SHARED CONCERNS

Investigating ways instrumental teachers learn to teach

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Statement of Authentication

The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in full or in part, for a degree at this or any other institution.

SIGNED:___________________________

Eleanor A McPhee
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Abstract

Instrumental teachers are generally highly trained and skilled performers who are self-taught educators, a situation further complicated in Australia by the lack of mandatory formal studio-teacher accreditation. Research from Australia and other countries with a similar lack of studio teacher training, suggests that this results in teachers who are focused on transmitting musical skills following a master/apprentice conception of teaching and learning and who teach following the model that they were exposed to, with little reflection. The research for this thesis contributes to the debate by seeking information on the processes by which instrumental teachers learn to teach. It also investigates the personal learning networks that teachers build for themselves in order to learn to be effective through auto-didactic means.

The study finds the idea of the isolated instrumental teacher who teaches as he or she was taught to be an oversimplification of the studio-teaching paradigm and as such, investigates the field through the lens of theories of informal learning that are social in origin. These theories include constructivism, lifelong learning, theories of experiential learning and the reflective practices that they incorporate, situated learning and communities of practice and transformative learning.

The data was collected through 33 in-depth semi-structured interviews, 2 asynchronous web forums and a focus group, in order to investigate the ways in which instrumental teachers have learnt to teach from the perspectives of teachers of three stages of experience, novice, experienced and expert. Adjunct to this, the study aimed to test the viability of an asynchronous web forum as a medium for group knowledge building.
Findings belied the view suggested by previous research, that a lack of formal teacher training creates a strongly held belief in the effectiveness of teaching following the model of teaching as one was taught. Instead, this theory represented only a starting point for the participants who quickly recognised that effective teaching depends upon a variety of exemplars beyond that initial model and built self-learning strategies that ranged from highly formal and accredited qualifications to informal autodidactic practices.

Although the web forums were successful as a data-gathering tool on issues of importance for instrumental teachers, their success as a mode of communication and collaboration was less clear-cut and seemed to depend on the community created within each with the second forum depending on the efforts of a small core group of high-range participants for sustained momentum.

The study saw three distinct profiles of teacher experience and, in contrast to previous research, saw a student-centred and creative approach taken by both the novice and expert groups. The novice group focused on creative practices such as composition with an overarching philosophy that learning must be fun whereas the experienced group focused on building efficient and broadly transferable systems to build effective technique. The expert group were the least generalizable. However this group’s individually distinct approaches were designed to unite both a student-centred and creative approach with a systematic and technique building approach and these two prongs informed a distinctly individual teaching philosophy. The acquisition of expertise for participants at all levels of experience depended on reflecting on heightened experiences that involved an element of risk serving as a trigger for transformative learning.

Conclusions drawn from the research findings have implications for the studio teaching profession because they find that instrumental teachers
learn to teach through a spectrum of ways. Indeed, this research categorises those ways on a continuum ranging from several informal approaches to formal courses. Through doing so, this research provides a classification that teachers can reflect upon and build on in their own practices. The findings on the development of expertise and transformative learning provide a description of a journey built from teacher reflection and experiences rather than solely teacher action. Thus the research in this thesis provides an alternate view of professional development for instrumental teachers.
1

Research Aims and Scope of Study

1.1 Rationale

This research grew from a desire to investigate the ways that studio teachers learn to teach. Currently in Australia accreditation and training for studio teachers is not mandatory although some states require instrumental teachers to have classroom teaching qualifications in order to teach in government schools. This situation means that music studio teachers in Australia tend to be accomplished musicians who are self-taught educators, a state of affairs not unique to Australia. Haddon (2009) noted “in the UK, a lack of provision and awareness of formal training programmes means that musicians often begin to teach with little support from significant others, and can have a very partial understanding of how to teach effectively” (p. 58).

A knock-on effect from this situation is that universities in Australia have tended to offer instrumental pedagogy studies as vocational and short courses or as single units embedded into music performance undergraduate degrees. The few Master of Music courses with a music studio teaching focus that have been available have tended to close due to a lack of student enrolments. For example, the Masters, Diploma and Certificate in Music Studies (Studio Pedagogy) offered by the Sydney Conservatorium of Music in 2005 closed at the end of 2011 and Advanced Instrumental Pedagogy, offered as postgraduate coursework at the University of Queensland, closed in 2010. There are programmes still available, for example Instrumental Music Pedagogy at the Queensland
Conservatorium, Griffith University; however, in Australia the isolation of studio music teaching is compounded by distance. This makes the few formal studio pedagogy courses impractical for many as they are based in capital cities.

A well-worn assumption regarding studio teachers has been that teachers teach following the model of teaching that they were exposed to without reflecting on, or building upon these experiences. This, however, is not in accord with my experience and although there is very little research that investigates the ways studio teachers learn to teach, the descriptive studies providing a nuanced and detailed investigation of excellent studio teachers are suggestive in support of my view (for example: Burwell, 2005; Cheng & Durrant, 2007; Gaunt, 2008, 2010; Hyry-Beihammer, 2011; Mills & Smith, 2003; Purser, 2005). Yet also in evidence is research that describes teachers who are continuing to use methods which have evolved from a long tradition of master/apprentice style teaching and are no longer considered ‘best practice’ for a contemporary reflective practitioner (for example: Gaunt, 2011; Persson, 1996a, 1996b; Rostvall & West, 2003; Young, Burwell & Pickup, 2003). It should be noted, however, none of these studies suggest that the teachers being investigated are not teaching reflexively, rather, they demonstrate that some elements of transmission style master/apprentice teaching are more pervasive than others. There is, therefore, little evidence to suggest that teachers teach as they were taught without interpreting and reflecting on those experiences.

Rostvall and West (2003) note that “instrumental teaching is a complex and social phenomenon with a long history [and] it is problematic to study and discuss the outcome of music teaching from theoretical perspectives that do not reach beyond an individual level” (p. 215). Compounding this issue is the fact that instrumental music teaching is a solitary profession and therefore researching within the intimate environment of the one-to-one music lesson offers challenges. Because lessons operate behind closed doors, “research access to the environment raises complex educational and
ethic issues, and data has perhaps therefore been thin on the ground” (Gaunt, 2004a, p.57). These issues of isolation have resulted in a culture in which the sharing of day-to-day issues and a collaborative approach to problem solving is discouraged (Rostvall & West, 2003). This further complicates issues of research access and trust.

1.2 Research Aims of the Study

The study contributes to the debate on the professionalism of instrumental music teachers by shedding light on the processes by which these educators learn to teach. It also investigates the personal learning networks that teachers build for themselves in order to learn to be effective through auto-didactic means. It considers the idea of the isolated instrumental teacher to be an oversimplification of the studio-teaching paradigm and as such, investigates this field through the lens of theories of informal learning that are social in origin.

The thesis therefore asks the following research question:

1. How do instrumental teachers learn to teach?

And the sub-questions associated with the web forums:

1. What do instrumental teachers want to learn?
2. In what ways can an asynchronous online forum become an effective medium for shared instrumental music teaching reflection and group problem solving?

The emphasis of this research, therefore, is on exploring the ways that instrumental teachers have learned to teach through the understanding and perspectives of the teachers themselves. Further, it will investigate the teachers' perceived experiences of the web forum and the interactions therein. It was expected that the forum would facilitate the sharing of knowledge and experiences and become a medium for group problem solving thereby allowing teachers to learn from each other’s experiences and improve their own teaching practice. This did not occur in the way that I had hoped, however, due to an unanticipated obstacle in that the
targeted group of novice teachers were not prepared to participate in the web forum. Due to this issue, the project was expanded to include all interested participants in web forum 1b. Further to this, a focus group was conducted to allow novice teachers to discuss issues of instrumental teaching with a group of their peers in a less public domain.

Beyond these methodological considerations, the overarching goal of this research remained the same – to understand a human phenomenon, and to investigate the practitioners’ experiences of this phenomenon, learning to teach.

1.3 The Instrumental Teacher (and Computer Nerd) as Researcher

This study's focus came from my own experiences as an instrumental music teacher. I have taught woodwinds for 20 years, commencing as an undergraduate more from financial necessity rather than an innate passion for teaching, much like many of the participants in this study. My early teaching was very much driven by remembering and applying the strategies used by my teachers however I soon came to discover that these strategies didn’t fit every student. I found that I enjoyed the close relationships forged with students within the intensity of one-on-one music lessons, relationships that often spanned many years. I became very fond of my students and I wanted to do my best for them.

As the limitations of teaching as I was taught became apparent, I searched for other means to educate myself in instrumental pedagogy many years before I first encountered the word ‘pedagogy’ or understood what it meant. These learning systems were very similar to the ones found by the participants of this study. I read books, entered students into exams and eisteddfodau, read the examiner and adjudication reports carefully and applied the suggestions to my teaching. I talked to people, attended the Australian Double Reed Society conferences and events, I reflected on my mistakes and my successes, learnt from them and applied that learning to other students and contexts. More recently I was
appointed as an Australian Music Examinations Board examiner and now I find myself in the privileged position of being able to learn from the teaching of others via the student performances that I examine. I also prolifically surf the web in pursuit of answers to problems, but also to find inspiring examples of other teachers.

