and self-determination. The stages of the mature learning arc are 1) Engagement and Application, 2) Cultivation and Transformation, and 3) Generation and Realization.

Stage one: Engagement and application

The first two pillars of adult learning described by Knowles et al., (2005) are that learners are prepared and that teachers consider the physical and psychological aspects of the learning atmosphere. These two pillars lend themselves well to pedagogical approaches (although this is not a rule). Approached pedagogically, one can focus a potential first stage of learning by way of garnering student interest before then targeting particular concepts, skills, or understandings in order to provide a toolbox by which students can strategize later learning. These first two pillars set the stage for ownership. Preparation will inform later idea generation. Before learning techniques and deciphering resources however, learners must become interested and motivated

to embark on learning. Such interest can be fostered through an immersive experience that stimulates questions and confusion, for instance listening to a piece of music that challenges the listener, posing questions to learners that have no immediate answer, tasking students with a project for which they will require intriguing skills they do fully have.

In addition, themes of responsibility, choice, and ownership can be encouraged from an assumption of students' investment and interest. As Knowles et al. (2005) stated, facilitator-leaders should a) make positive assumptions about group members, b) assume others' deep commitments and involve them, c) believe in others' successes, and d) value individuality. Rather than conformity, facilitators value variety and individuality, and help learners become self-actualizing in their own ways (Knowles et al., 2005). It is this genuine, assumed interest of motivation and capability that can foster students' realizations of it.

How does one then apply what they have learned? This may involve pedagogy or andragogy - ideally both. Application of learning may stem from direct instruction to learn something, followed by practice in order to improve. Students should move toward exploring and refining their learning in unique ways. As Knowles et al. (2005) stated, sometimes one needs to be a teacher, but other times a facilitator; music teachers must approach these roles with flexibility and sensitivity.

Considerations of the learning space also tend to occur outside of students' direct experiences, although this may or may not be so. For instance, learning may occur in a classroom, but also in a rehearsal space, auditorium, city park, and so on. If the space is organized by the teacher in advance, their decisions about how to do so should be carefully considered and rationalized. This might include questions like *How are the desks set up? Are there desks? Should the music stands be put away, or perhaps situated in a circle or in small groupings? Would stations be helpful? Should we get rid of the risers? In addition, are texts, sheet music, drawing paper, and computer access easily noticed and available for use? What about instruments? Which ones should be out or away and for what reasons? Is there only one piano or perhaps 15 keyboards? What about software? Is the room light and bright, maybe shaded and cozy? Is there large space for movement? Is it a large hall that echoes, and might a microphone be handy?*

Perhaps the students themselves should take ownership of the room set-up. In this case, questions about the goals of their inquiry and the kinds of spaces that would benefit their learning might best be considered after tasks are known or reconsidered once problems have been encountered. Considerations for the classroom set-up are important and can play a part in promoting or constraining students' likelihood to take part in confident ways. Furniture, for example, can inadvertently communicate the presence of control, therefore stifle creativity and ownership.

In addition, psychological safety can also be encouraged by the teacher. Active valuing of ideas and perspectives, particularly when different, can open a space for enhanced contribution from all students. When hesitant students begin to share with peers, they may be more likely to share in general, and when a variety of viewpoints and role models are purposefully presented, students may feel a sense of freedom and acceptance. If teachers are able to maintain minimal direct pedagogical instruction, students' ownership can increase.

At this stage of learning, students might demonstrate their readiness to learn through a swift engagement and application of learning tasks. Maybe they are easily able to play a particular passage, learn to finger and strum five new chords, hold their voice part among peers, or quickly compile a list of trustworthy and applicable resources. While readiness to learn might be apparent for teachers, motivation to learn could be less obvious. Some students who are ready to learn may also feel bored with traditional pedagogical approaches or could even feel held back by the pace of the teacher or class.