The most useful and powerful learning for me continues to be reflecting on the transformative learning experiences that I have had. These began ‘patchwork’ style with reflections on a particularly effective early oboe teacher with excellent communication skills who had a talent for explicitly describing and demonstrating every step involved with every new skill. These strategies were easily transferable to many students and teaching contexts and I still base many of my ideas on sequencing – deconstructing any new skill down to small elements of sound and associated movement, and ideas on practice – explicitly breaking down practice into small tasks, on my experiences with this teacher.

As a child and teenager I found social interactions bewildering and rarely said a word in any of my music lessons. Yet my much-loved piano teacher continued to not only patiently teach my uncoordinated self the hand movements, weight and touch necessary to play Bach’s English suites and Chopin’s Mazurkas, but also to create an environment in which it was safe to try, fail, and try again with his patient, kind and encouraging manner. Importantly, he also modelled what it was to be a professional musician, with tales of playing the piano in the Sydney Symphony orchestra that showed his love for music but also demonstrated how to manage difficult professional situations with grace and humour.

The development of technologies associated with web 2.0 has opened up a huge range of learning opportunities for me. I have tertiary qualifications in fine art but have found little opportunity to practice or present my art publically. This has changed however, with the development of web 2.0 and with it, the communicative and collaborative opportunities presented by blogs, YouTube, Facebook, Twitter and Flickr to name a few. With
these platforms, interactive crowd-sourced projects given life in the virtual world such as \(^1\)1000 Journals Project, \(^2\)The Sketchbook Project and \(^3\)Eric Whitacre’s Virtual Choir have greatly increased the possibility for active participation in creative endeavours rather than watching from the sidelines.

This research project was born from a desire to investigate and document the ways that instrumental teachers learn to teach following a hunch that my experiences are in no way unique. It also attempted to create a virtual means by which teachers could be brought together to crowd source teaching skills and stories in order to foster the sharing of and learning potential from the kinds of transformative learning experiences that have had such a profound effect on me.

### 1.4 Chapter Outline of the Thesis

The thesis consists of nine chapters. This chapter provides the context for the study based on a broad overview of the existing literature and gives a perspective on my role as researcher and teacher. It also states the research aims, outlines the research questions and provides definitions of key terms.

The second chapter contains a review of related literature pertaining to issues of instrumental teaching and learning, teacher training, teacher effectiveness, the acquisition of expertise and the role of web-based technologies in education. The third chapter describes the research design and methodologies used. It provides a critique of the literature on theories of informal learning used to inform the conceptual framework, and also critiques literature on computer mediated communication, case study methods, interviewing and focus group methodologies in order to contextualise the research design. It then describes the participant groups, data collection approaches, the data analysis methodology used.

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1. [http://www.1000journals.com](http://www.1000journals.com)
2. [http://www.sketchbookproject.com](http://www.sketchbookproject.com)
and issues of validity and reliability. Also discussed are ethics and the limitations of the study.

Chapter four describes the web forum findings of cases 1a and 1b in the context of issues raised by the participants and also the ways that the participants communicated within the forums. It then describes the ‘early ideas’ about teaching that the participants discussed through the web forums and interviews. Chapter five describes the ‘deeper ideas’ about teaching from the participants of case 1a and case 1b separately as their ideas began to diverge, and provides information on self-assessment, reflective practices and participant beliefs on the ideal teacher as well as narratives of transformative learning.

Chapter six describes the findings of the novice teacher focus group – case two. It illustrates the ‘early ideas’ and ‘deeper ideas’ of this participant group and describes the participants’ attitudes to web-based learning. It describes their beliefs of self-assessment and the associated tensions between ‘fun’ and ‘progress’. It also details transformative learning as evidenced through peer dialogue. Chapter seven considers the early and deeper ideas of case 3, an experienced participant group not involved in either web forum, it describes their ideas about self-assessment, student-centred teaching, systematised teaching, reflective practice and describes a participant-devised profile of the ideal teacher. It then considers the unique experiences of three participants through the lens of transformative learning.

Chapter eight considers the early and deeper ideas of case 4, an expert participant group. It describes these participants’ ideas about self-assessment, their philosophical and creative approach, and their beliefs on the ideal teacher. It also describes the unique experiences of three through a transformative lens. The final chapter provides a summary of the research and draws conclusions and implications for further research.
## 1.5 Abbreviations Used in this Thesis

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
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<tbody>
<tr>
<td>ACT</td>
<td>Australian Capital Territory</td>
</tr>
<tr>
<td>AMEB</td>
<td>Australian Music Examinations Board</td>
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<tr>
<td>AMusA</td>
<td>Associate Diploma in Music, Australia</td>
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<tr>
<td>ANZCA</td>
<td>Australian and New Zealand Cultural Arts Limited</td>
</tr>
<tr>
<td>Assoc Dip</td>
<td>Associate Diploma</td>
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<tr>
<td>ATMusA</td>
<td>Associate Teacher of Music, Australia</td>
</tr>
<tr>
<td>BA</td>
<td>Bachelor of Arts</td>
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<tr>
<td>Bed</td>
<td>Bachelor of Education</td>
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<tr>
<td>BMus</td>
<td>Bachelor of Music</td>
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<td>BPsych</td>
<td>Bachelor of Psychology</td>
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<tr>
<td>Cert III</td>
<td>Certificate III</td>
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<tr>
<td>CMC</td>
<td>Computer Mediated Communication</td>
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<tr>
<td>CPM</td>
<td>Contemporary Popular Music</td>
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<td>Dip Ed</td>
<td>Diploma of Education</td>
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<tr>
<td>Dip Mus</td>
<td>Diploma of Music</td>
</tr>
<tr>
<td>FMusA</td>
<td>Fellowship in Music, Australia</td>
</tr>
<tr>
<td>FTCL</td>
<td>Fellowship, Trinity College of Music, London</td>
</tr>
<tr>
<td>Grad Cert</td>
<td>Graduate Certificate</td>
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<tr>
<td>Hons</td>
<td>Honours</td>
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<tr>
<td>ICT</td>
<td>Internet Computer Technology</td>
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<tr>
<td>IT</td>
<td>Information Technology</td>
</tr>
<tr>
<td>LMusA</td>
<td>Licentiate Diploma in Music, Australia</td>
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<tr>
<td>LTCL</td>
<td>Licentiate, Trinity College of Music, London</td>
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<tr>
<td>MMus</td>
<td>Master of Music</td>
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<tr>
<td>NSW</td>
<td>New South Wales</td>
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<tr>
<td>PGDip</td>
<td>Postgraduate Diploma</td>
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<tr>
<td>PhD</td>
<td>Doctor of Philosophy</td>
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<tr>
<td>URL</td>
<td>Uniform Resource Locator</td>
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2 Literature Review

2.1 Introduction

This chapter reviews the literature on issues concerned with instrumental teaching. It is particularly interested in investigating issues pertaining to the ways that instrumental teachers learn to teach and also the ways these educators teach as informed by this prior learning. In order to organise the diversity of research on these subjects, issues of studio teaching in Australia were examined in order to provide context, then the formal and informal learning opportunities available to studio teachers was examined to identify gaps in the literature. The attributes of effective teachers, as identified in the literature, are then examined and organized into hard and soft skills following the taxonomy devised by Blom and Encarnacao (2012), as well as attributes specific to the performer. Finally, research on the acquisition of expertise in teaching, and particularly the applied music studio, is investigated as is the role of Internet Computer Technology in educational contexts.

One of the most important aspects of one-to-one instrumental music teaching concerns the lack of formal teacher training. While classroom music teaching is very structured and its pedagogy stems, largely, from empirical research, there has been little research on the development of instrumental teachers. Instrumental music teaching is part of an oral/aural tradition that goes back hundreds of years and information has usually been transmitted from teacher to student in an imitative way. There exists, therefore, a strong convention of teaching based on “the teacher's individual experience and by the transmission of intuitive knowledge coming from elder masters” (Mauleon, 2004, p. 137). Riggs
(2006) takes this point further, saying “Studio instruction has traditionally been approached in a maestro-like, authoritarian manner with one-directional commands given as law from master teacher to seemingly subordinate students” (p.176). Furthermore, instrumental teaching is not a planned career aspiration for many musicians (Gaunt, 2004, Haddon, 2009). This is unfortunate considering that “the market for performing musicians within Western classical music is extremely scarce. This means that the majority of professional musicians will make their actual careers as instrumental teachers” (Huhtanen, 2000/2002, p.77).

Teaching is often seen by musicians as a fall back to provide financial security amongst performing work rather than as an acceptable career choice (Bennett, 2005; Huhtanen, 2004), therefore teachers tend not to approach their teaching practice in a reflective manner or avail themselves of possible training opportunities. Haddon (2009) notes that “a lack of provision and awareness of formal training programmes means musicians often begin to teach with little support from significant others, and can have a very partial understanding of how to teach effectively” (p. 57).

In many cases a musician’s ability to teach develops with experience and reflection however this is by no means always the rule. Although some countries require aspiring instrumental teachers to have pedagogical training before seeking employment, this is not the norm in Australia where a majority of instrumental educators teach themselves to teach. In her investigation into the viability of a national accreditation system for Australian piano teachers, Gwatkin (2008) notes that “there is currently no national policy or organization for national accreditation, minimum qualifications, mandatory registration, or ongoing professional development for studio piano teachers” (p. 3). Exploring teacher’s approaches to instrumental tuition in a university setting, Burwell (2005) found that, of the nineteen tutors who participated in the study, none had formal qualifications of any kind in instrumental pedagogy.
2.2 Instrumental Teaching in Australia – the Lay of the Land

State school instrumental music teachers come under the jurisdiction of the Department of Education in the Australian Capital Territory, Queensland, the Northern Territory, Western Australia, South Australia and Victoria however the requirements for working in State schools vary from state to state. In Western Australia, the Northern Territory and the ACT, registration in a permanent and ongoing capacity is dependent upon the teacher being fully qualified (ACT Instrumental Music Program, 2013; Gwatkin, 2008; Watson, 2010) therefore these teachers are obliged to hold a Graduate Diploma of Education, Bachelor of Teaching or Master of Teaching on top of their music performance qualifications. In Victoria many teachers have been granted ongoing teacher status without holding classroom-teaching qualifications (Watson, 2010) however, as of January 2011, the permission to teach policy of the Victorian Institute of Teachers was amended to require that instrumental teachers undertake classroom music teacher training within three years of appointment (Victorian Institute of Teaching, 2012). In Queensland and South Australia instrumental teachers are not required to be registered with their teacher registration board but must be cleared to work with children by the state police and, in Queensland, their suitability to work as instrumental teachers is determined by the Queensland department of education (Department of Education, Training and Employment, Queensland, 2012).

In Tasmania the guidelines governing instrumental music in state schools vary depending upon the location and region of the school and these guidelines deal with group musicmaking with requirements for instrumental teachers teaching one-on-one being left to the individual school. In NSW the requirement for instrumental teachers to hold formal teaching qualifications is a decision left to each individual school with most requiring only a Working With Children Certificate, renewable by the NSW Police every three years (NSW Commission for Children and Young People, n.d.). Government schools cannot employ instrumental
teachers on the NSW education department payroll without those teachers holding classroom teacher qualifications that are approved by the NSW Department of Education and Training. Existing legislative requirements for instrumental teachers in all states of Australia do not currently allow a means by which teachers can receive approved training for instrumental teaching only, and this acts as a disincentive for teachers to study instrumental pedagogy at a postgraduate level.

Opportunities to teach exist in non-government schools in all states of Australia, with the requirement for instrumental teachers to hold classroom-teaching qualifications being a matter left up to individual schools. Instrumental teachers also generate their own opportunities for employment through the creation of private music teaching studios. In Australia, as in many other parts of the world, this is an unregulated industry and anyone can build a music studio irrespective of their qualifications and competence (Watson, 2010).

2.3 Other Professional Learning Opportunities

Examining bodies offer courses that are directly targeted at applied music teaching and many of these courses are offered at diploma level, however the teacher registration boards in each state do not recognise these as a qualification that will allow graduates to teach as music teachers within secondary schools (Watson, 2010). The Australian Music Examinations Board (The AMEB Manual of Syllabuses, 2013) offers studio-teaching diplomas at the certificate, Associate and Licentiate levels, the Trinity College teaching diplomas are offered at the Associate and Licentiate level (Trinity College London, 2013) and the St Cecilia School of Music offers teaching diplomas in music at advanced, diploma and fellowship levels (St Cecilia, 2010).

Instrumental teaching systems that offer courses as a part of teacher training are the Suzuki Music Association and the Yamaha Music Foundation. Suzuki Music Australia offers courses in applied
instrumental teaching that follow the Suzuki Music educational philosophy and are targeted toward teaching at primary, intermediate and advanced levels (Suzuki Talent Education Association of Australia, 2005). Teachers working within the Suzuki system are expected to complete six hours of professional development annually to maintain their accredited teacher status and the initial teacher training courses are structured at primary, intermediate and advanced levels. In a similar manner to Suzuki, Yamaha Music Australia requires its teachers to complete ongoing training and development in order to maintain a currency as a Yamaha teacher. Beyond these, professional development and training is available from state Orff Schulwerk, Kodaly and Dalcroze associations. Although these methodologies are primarily aimed at group teaching they still offer creative approaches that can be incorporated into studio teaching.

Outside of these formal instrumental teaching qualifications, informal professional learning opportunities are available via instrumental and choral organisations that often coordinate professional development opportunities as a part of their annual conferences. An example of this is the Australian National Association of Singing Teachers that offers various workshops and professional development opportunities in all states on an ongoing basis.

Although there are a variety of formal training opportunities available to instrumental music teachers, most are not recognised by the teacher registration authorities which govern employment in state schools in many states of Australia. This can, at the very least, limit employment opportunities in government schools for instrumental teachers, and at worst, can interdict teachers from employment altogether.
2.4 Informal Learning Opportunities

2.4.1 Mentoring

Mentoring has been seen as a way to assist people in transition to a new job or profession (Fletcher, 2000), and it can increase the comfort, confidence and production of new employees (Johnson 2002). Mentoring situations allow us to “make sense of experience, address fundamental questions of identity and career paths, connect personal and professional development, and open up creative avenues for innovation, collaboration and problem solving” (Gaunt et al., 2012, p. 26). Duke (2005) suggests that teachers do not develop a full repertoire of instructional skills until they have been teaching for at least five years (p.16). This would suggest that many of a teacher's skills are acquired through experience and that praxical knowledge is as important as theoretical knowledge. Within the context of this thesis, mentoring refers to a “developmental process, including elements of coaching, facilitating and counselling, aimed at sharing knowledge and encouraging individual development” (Renshaw, 2009, pp. 95-96, cited in Gaunt et al., 2012, p. 26). This process may occur explicitly, as in a situation where a teacher discusses issues of teaching with a student, or implicitly, as in a situation where a teacher provides an exemplary model of effective teaching for a student to mimic.

Mentoring has gained favour in recent years as a means by which the effectiveness and retention of new music teachers can be increased (Blair, 2009; Conway, 2003, 2006; DeLorenzo, 1992; Haack, 2003, 2006). Research consistently reports that “novice music teachers share feelings of being overwhelmed by the duties and responsibilities of teaching... When feeling like they are simply trying to survive from day to day, novice teachers rarely have the energy or ability to reflect on their practice, creating a downward spiral of self-efficacy” (Blair, 2009, p. 99).

The benefits of mentors, as a means of addressing these issues, have been explored by many, (Conway, 2003, 2006; Conway & Holcombe, 2008; Haack & Smith, 2000; Jacobs, 2008; Moss, 2007) and the Music Educators
Journal dedicated four successive issues to aspects of mentoring (November 2005 to May 2006). Conway (2003a) examined the mentoring of beginning music teachers and argued that generic mentoring programmes are not appropriate for music teachers as the needs of these teachers are specific to music. Conway (2003b) also found that mentors are perceived as being more valuable to mentees if they have been provided with training to support their mentoring role. Campbell and Brummet (2007) concur, suggesting that mentoring is only effective when combined with clearly articulated purposes and goals (p. 50).

The traditional master/apprentice model of one-on-one instrumental music teaching and learning can potentially be viewed as a mentoring situation and this aspect of the one-on-one relationship has been viewed as such by research (Barrett and Gromko 2007; Burwell, 2012; Gholson 1998; L'Hommidieu 1992; Presland 2005). However, as mentoring in these situations is very often a by-product, with the primary focus dealing with the craft of music making, this process can result in outcomes that contradict the goals of mentoring. In this way the one-to-one relationship can create passive students who are highly dependent on their teacher (Gaunt 2010; Jorgensen 2000; Persson 1994; Wirtanen & Littleton 2004) and lack the ability to work creatively and autonomously (Abeles, Goffi and Levasseur 1992; Burwell 2005; Gaunt 2008). Gaunt et al. (2012) found that these contradictory issues arose as a result of the tensions inherent in the one-on-one lesson where there is an equal expectation that high level technical skills be taught along with broader professional guidance. In this situation, according to Gaunt et al. (2012), “it would seem possible that the combination of stronger co-mentoring opportunities for students on the one hand, and refined mentoring skills for one-to-one teachers on the other hand, could provide a powerful environment to catalyse students’ professional integration” (p. 41).

The literature demonstrates that a mentoring scenario can be a powerful means by which to learn how to teach. However, the traditional
master/apprentice relationship of the one-to-one lesson provides mentoring adjunct to the primary objective of passing on the craft of music-making and therefore any mentoring received out of this situation would need to be explicitly directed towards mentoring teaching rather than simply music-making.

2.4.2 Teaching as you were taught

Beyond the formal training opportunities considered above, there is little research that investigates the ways the skills to teach in the studio are acquired. This would seem an important issue to address given that instrumental teaching represents a substantial part of the portfolio career of a professional musician (Bennett, 2008; Bennett & Stanberg, 2006; Huhtanen, 2000/2002, 2004). Within the context of a musician’s portfolio career, research has addressed the need for musicians to receive some formal training in applied music pedagogy (Bennett, 2008; Carey, 2004; Gwatkin, 2008; Haddon, 2009; Carey & Harrison, 2007). As Bennett (2008) comments, “musicians at all levels teach. The notion that pedagogy is not an essential part of the curriculum I find very bizarre” (p. 66).