Stage two: Cultivation and transformation

Among some of the aforementioned eight pillars, Knowles et al. (2005) described learner-involved planning, learner-involved diagnostics of one's learning needs, learner-involved objective-setting, learner-involved design, facilitation of learners' plans, learner-involved evaluation and reflection. All of these pillars can be realized within the classroom with potential for peer mentoring and/or teacher facilitation, and can also be carried out on their own in other settings. Teacher-facilitated and learner-involved planning, for instance, might not be completely transformational in that the learner is completely and autonomously on their own, but it can provide role-modeled experience that students can later draw from. Too much freedom can constrain creativity (Bucura & Weissberg, 2017). Learners will benefit from sequential experiences in order to both build possible creative pathways and responsibility as self-directed learners.

Stage three: Generation and realization

Stage three involves a generation of ideas, and realization of oneself as learner that is contextualized in a growing understanding of one's world. This stage centers on creativity and ownership, and while it may occur in a facilitated negotiation of space through andragogy, it also may occur solely within one's heutagogical control. Generation and realization have to do with both application and transferability, but can occur without the imposition of school structures (e.g., grades, evaluative feedback, imposed task constraints, collaborators limited to classmates). If one considers that all learning within schools can be qualified as a hypothetical learning scenario, then class projects might be regarded as practice for future heutagogical (real life) learning. For a heutagogical undertaking, the student is liberated from constraints of school and has opportunity to impose their own constraints (if and how they wish) in their own settings, on their own time, and for their own purposes. School learning might prepare them for this 'real' learning. One difficulty in thinking heutagogically however, is that any attempt for teachers to implement it, structure it, share ownership of it, assess it, and so on, will necessarily change the approach. Schools, themselves can be a barrier to heutagogical learning. Some learning goals might anchor school learning to 'real life', for instance, that students are inspired by in-class learning to then apply on their own outside of class.

Music teachers should be encouraged to demonstrate their interest and value for student learning outside the confines of their classroom and curriculum. Students may refrain from sharing, however if the impetus to do so does not come from them. At the same time, if they attempt to share their musical pursuits out of class and are met with lukewarm interest, this too can stifle future attempts to share. Creative liberation can occur when there is no outcome the learner is compelled to do -including to share interests or efforts- as well as an open possibility to change their mind. Teachers cannot

insist that students seek feedback, elaborate on their learning pursuits, discuss them, or bring examples to class if the learning takes place on their own. Teachers' potential to inspire student musicianship is great but must be approached sensitively. Student ownership can foster the kinds of personal meanings that may lead to lifelong musicianship, whether or not the teacher is, or feels, included.

Teachers can play a role in preparing students for heutagogical learning. Teachers can inspire it and ready students for ownership of their learning by building self-direction and reflection skills. All learning transfer pillars mentioned earlier can be applied by students in their own ways. Importantly, they will likely be inspired by in-class experiences that build them to trust themselves as learners, creators and musicians, which provide opportunities to gain confidence and make decisions. This is important in a progression from pedagogy to andragogy and beyond. Adolescent secondary music students are not necessarily fully self-determined learners, but they can certainly be afforded respect, support, and opportunity to take on these learning roles, as they journey toward self-direction.

In Practice

The ways autonomous music learning can be encouraged will differ depending on the students and goals of the music class. While it might be tempting to consider these principles squarely in secondary general music classes, it is also important to reconsider pedagogical approaches typically associated with traditional large ensemble classes and extracurricular music offerings, as well as out-of-school musical pursuits among all ages in school and community contexts. Here, author suggests practical implications and considerations for andragogical and heutogogical goals in a broad consideration of music learning.

A. Differentiating and empowering

If students are to be lifelong musical people, then teachers might consider ways they can inspire and invite learning in personally realized ways, to the greatest degree possible. This should be sought whether or not it occurs within teachers' controlled learning scenarios. Pedagogical control at the secondary level should play a lesser role than student ownership, and ought to progressively diminish as students become maturing learners. Canning (2010) stated that self-empowerment through heutogogical approaches can invite learners to *"engage in their own creation and sustainability"* (p. 59). Students ought to be engaged in learning decisions if educational experiences are to prepare them for lifelong music learning. Music teachers can provide tools and opportunities to encourage personal meanings outside the surveillance and evaluation of classrooms. Music teaching can encompass the whole person and become holistic learning, inclusive of students' own values, perspectives, capabilities, and interests (Bhoryrub et al., 2010).