Research highlights the concern that in Australia, studio teachers are generally expert performers but are self-taught educators and formal educational opportunities geared towards the specifics of studio teaching are limited and often not recognised by the teacher registration boards in Australia (Watson, 2010). This situation also holds true in other parts of the world, particularly in the United Kingdom (Burwell, 2005; Gaunt, 2004, 2008; Haddon, 2009) and Sweden (Rostvall & West, 2003).

With a relative lack of formal opportunities for musicians to study instrumental pedagogy, it is commonly assumed that instrumental teachers teach in the manner that their teacher taught them and much of the evidence for this is bound up in the history of schools of practice, some dating back centuries. In this manner, teachers are passing on attitudes and values that have been established in previous generations with little
conscious understanding of the reason behind the methodology (Bruhn, 1990; Jørgensen, 2000; Mills & Smith, 2003). Hallam (1998) suggests that this situation is perpetuated by the relative isolation of instrumental teachers which leads to “an inherent conservatism in the instrumental teaching profession which has tended to inhibit innovation and prevent the spread of new ideas” (p.241). This master/apprentice style of teaching has also been criticised for a “perceived emphasis on technical skills and for an over-reliance on teacher demonstration and modelling” (Lennon & Reed, 2012, p. 290) as:

They remember how their teachers did it, how their teachers once asked them to play a certain work, movement or phrase, and find an easy solution in recapitulating these truths, inherited as they are through many a generation. (Bruhn, 1990, p. 14)

Beyond a lack of understanding of the pedagogy that underpins these practices, this lack of training can restrict awareness of other possible means of teaching beyond the master/apprentice model (Jørgensen, 2000; Mills & Smith, 2003), leading to conservatism within the profession (Daniel, 2004; Hallam, 1998). This passive transmission model of teaching is not true of everyone with many teachers able to move beyond the master/apprentice paradigm into a more reflective mode that fosters learning from a variety of situations:

During my first year of instrumental teaching, a more experienced member of the department offered his ‘secret formula for success’ as a teacher. He said “All teachers have two phases to their teaching career. In the first stage you teach exactly as your teachers taught you. In the second phase, you are more eclectic, borrowing the best ideas from many experienced teachers.” My adviser continued “Some teachers teach in the first stage all their entire life. Others are able to shift into the second stage in a matter of hours!” (Kennell cited in Casey, 1991, p. 12)

Instrumental teachers therefore recognise that the skills associated with effective teaching develop through exposure to a variety of exemplars beyond the initial model.

2.4.3 Other informal avenues of learning

Although the auto-didactic nature of instrumental teaching is raised often in the literature as being an issue of concern because it perpetuates ongoing conservatism in the profession, there has been almost no
investigation into the mechanisms by which instrumental teachers do learn to teach. Haddon’s (2009) investigation of 51 final year music students, who were also concurrently teaching one-on-one, is a notable exception to this. Haddon finds that, although the predominant method for beginning teaching is to compare models of past teaching received to current practice, other avenues emerged. These ranged from workshops, observing the teaching of others, reading books on teaching and canvassing current teachers and peers for advice. Students saw their future development in terms of gaining more experience rather than gaining more qualifications which correlates with the body of research investigating experienced conservatoire teachers, most of whom learn by doing (Gaunt, 2008, Mills, 2004b; Persson, 1996a, 1996b; Purser, 2005).

2.5 What Makes an Effective Teacher?

Effective education is a goal that most teachers would aspire to, however the literature is inconclusive on what it means to be an exemplary teacher. As teachers are a critical factor in student achievement, determining which skills and behaviours are exhibited by good teachers would be beneficial to students, teachers and researchers. For Weirich (1985), “If music making is to be imaginative, music education itself must be at least as inventive and designed for the whole being” (p. 27).

There is agreement within recent research that great teachers have a positive impact on student achievement however, according to Porter and Brophy (1988), teacher effectiveness was not considered a major factor in student achievement until the 1970s. Prior to this time research suggested that teachers did not make important differences to student achievement (p. 74). In the 1970s educational institutions began to examine ways in which their faculty’s teaching ability could be evaluated, sparking research interest into what makes an effective teacher (Abeles, 1975). Since then, many studies have attempted to identify the characteristics that constitute effective music teaching (Abeles, 1975; Baker, 1981; Butler, 2001; Colprit, 2000; Haddon, 2009; Hendel, 1995; Moss, 2007;
Swanwick, 2008; Yarbrough, 1975; Zhukov, 2005). Kohut (1992) defines an effective teacher as:

a well-educated, intelligent person and a master pedagogue with an outstanding ability to lead and motivate students. He or she is also a superior human being who influences students’ lives in highly positive, personal and significant ways. Equally important, a good teacher is one who has a real sense of what cannot and should not be taught and what is best left alone (pp. 74-75).

Given that the literature investigating the ways that instrumental teachers learn to teach is limited, it would seem that teachers must have a clear conception of the attributes of teacher effectiveness in order to have an exemplary model upon which to reflect. This is particularly important when considering the ways that teachers learn to teach through informal means (see 2.4.3). Through reflection on an exemplary model, teachers may measure the efficacy of their informal learning strategies.

Literature cites a number of contributors to teacher effectiveness: energy and enthusiasm (Albergo, 1991; Haddon, 2009; Jacobs, 2008), verbal communication skills (Burwell, 2005; Colprit, 2000; Gwatkin, 2008; Zhukov, 2005), non-verbal communication (Bakker, 2005; Duke, 2000; Goolsby, 1997), student-teacher relationships (Abeles, 1975; Davidson, Moore, Sloboda & Howe, 1998; Gwatkin, 2008; Young, Burwell & Pickup, 2003), and personality (Davidson, Moore, Sloboda & Howe, 1998; Persson, 1995, 1996a, 1996b, 2000; Persson, Pratt & Robson, 1996; Tollefson, 2000).

Tait and Haack (1984) catalogue the skills and attributes that are needed for effective teaching, listing diagnostic skills and the ability to select “strategies, styles, and materials to meet those needs” (p. 69). The participants of Haddon’s (2009) study also describe the ability to communicate technique in a manner engaging to a student as being an important skill of an effective teacher. Of importance for Tait and Haack, are non-verbal strategies such as demonstration and modeling and verbal strategies, including “professional, behavioural, and experiential vocabularies” (p. 69). Also important are personal, organisational and management skills. (p. 69). Modeling is an important skill exhibited by
effective teachers as it allows the teacher to model expression and becomes a tool to facilitate the development of an authentic musical voice (Bernard, 2004). Abeles, Goffì and Levasseur (1992), in their study examining college music majors’ and non-majors’ perceptions of the effectiveness of applied music instruction, identified rapport, communication technique, musical knowledge, musical understanding and performing ability as being important for effective instrumental teaching.

The above characteristics suggest that effective teaching can be broadly divided into three categories. The first is a teacher’s ability to impart knowledge, the second represents the ways in which a teacher communicates to allow him or her to disseminate information in a manner which is most effective for the individual student, and the third encompasses a teacher's performing ability (see table 2.1 on the following page).
Table 2.1: Characteristics of Effective Teaching According to Research

<table>
<thead>
<tr>
<th>Effective teaching</th>
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<tr>
<td><strong>Ability to impart knowledge</strong></td>
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<tr>
<td>‘Diagnostic skills and the ability to select “strategies, styles, and materials to meet those needs’ (Tait &amp; Haak, 1984) Creative strategies to disseminate technique (Haddon, 2009) pedagogy (Carey &amp; Harrison, 2007; Miller &amp; Baker, 2007; Sinsabaugh, 2009; Tait, 1992; Ward, 2004; Young, Burwell &amp; Pickup, 2003) instrumental technique (Jensen, 1990; Schaffer, 1981; Young, Burwell &amp; Pickup, 2003),</td>
</tr>
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</table>

The first two categories have been divided into technical/cognitive or ‘hard skills’ and behavioural or ‘soft skills’ by Coll and Zegward (2006) who used Birkett’s skills taxonomy to show that hard skills encompass technical, analytical, constructive and appreciative skills, whereas soft skills comprise, personal, interpersonal and organizational skills. Blom and Encarnacao (2012), used this idea to divide the skills chosen by students as being important for ensemble performance into categories that correspond with those used by Coll and Zegward (2006) and their student-chosen criteria for group rock ensemble assessment share many similarities with criteria exhibited by effective music teachers. In this way, the technical skills needed for effective group music-making, according to Blom and Encarnacao’s survey of literature, are playing technique, performing ability, reading accuracy, rhythmic accuracy,
intonation, synchronicity, tempo, articulation, phrasing, sense of line, dynamic variation, tone quality, timbral variation, breathing/posture, balance/blend, expressive qualities and emotional impact (Blom & Encarnacao, 2012, pp. 27-28). Taken from a teacher's perspective, these can all be considered important 'hard skills' to be passed onto students by the effective teacher. Likewise with Blom and Encarnacao's (2012) analytical skills of awareness of style, understanding of the work and interpretive qualities and their appreciative skills of repertoire, although the suggested subset skills of ensemble cohesion and balance of technical progress and musical fluency in rehearsal have less application to studio teaching, relying as they do on a relationship with other ensemble members. The appropriateness of these categories to order effective instrumental teaching can be demonstrated through their application to the literature on studio teaching.

2.6 The Hard Skills of Effective Teaching

Research has identified a number of key areas when examining the content elements of instrumental music teaching. Areas of research within hard skill parameters are pedagogy (Carey & Harrison, 2007; Miller & Baker, 2007; Sinsabaugh, 2009; Tait, 1992; Ward, 2004; Young, Burwell & Pickup, 2003) instrumental technique (Jensen, 1990; Schaffer, 1981; Young, Burwell & Pickup, 2003), the teaching of rhythm and pulse (Bispham, 2006; Dalby, 2005; Sink, 1983; Zachopoulou et al., 2003), musical expression (Chester, 2008; Karlsson, 2008; Karlsson & Justlin, 2008; Karlsson, Liljestroem, & Justlin, 2009; Langer, Russel & Eisencraft, 2009; McPhee, 2011) and the ensemble playing (Byo, 1993, 1997; Cavitt, 2003; Goolsby, 1997; Latten, 2001; Sheldon, 1998).

2.6.1 Pedagogy

Research into one-to-one music teaching has tended to take two forms. Firstly, there are studies that focus on pedagogical techniques that work for teachers on the basis of personal experience. These are concerned with
learning to play an instrument, mastering aspects of its technique and then applying this technique to the appropriate repertoire (Wind instruments: Rothwell, 1962; Quantz, 1985; Weston, 1976; Pino, 1980; Westphal, 1990; Colwell & Goolsby, 2002; String instruments: Galamain, 1962; Potter, 1973; Pleeth, 1982). These texts give very thorough attention to the mechanics of playing an instrument however they do not devote consideration to the teaching process. Secondly, there are descriptive studies that present generalised impressions of teaching (Cheng & Durrant, 2007; Colprit, 2000; Duke, Flowers & Wolfe, 1997; Gaunt, 2004; Low, 2000; Seifried, 2006; Zhukov, 2005). For example in a large descriptive study, Gaunt (2004) examined teachers’ perspectives on instrumental and vocal lessons in a conservatoire. Gaunt interviewed 20 principal study staff teaching keyboard (n=4), voice (n=4), strings (n=6) and winds (n=6) about their purpose in teaching; characteristic approaches and techniques used in lessons; the particular relationships involved in one-to-one teaching and learning; evaluation of teaching and learning; professional development, and the teacher’s role within the wider learning context of the institution. She found that whereas the teachers interviewed were highly committed, dedicated to teaching and were therefore ideally placed as educators in terms of their musical understanding and experience, they also felt isolated and there were few support structures available to them in their role as instrumental teachers. Duke, Flowers and Wolfe (1997) surveyed a sizeable number of piano teachers (n=124), their students (n=663) and the students’ parents on a wide range of topics relating to the learning of piano. The study attempted to define teaching excellence in the realm of one-to-one piano lessons and provided a large amount of data on the subject. They described teaching excellence as being associated with the teacher’s efficiency, their control of interactions with students and their pacing.

Feingold (2000) attempts to develop a pedagogy to explore the question: how does a piano teacher help students develop into holistic musicians? The underlying premise is that the meaning of musical education consists
of creating a dialogue between man and music therefore “the main objective is not to combat this or that piece of music, but rather to develop the musical personality of the student” (p.50). Feingold models a theoretical framework of five separate foci to be covered in lessons and then proposes a number of methods by which these foci can be taught. This allows flexibility of delivery while still enabling the teacher to cover the principles proposed in the theoretical framework. Writings such as those of Feingold (2000) and Duke et al (1997) are all relevant to this study because they attempt to define teaching excellence in its many forms and therefore represent a benchmark that can be used to gauge excellence in this study.

Tait (1992) reviewed the existing research into teaching strategies and styles and although important work had already been done (Tait identifies Gardner, 1990; Kostka, 1984; Price, 1989; Rosenthal, 1984; Sang, 1987; Yarbrough & Price, 1989), he noted the need for more research in this area. Young, Burwell and Pickup (2003) comment that “a better understanding of how different strategies can have an impact on the quality of teaching, and therefore learning, could provide a clear foundation upon which to build models for effectiveness in music teaching” (p.142). Carey, Grant, McWilliam and Taylor (2013) concur with this and describe a new research model designed to improve pedagogical practices and therefore student learning in a rigorous and evidence-based way.

### 2.6.2 Rhythm and pulse

Little has been written on teaching rhythm and pulse to instrumental students in the one-to-one or group environments. The research that is available is spread over several decades and few of the studies use the same strategies. This could be due to the fact that numerous factors contribute to rhythmic structures in music, including tempo, beat, meter, and melodic and phrase patterns, making this a difficult research area (Clarke, 1999; Gabrielsson, 1982; Paananen, 2006; Radocy & Boyle, 1997). Various studies have demonstrated the effects of tempo, beat and meter on
music perception and abilities, results showing that musicians and non-musicians are more sensitive to decreases in tempo than increases (Kuhn, 1974; Madsen, 1979). For rhythmic and tempo accuracy, Rosenthal (1984) found that verbal instruction was no more effective than independent practice in helping students to perform accurately and the most useful method in terms of student accuracy was aural modeling. Execution of correct rhythm when playing a musical instrument relies on two factors: firstly the musician’s theoretical understanding of counting combinations of note values; and secondly the musician’s technical ability to execute these patterns on their instrument (Zhukov, 2008a). Research into rhythm has concentrated on testing of rhythm recognition (Gordon, 1981), rhythm perception as linked to melodic and tonal structure (Serafine, 1988; Sink, 1983), and rhythm training as an aid to music reading (Boisen, 1981; Boyle, 1970; Gabrielsson, 1982; Sink, 1983). Zachopoulou, Derri, Chatzopoulos and Ellinoudis (2003) note that “the development of rhythmic ability has not been researched extensively, even in dance and physical education literature where the need for rhythmic accuracy has been recognized” (p.50). Several researchers attest to the fact that rhythmic ability improves as children mature physically (Gilbert, 1980; Groves, 1969) and therefore training of any type cannot contribute to its improvement. According to Paananen (2006) “while simple pattern production develops earlier in childhood, the ability to attend simultaneously to both pulse and rhythmic patterns increases between the age of five and seven years” (p. 351). Davidson and Colley’s (1987) study on children’s ability to reproduce one-bar rhythms found that 28% of the five-year-old children attended to the pulse, 53% to the rhythm and only 14% attended to both, whereas 75% of the seven-year-old children could attend to both rhythm and pulse at the same time (p.133).

Many sources offer various rhythmic teaching approaches in order to aid a child’s ability to attend to pulse and rhythm at the same time. These approaches include the French Time-Name system, the Dalcroze system, Kodály, Orff-Schulwerk, the ‘1-e-&-a’ system, the Eastman system, the
Froseth system, the Gordon system and the ‘Takademi’ system. These systems fall into three categories: Systems which replace rhythmic patterns with mnemonic devices; neutral syllable rhythm duration systems; and rhythm duration systems which use syllables that illustrate a beat’s position in the bar. The Dalcroze system and the Orff Schulwerk systems use mnemonics to replace rhythmic patterns when counting following the theory that rhythm is learned from natural patterns in speech and spoken language. The Kodály, French Time-Names system and its later revisions, Gordon and Takademi systems are beat pattern approaches that replace the beats with syllables without regard to the beat’s placement in the bar. The ‘1-e-&-a’ system, the Eastman system and the Froseth system are similar to the neutral syllable systems in that syllables are used to measure the duration of each beat however in these cases each beat is given a numeral depending on the position of the beat within the bar.

Much of the research on the teaching of rhythm finds that the use of mnemonic devices is an effective pedagogical approach and therefore a number of studies have focused on determining which of the above rhythmic teaching approaches are the most effective (Colley, 1987; Bebeau, 1982; Palmer, 1976; Shehan, 1987).

Beyond these notational/aural rhythmic approaches, research supports the theory that it is possible to improve rhythmic ability in young children with kinesthetic methods that use bodily movement as an aid in teaching rhythm (Boyle, 1970; Zachopoulou et al, 2003). Jacques-Dalcroze is credited with being one of the first educators to explore the possibilities of teaching rhythm in this way and many of his principles have been incorporated into the rhythmic activities of young children.

Boyle (1970) devised a study in which students of a high school concert band were given a set number of rhythmic patterns to learn over ten-minute training periods. The students were asked to listen to recordings of music to recognize the beat and to mark time to the beat. They were then
required to clap rhythm patterns while tapping the beat with their foot and then to play the rhythm patterns on a single note while still tapping the beat. Boyle found that the students given the rhythm and movement program scored considerably higher on rhythm sight-reading examination than the control group. This would suggest that it is beneficial for teachers to spend some time in music lessons teaching the reading of rhythm in a structured, systematic way, and also that it is beneficial to incorporate bodily movement into these rhythm training sessions.