To create and sustain oneself, however, the teaching-learning goals, approach, and atmosphere must be flexible and allow for wide differentiation. Canning (2010) noted the importance of such a blended approach. It is not wrong to lead students through carefully designed, scaffolded learning sequences that will be realized in a particular (foreseeable) way that are assessed by specific measures. In fact, these pedagogical approaches can be extremely important. It is also not wrong however, to negotiate learning spaces, goals, tasks, and assessments with students as thoughtful facilitators,

toward co-constructed outcomes. Increasing self-direction can provide opportunities to apply, transfer, and adapt initial pedagogical understandings and to further personal meanings. However, when students are empowered and inspired to apply their learning elsewhere in their own terms, they have realized a degree of self-determination that should be celebrated. Music teachers can acknowledge this as a goal, and encourage students to learn in their own ways, even provide possible tasks to spur potential creative endeavors. Otherwise, students may inadvertently be given the idea that in-class outcomes are the only outcomes that matter: this pervasive view of education should be challenged if, in fact our own learning goals exist beyond the school building.

Canning (2010) recommended a blended approach of pedagogy and andragogy (and this article includes that of heutagogy). Sometimes students enthusiastically share a melody they learned to play on the piano by ear, or their favorite track to listen to, or the like. Most teachers will acknowledge students with polite interest in these moments, but it is also important to consider whether we really *value* this as legitimate musical learning and motivation. If so, how might we demonstrate that excitement to students, particularly when their learning exists apart from our educational intentions for them? What will matter to students in 10 or 20 years? What room is there in music classes for students' passions and interests?

It can be instructional to continually encourage students to apply what they have learned in music classes on their own time and in their own ways. Whether they take up the suggestion or not (and whether or not they choose to share even if they do), teachers' value for personal music learning can be powerful. They can send the message that students' music learning matters beyond their teacher, beyond lesson plans, beyond assessments, and beyond school. Music teachers can invite students to consider how learning matters *for them.*

Music teachers can also invite and provide opportunity to demonstrate and reflect on what has been learned. Heutagogically, reflective practice is critical and supports lifelong learning. According to Canning and Callan (2010), students begin to investigate how they learn and are invited to challenge their assumptions, views, and beliefs as they are ready to do so. The authors (Canning & Callan, 2010) referred to this as spirals of reflection, which can deepen as they build the skills of reflection. Reflection in this way can benefit students two-fold: to do so they must first articulate what they have learned, and then they benefit from considering how they learned it, what challenges they faced, what may still frustrate them, what they want to know or do better and in what ways. Students can also consider what strategies they might employ in order to achieve their goals, and even how they tend to learn best over multiple learning scenarios. Teachers can make use of such reflection in order to circle back to topics that were motivating to students earlier on. If the final project grade or test signifies that learning has ended, then reflection would serve no purpose. If lifelong musical goals exist, however, then students should be reminded to value and grow from prior learning as it can be continually applied, adapted, and reconsidered.

According to Canning (2010), "*learning is a process where knowledge is created through the transformation of experience and the control of that experiences comes from the individual learner*" (p. 70). Students can achieve this transformation of experience in many ways. These include learning in formal and informal settings (Singh, 2003); journaling; action research; learner-directed questions; and myriad differentiated

interactions like seminars, online discussions, work-based reflections, and learner-leadership. In addition, differentiated assessments can allow for increasing learner input and self-assessment, as well as decisions about, or even control over assessments themselves. Importantly, transformation necessarily involves a conflict through which one will benefit from the initial experience of disorientation, followed by self-examination, alienation, or discontent before attempting to articulate, plan, implement, and experiment with new options (Christie et al., 2015).