2.6.3 Musical expression
The relationship between music and emotion and the role that emotion plays in musical expression has been heavily debated in recent years. Research suggests that expression is an aspect of expert musical performance and is incorporated into performance in a musician’s divergence from the written score (Radocy & Boyle, 2003). Although expert performers all vary, thus creating unique interpretations, it is argued that there are generative principles which govern a performer's integration of expressive skills within a performance (Clarke, 1988).

There has been a large amount of research on the acquisition of expressive skills in recent years with many researchers of the view that the musical expression of emotions is one of the most important aspects of music performance (Gabrielsson & Juslin, 1996; Juslin, Karlsson, Lindström, Friberg & Schoonderwaldt, 2004; Juslin & Laukka, 2000, 2003; Karlsson, 2008; Woody, 2003). In studies of music performance, ‘expression’ has been used to refer to the elements of music that are beyond the notes, for example dynamics, timbre and variations of pulse. The ability to perform expressively by varying these elements distinguishes professional performers from learners (Gabrielsson, 1988; Woody, 2003). ‘Expression’ has also been used to refer to the emotional qualities of music as perceived by listeners (Davies, 1994; Juslin, 2005; Juslin & Laukka, 2003). As musical expression is a key component of musical performance, one would expect instrumental music teachers to devote a lot of time to the
development of this skill. There is, however, some evidence to the contrary which suggests that expression is neglected in music education research (Laukka, 2004; Rostvall & West, 2003). In order for students to reach a high level of expertise, Sloboda (2005) finds they must be taught musical expression alongside technique in the beginning stages of musical development. This can be challenging for teachers because most time in a lesson is spent on the development of technique leaving little time for interpretation and expression (Kotchenruther, 1999). For Woody (2000), the learning of musical expression has two components – realization and implementation – and these two benchmarks in the development of expressive performance may be separated by a number of years. The success of teaching musical expression to younger students is also dependent on their level of motor production. The physical skills of experienced musicians have become fully automated units in motor memory, while more complex movements require deliberate thought to carry out (Lehmann, 1997). Most physical skills learned by beginner music students fall into this latter category therefore it would seem to be difficult to teach musical expression while the basics are still being learnt.

Compounding this problem is a common assumption that the ability to play expressively is an innate talent and therefore cannot be taught (Juslin, 2003; Juslin & Persson, 2002; Karlsson & Juslin, 2008; Sloboda, 1996). It is possible that previous studies have underestimated the degree of teaching of expression that actually occurs because expression is often addressed implicitly. If so, this raises the question of whether implicit teaching strategies are effective in enhancing expression. Juslin (2003) suggests that a major problem has been a tendency for researchers to regard expression as a single entity and as a mysterious quality without specifying what is meant by the term. He says “There is no serious consideration of what is expressed or how it is expressive which implies that there is only one way of performing expressively (by ‘appropriate expressive deviations’)” (p.279).
Research has demonstrated a number of teaching strategies to be effective in passing on expressive skills to students. Teachers use metaphors (Barten, 1998; Persson, 1996a), aural modeling (Dickey, 1992; Ebie, 2004; Karlsson & Juslin, 2008, Laukka, 2004), focus on felt emotions (Woody, 2000), and verbal direction (Barten, 1992; Woody, 1999) to provide students with feedback. With aural modeling, the teacher’s performance provides a model of what is desired and the student is required to emulate this model. Aural modeling has its limitations because it may be difficult for students to analyse a performance and identify the skills needed to replicate what they hear. Furthermore, the seamlessness of expert performances make it difficult to observe the elements that go into their creation (Davidson & Scripp, 1992; Lehmann, 1997). Experiential strategies consist of the use of descriptive metaphors to focus the emotional qualities of the performance by creating an emotional state within the performer (Davidson & Scripp, 1992). Kohut (1992) argues that, although these experiential strategies can be effective, they also pose difficulties because different performers have different emotional connections to experiences and therefore metaphors are often ambiguous. Another variant of experiential strategy is where the teacher asks the student to concentrate on his or her own emotions, trusting that these emotions will naturally translate into appropriate expressive qualities (Woody, 2000). Felt emotion, however, is no guarantee that the emotions will be conveyed to the listener and it is not necessary for a performer to feel an emotion in order to musically transmit it. “Students rarely monitor the expressive outcomes of their own performances. Instead, they monitor their own intentions and take the intention for the deed” (Sloboda, 1996, p.121). Verbal direction is one of the primary tools of instruction in music education and is used in order to aid students in integrating musical knowledge with personal experience of that knowledge (Tait, 1992, p. 526). Verbal communication of musical expression consists primarily of metaphorical description and imagery (Barten, 1992; Woody, 2002) and studies involving tertiary students suggest that teachers use a common
vocabulary of words that describe both the mood and motion characteristics of the music (Woody, 2002).

2.6.4 Creating musically independent students

Analytical skills and the associated issues of style and interpretation as described by Blom and Encarnacao (2012) appear in an instrumental music teaching and learning context within the broader frame of creating musical independent students who are capable of making their own creative choices rather than relying upon the teacher’s interpretation. Bound up in this issue is the contentious issue of the role of teacher modeling.

2.6.4.1 Musical modeling

Musical demonstration is a critical component of instrumental music teaching. Dicky (1991) notes that “verbal communication is most frequently used to remedy music performance problems. Yet there is reason to believe that nonverbal modeling strategies may be more effective than verbal instruction in such situations” (p. 132).

For Weirich (1985), “Our aim in instrumental music must be to teach the instrument through music and for the sake of music, and to use the instrument to refine, define, and make more ardent, the music-making impulse” (p. 302). When used appropriately, teacher modeling for student imitation is a useful tool. Edwin Gordon, Daniel Kohut and Shinichi Suzuki all attest to the effectiveness of modeling and imitation. Kohut (1992) describes imitation as being one of the primary methods for learning. He cites Arnold Jacobs, tubist with the Chicago Symphony as an example. According to Jacobs “imitation was, is and always will be the best method we have” (p. 13) and many teachers and researchers concur with this (Burwell, 2012; Dicky, 1992; Galamain, 1962; Haston, 2007; Linklater, 1997; Sang, 1987) lending credence to the idea that imitation is a viable, highly effective and efficient method for teaching and learning. Dicky (1992) reviewed the literature on teacher modeling and found
significant evidence that modeling/imitation has a positive influence on student performance and Goolsby (1997), found that expert teachers use demonstration more frequently than student teachers. Detractors of imitation as a teaching tool argue that modeling and imitation can inhibit a student’s creativity (Lassig, 2009) and limit their sight-reading ability (Bennett, 1984).

2.6.4.2 Facilitating student independence

Research has highlighted an area of concern in the instrumental teaching realm, that of the lack of encouragement that teachers provide in developing a student’s expressive and creative independence (Gaunt, 2008; Lennon & Reed, 2012; McPhail, 2013) however many students believe that they are being taught autonomy as performers (Mills, 2002) and within some educational realms this autonomy is effectively demonstrated (Jorgensen (2002). Burwell notes that student independence is critical for progress in aspects of musicianship, interpretation being an obvious case (p. 202). Hultberg (2000, 2002) considers an exploratory approach to music learning to be critical in the development of student independence and Laukka (2004) draws attention to a reticence for modeling amongst the teachers in his study following a concern that modeling may lead to imitation. As students gain expertise, individuality becomes increasingly more important according to Mills and Smith (2003) who found that teachers of children considered enthusiasm, knowledge, effective communication and the ability to make lessons fun to be the most important teacher traits. This is in contrast with teachers of tertiary students who considered teacher knowledge, technique, student support and the ability to develop a student’s individuality to be critical. Gaunt (2008) highlighted a tension between the transmission of a musical heritage and facilitating autonomy in learning. The participants in Gaunt’s study stated aims associated with facilitating student independence. Within these aims were “developing a personal artistic voice” (p. 222) and “education through engaging in musical heritage” (p. 31).
221) and yet only two of the 20 teachers interviewed recognised an implicit tension between these two goals. Furthermore, aspirations of facilitating student autonomy were not born out in the teaching processes that predominantly focused on technical and musical skills (p. 238). Burwell (2005), in response to these issues, finds that teachers’ subtle uses of questioning can build a collaborative environment, making the student a partner in their learning and this facilitates student independence, whereas McPhail (2013) finds that the nature of knowledge required by the one-to-one learning context limits student autonomy.

2.6.5 Repertoire

Instrumental teachers recognise that repertoire choice plays a role in shaping their development as teachers (Haddon, 2009; Mills, 2004a; Mills & Smith, 2003) and yet there is no research that investigates this role in detail. Studies exploring effective instrumental teaching in an integrated way consider repertoire as an aspect of this. Mills and Smith (2003) found a wide repertoire to be a hallmark of effective teaching, however the effect that a wide-ranging use of repertoire had on teacher development was beyond the scope of this research. Mills (2004a), within a holistic investigation of tertiary instrumental teachers, found that teaching was seen to have a positive impact on performing because it exposed teachers to new repertoire, suggesting that these teachers are prepared to be led by their student’s tastes in repertoire choice. Haddon (2009) considers the ramifications of this in more detail when she describes the transference of knowledge that occurs when comparing one’s own teaching to past models as in ‘teaching as you were taught’. This transference also occurs with the choice of teaching material. As one of Haddon’s (2009) participants noted, ‘some of the techniques and exercises I consciously thought: “that worked; I’ll use that” and then it sort of adapted into my own way, but the other way round as well: suddenly I realised I was doing things that I hadn’t intended to do” (p. 60). Haddon’s participants also describe the challenges that can occur as a result of differences of musical tastes. “All the children
ever wanted to do was just to play pop songs, and that wasn’t really what I wanted to teach” (Haddon, 2009, p. 68). This taste divide is also noted by Olsson (1997) who found that teachers need to understand their students’ musical interests in order to motivate. Renwick and McPherson (2002) consider this issue of student-selected repertoire from the perspective of student learning and development and found that students are more likely to engage with more advanced practice strategies if they choose the repertoire themselves.

2.6.6 Ensemble playing

The skills of ensemble playing, listed by Blom and Encarnacao (2012) as involving subset skills of ensemble cohesion and balance of technical progress and musical fluency in rehearsal, would seem to be further removed from the role of an instrumental teacher than the other skills considered above. However, community music has emerged in recent years as a powerful model for music teaching and learning in both formal and informal settings (Bartleet, Dunbar-Hall, Letts & Schippers, 2009; Higgins, 2007; Koopman, 2007) and within this ever-expanding range of musical teaching and learning contexts, instrumental teachers are required to take on new roles (Lennon & Reed, 2012).

Perhaps due to this paradigm shift, ensemble skills appear as an issue of concern for the participants of this study and the literature considers ensemble playing to be a valuable but unacknowledged strategy for instrumental students to learn and experience. Campbell (1991) notes: “An understanding of one’s own musical part as well as an awareness of its relationship to other parts may be the most distinguishing feature of ensemble music” (p.245). This assertion is supported by Daniel Barenboim who, when writing on the skills needed for ensemble playing, said “When you play in an orchestra everybody is constantly aware of everybody else” (Barenboim, 2006, p. 5). Cavitt (2003) suggests, “a major goal of teaching instrumental music is to effect positive change and refine the quality of student performance in music rehearsals” (p. 218). Hallam (1998) notes
that group music-making can be “more stimulating for teachers and pupils, provide more opportunities for demonstrating alternative methods and strategies, provide more opportunities for critical evaluation..., foster independent learning in pupils, ...assists with overcoming nervousness, helps shy children to feel less inhibited..., [and is] more fun” (p. 253).

Several educational settings are advocates of the efficacy of group learning situations, one of the most well-known and successful being the Suzuki method (Campbell, 1991; Colwell & Goolsby, 2002; McPhail, 2010). Other successful methods include the New Horizons band in Iowa, USA and, closer to home, the University of Tasmania Community Music Programme which was created after the discovery that music education majors learned their second study instruments more effectively in a concert band than in weekly one-to-one lessons (Coffman & Mumford, 2002).

With these obvious advantages it is surprising that there is so little research into ensemble playing. Much of the current research has been in the area of error detection (Brand & Burnsed, 1981; Byo, 1993; Byo, 1997; Doerksen, 1999; Sheldon, 1998). When directing ensembles, Goolsby (1997) notes that experienced teachers devote more time to overall ensemble sound whereas inexperienced teachers spent the most time correcting wrong notes. He made mention also that the expert teachers “frequently specified which students should listen to other students for intonation” (p. 36). This allowed the students to learn to correct their own intonation through listening rather than being corrected without any self-assessment as the inexperienced teachers tend to do (p.36). Latten (2001) regards small ensemble experience as critical for developing students’ listening skills (p. 46). He suggests that very often students with no ensemble experience “do not possess the listening skills necessary to play in time, in tune, or in balance/blend/stylistic agreement with the members of his or her section or the ensemble as a whole” (p. 46).

There is very little research that focuses on the effectiveness of group tuition compared to one-on-one tuition. A notable example focuses on the
development of a group piano tuition model for tertiary students (Daniel, 2003, 2004a, 2004b, 2005) and finds that the group model leads to increased interaction between students and therefore increased learning experiences. Particularly advantageous, according to the teacher/researcher, is peer feedback and self-assessment, lack of repetition in teaching and the student roles of performer, listener, analyst and assessor leading to more independent student learning. The researcher saw the group model’s ability to keep students working at the same level as being advantageous for effective teaching however, it is also possible that this aspect of Daniel’s group model potentially has the ability to hold back the learning of very proficient students. As Daniel notes, further research is needed on a systematic comparison of one-on-one and group models for instrumental teaching and learning (Daniel, 2004a, p.36).

Brandt (1986) traced research on group instrumental learning back to the 1930’s and determined that the results were inconclusive as to which form of instruction, one-to-one or ensemble/group, was more effective (Brandt, 1986). Daniel (2005) surveyed American dissertations investigating this area of research and these suggested that a combination of both methods would be more effective than either one alone but this theory seems to have not been tested (Daniel (2005) cites Gibson, 1978; Keraus, 1973; Seip, 1976; Shugert, 1969).

The table on the next page illustrates all of the hard skills of instrumental teaching as investigated by research and organized according to Blom and Encarnacao’s (2012) application of Birkett’s skills taxonomy. (Table 2.2).
Table 2.2: The Hard Skills of Instrumental Teaching According to Research

<table>
<thead>
<tr>
<th>Hard Skills</th>
<th>Authors</th>
</tr>
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<tbody>
<tr>
<td>Wind Pedagogy</td>
<td>Rothwell, 1962; Quantz, 1985; Weston, 1976; Pino, 1980; Westphal, 1990; Colwell &amp; Goolsby, 2002</td>
</tr>
<tr>
<td>String Pedagogy</td>
<td>Galamain, 1962; Potter, 1973; Pleeth, 1982</td>
</tr>
<tr>
<td>Instrumental Technique</td>
<td>Jensen, 1990; Schaffer, 1981</td>
</tr>
<tr>
<td>Descriptive Studies</td>
<td>Cheng &amp; Durrant, 2007; Colprit, 2000; Duke, Flowers &amp; Wolfe, 1997; Gaunt, 2004; Low, 2000; Seifried, 2006; Zhukov, 2005</td>
</tr>
<tr>
<td>Rhythm and Pulse</td>
<td>Bebeau, 1982; Bispham, 2006; Boisen, 1981; Boyle, 1970; Clarke, 1999; Colley, 1987; Dalby, 2005; Davidson &amp; Colley, 1987; Gabrielsson, 1982; Gilbert, 1980; Gordon, 1981; Groves, 1969; Kuhn, 1974; Madsen, 1979; Paananen, 2006; Palmer, 1976; Radocy &amp; Boyle, 1997; Serafine, 1988; Shehan, 1987; Sink, 1983; Zachopoulou et al., 2003; Zhukov, 2008a</td>
</tr>
<tr>
<td>Musical Modeling</td>
<td>Burwell, 2005; Gaunt, 2008; Hultberg, 2000, 2002; Jorgensen, 2002; Laukka, 2004; Lennon &amp; Reed, 2012; Mills, 2002; Mills and Smith, 2003;</td>
</tr>
<tr>
<td>Repertoire</td>
<td>Haddon, 2009; Mills, 2004a; Mills &amp; Smith, 2003; Olsson, 1997; Renwick and McPherson, 2002</td>
</tr>
<tr>
<td>Ensemble Playing</td>
<td>Barenboim, 2006; Bartleet, Dunbar-Hall, Letts &amp; Schippers, 2009; Campbell, 1991; Cavitt, 2003; Coffman &amp; Mumford, 2002; Colwell &amp; Goolsby, 2002; Goolsby, 1997; Hallam, 1998; Higgins, 2007; Koopman, 2007; Lennon &amp; Reed, 2012; McPhail, 2010</td>
</tr>
<tr>
<td>Error Detection</td>
<td>Brand &amp; Burnsed, 1981; Byo, 1993; Byo, 1997; Doerksen, 1999; Sheldon, 1998</td>
</tr>
<tr>
<td>Listening Skills</td>
<td>Latten, 2001</td>
</tr>
</tbody>
</table>
2.7 The Soft Skills of Effective Teaching

2.7.1 Personal skills

Blom and Encarnacao’s (2012) personal or soft skills relate to attributes that are particular to collaborative ensemble performance in a student context. They include attendance, remembering equipment and reliability and the idea of effective personal skills also being necessary for effective teaching is seen in the literature with the personal traits of expert teachers being described.

When students reflect on music teachers whom they considered to be effective, they often recall those who were enthusiastic and energetic (Abeles, Goffi & Levasser, 1992; Duke, Flowers & Wolf, 1997). First and second year tertiary music students majoring in performance all had a similar understanding of what makes an effective teacher. They wanted “inspiring teachers who loved teaching, show interest in students’ musical and personal development, are firm when necessary, and who present detailed criticism constructively” (Mills, 2002, p.79). Successful learners were found to have teachers who were regarded as warm and friendly individuals (Howe & Sloboda, 1991). A teacher’s personal intensity and high approval and reinforcement techniques positively influence student learning (Madsen & Geringer, 1989).