B. Readiness for andragogy

Initial attempts to foster student autonomy can fall flat or erupt in disagreement and frustration. In these instances, teachers may feel deflated and conclude that students are not ready for responsibility. This scenario often ends with a return to the familiarity of pedagogical control. Skills of autonomy, however, must be built gradually. If students have had only limited experiences to create, decide, and take ownership, then they have not necessarily had opportunities to build these important skills. Teachers must instead prepare students with many, continual, increasing opportunities to grow toward learning maturity. Also, it is important to be aware of students' feelings about their learning abilities, learning tendencies, and confidence to consider ways they can make use of prior experiences and understandings. Knowles suggested that learners grow and mature toward self-direction, which moves them beyond simple knowledge and experience and toward eventual wisdom (Chinnasamy, 2013). This can be furthered with respect for the learner, and efforts to create an adult learning atmosphere achieved through acceptance, respect, and support (Parker et al., 2015). If students are heutagogical, then there is increased room for what Singh (2003) referred to as a collaborative flow of knowledge.

Teachers and students alike can benefit from intellectual frustration. Rather than provide tidy answers that can be deemed right or wrong, music teachers should consider the variety of artistic interpretations and creative pathways that can guide music learning. Music teachers can generate discussions, critical considerations, investment, and growing skills and interactions. New and competing perspectives may challenge all learners, or at least invite them to be challenged. Heutagogically, learners do not just learn knowledge and create it, but they apply it to professional practice (Canning, 2010).

C. Beyond the job

Heutagogical learning - or self-learning beyond the school - is not typically considered an important component of a music teacher's job. Music teachers, however, have an obligation to build heutagogical groundwork necessary to enable and support lifelong musical participation and a lifelong desire to learn music. While teachers likely value student initiatives, it is not likely highlighted among administrators or necessarily community and teachers' influences on such learning may not always are readily visible. Heutagogical learning takes place on students' own terms, in their own way and timing, and apart from evaluation and oversight. Yet, it could be the most meaningful application and transfer of learning the individual experiences. It may solidify their in-school learning as a pillar of their newly-acquired or -developed schema for future musical pursuits. If music teachers hope to inspire lifelong learners, then heutagogy ought to be a valued intention and natural extension of in-class activities.

Conclusion

1. Music education practices largely replicate pedagogical traditions despite a time of philosophical and sometimes pedagogical change. New pedagogies are emerging (Tobias, 2013; West & Cremata, 2016) along with critical considerations of the purpose and value of music teaching and learning in schools. Although some note the importance of autonomy and agency in student learning (Busciglio, 2015; Bonneville-Roussy et al., 2020), traditions of school music continue to dominate practice in ways that may only begin to approach the potential for these ideals. This may occur in favor of familiar learning approaches that adhere to pedagogy, if not pure teacher direction and student compliance.

2. Some scholars discuss underlying purposes of music education and a potential for its effects toward lifelong music learning and engagement (e.g., Arasi, 2006; Lamont, 2011). In some cases, these discussions consider the kinds of transformative learning possible through self-directed learning endeavors. Other scholars have recently suggested that music education might be used to serve different ends, for instance toward social change (e.g., Hess, 2019). Toward these ends, however, music educators must find ways to not only provide space for learner control and trust in students' intrinsic motivations to learn, but also ways to demonstrate value for students' prior learning, for their in- and out-of-school musical life and pursuits, and celebration of self-directed, and -determined learning.

3. The places and spaces of school and community music must draw connections; music teachers are well situated to draw these together. Heutagogical learning often takes place in community pursuits that are open-ended and allow for self-directed learning, including those online and within one's home. Heutagogy can uphold those pursuits that take place on students' own terms and in their own places and spaces - the same places and spaces that are likely to continue to play a role in their future musical lives. In order to draw connections in the name of relevancy and sustainability, teachers must take into consideration places and spaces beyond school music classrooms, and values beyond school music values. Students and teachers can work toward fostering deep reflection, as well as skills in self-direction that may ultimately lead to self-determined learning. With an intention toward transformative and emancipatory learning, goals like lifelong music learning and participation, broadened perspectives, and positive social change may move music education beyond the study of concepts and skills.

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