The “parental” style relationship which students form with their teachers is important when young people are developing a sense of self (Persson 1996a). The teacher-mentor as suggested by Cohler and Galatzer-Levy (1992) is someone who is “particularly important in fostering a student’s determination for success in spite of adversity or in giving the student the courage to try” (p. 73). Zhukov (2008) found that instrumental teachers in a tertiary setting are “generous with their praise overall with over eighty percent of their feedback being positive” (p. 310). She also noted that “music teachers tend to be more specific when criticising, but not when praising their students” (p. 310). Duke (2005) finds it is difficult for
observers to specify the exact components of the good teaching that they observed. To address this issue Moss (2007) suggests that teachers themselves could identify what they believe to be the qualities of good teaching and observers could verify that the teachers exhibit those qualities. McPhee (2009) concurred with Moss and found that instrumental teachers do teach in the way that they were taught but only in as much as they take what they consider to be aspects of past good learning experiences and apply these to their own lessons in a thoughtful way. Schmidt (1989) explored the relationships between personality types and teaching behaviours such as the frequencies of teacher versus student talk. Although some interesting findings arose from this research, Schmidt suggested the need for further research into other dimensions of applied teaching behaviour.

While there has been a great deal of generic work done on models of music teaching, studies have tended to focus on character traits and qualities as factors in effective music teaching (Fox & Beamish, 1989; Cruikshank, 1990), in fact much of the research provides “lists of characteristics in isolation of context instead of providing a holistic view of the teaching role” (King, 1998, p. 57). King goes on to note that although the identification of specific characteristics can be a useful guide, recently research has focused on the importance of knowledge gained by experience and therefore “lists of characteristics and attributes are meaningful only when described in context” (p. 59). Research into studio music teaching supports this proposition as a large body of work focuses on the quality of teaching through the methodology of case studies (Cheng & Durrant, 2007; Gaunt, 2004, 2008; Gustafson, 1986; Huhtanen, 2000/2002; Persson, 1996a, 1996b, 2000; Reid, 1999, 2001; Zhukov, 2005, 2008a, 2008b).

Findings from research on effective music teaching suggest that teachers who have an ability to inspire their students have a positive influence on student learning (Abeles, Goffi & Levasser, 1992; Duke, et al., 1997; Madsen & Geringer, 1989).
2.7.2 Interpersonal skills

The transformational leader models the way he or she desires his or her followers to act (Kouzes & Posner, 2007). The association of the transformational teacher to the student does not end upon the achievement of instructional outcomes, it also encompasses a mentor-protégé relationship. Cohler and Galatzer-Levy (1992) describe the function of the teacher mentor: “A valued mentor can assist a student with low self-esteem to evaluate his or her own talents and skills more accurately and arrive at an appreciation of self more in line with the reality of previous attainments and potential for the future” (p. 35). Armstrong and Armstrong (1996) attest to this depiction: “Whether conductors want to be or not, they are models for their students as persons and as musicians. Many music educators chose their field because they wanted to emulate a special music teacher they had as a student (p. 23).

Davidson, Moore, Sloboda and Howe (1998) asked young instrumentalists involved in music lessons to rate their first and most recent music teachers based on seven personal and professional characteristics. The researchers found that the most successful learners rated their initial teachers highly in personal qualities such as friendliness whereas students who had ceased music lessons rated their beginning teachers much lower. These findings confirm that teacher/ student rapport is an influential factor in a student’s continuation of music lessons in the early years (pp. 3-21).

In her study of twenty conservatoire teachers at the Guildhall School of Music, Gaunt (2008) found that the intensity of teaching and learning in a one-to-one studio context broke down elements of formality and lasting friendships formed between the teachers studied and their students. Gaunt notes that while these relationships could be very inspiring and fulfilling, there was also the potential for volatility and conflict and navigating these issues therefore, required maturity from both parties.
The potential for conflict arises, at least in part, because teachers are torn
between the desire to help their students make the best of themselves and
to be a friend and mentor to the students, and the necessity of building
students into accomplished musicians capable of performing in a
(1996b), in his case study of a musical maestro, found that the subject was
conflicted in his teaching due to the above issues. Persson notes that there
is an inherent contradiction when one’s teaching goals are both product
and person orientated (p. 43). Both the teacher and students in Persson’s
study approached this conflict in a curious way. Persson argues that:

Golberg, [the teacher subject] often intimidated, insulted, and even ridiculed his
students. On the few occasions when he allowed them to express their ideas, he never
considered the ideas worthwhile. The participating students did not appear to be
offended; rather they seemed to construe every insulting statement as something that
was positive, necessary, and for their sole benefit. (p. 44)

Persson concludes that the product-orientated approach to studio teaching
is likely to inhibit personal and creative development and Goldberg,
although a distinguished musician, was no mentor to his students and
therefore did not provide an idealized influence built on mutual respect
and friendship (p. 45).

When considering students’ evaluations of their instrumental teachers
Abeles (1975) and Wolf (1990) suggest that results can be biased due to
the halo effect. Schmidt (1992) describes the halo effect as an “error in
judgment of a specific trait or characteristic which is influenced by the
rater’s previous impressions or evaluations of the ratee” (p. 38). Wolf made
note of the halo effect in reference to his subject, Dr Fox, who appeared so
charismatic to his students that this personality trait influenced the
students’ assessment of other aspects of his instruction (Wolf cited in

Much of the research that considers the interpersonal relationships
between teacher and student in the one-on-one lesson investigates
conservatoire teachers and students and therefore aims to examine the
relationships of adults. González (2012) investigates the teacher/pupil relationships novice teachers have with their young school-aged students and notes that this relationship needs to place a priority on friendliness that is distinct from the priorities of an adult one-on-one relationship:

Reflecting on Aija’s teaching, two aspects were noticeable: her ability to combine hard work with a friendly atmosphere, and her joy of teaching. Regarding the first point, in the interviews she had said that ‘in higher music education teachers have to be strict, but with children there are other priorities, especially creating a good teacher-pupil relation’. (p. 233)

This emphasis on a tension between hard work and a fun and friendly environment is an issue that appears indirectly in Elgersma’s (2012) investigation of her own teaching of tertiary piano pedagogy students. This issue, for Elgersma (2012), appeared in dialogue with her pedagogy students when she advised them that enthusiastic positive feedback is critical for pre-college piano students (p. 421). This issue is of great interest to the teachers of school-aged students in this study and yet it rarely appears in the literature as an age-specific applied music learning issue.

2.7.3 Organisational skills

The issue of lesson planning has been considered extensively by research investigating the practices of classroom teachers (for example: Hunt, Wiseman & Touzel, 2009, John, 2006), however this issue has been relatively unexplored in the music studio. As Kennell (2002) notes, “the pre-lesson production of elaborate teaching plans is not typically a part of the studio lesson tradition” (p. 251). Studies that provide in-depth descriptive analyses of the teaching of expert teachers find that a lack of long term planning and objectives can limit teacher effectiveness (Gaunt, 2010; Haddon, 2009; Persson, 1996a, 1996b). Haddon’s (2009) investigation of novice teachers found that teachers were unlikely to plan their lesson and, in some cases, were opposed to planning, believing that it took away the spontaneity and enjoyment from teacher and student. Student inconsistencies were also a factor with a student’s failure to
practice considered an impediment to planning (p. 61). Perhaps this opposition to planning is something learnt from their own teachers as Gaunt (2008) found that teachers rarely kept notes to document student progress and when they did, record keeping tracked repertoire learned rather than student developmental milestones.

Studio teachers have often used formal examination systems as a way of imposing an external organisational structure on their teaching (Davidson, 2005; Davidson & Jordan, 2007; Forbes, 1994; Haddon, 2009) with the external feedback and student motivation gained considered beneficial. These systems, however, also pose limitations. Salaman (1994) finds that exams do not support successful music learning because teachers use a limited number of teaching methods when teaching exam programs, exams place a limit on the variety of repertoire that students learn and music should be intrinsically motivating.

Haddon (2009) investigated the ways music students learn to become teachers and found that whereas almost all of her sample were self-taught teachers, one had undertaken training with the music school that she worked for and this school provided a syllabus which was effective at keeping all teachers to a uniform standard and thus guaranteeing student progression. The disadvantage of this system was that it provided very little freedom for teacher or student (p. 61).

The table below illustrates the soft skills of instrumental teaching as investigated by research and organized according to Blom and Encarnacao’s (2012) application of Birkett’s skills taxonomy. (Table 2.3).
Table 2.3: The Soft Skills of Instrumental Teaching According to Research
Personal Skills

Interpersonal
Skills

Organisational
Skills

Soft Skills
Abeles, Goffi & Levasser, 1992; Cheng & Durrant, 2007; Cohler &
& Geringer, 1989; McPhee, 2009; Mills, 2002; Moss, 2007; Persson
1996a, 1996b, 2000; Reid, 1999, 2001; Schmidt, 1989; Zhukov,
2005, 2008a, 2008b
Abeles, 1975; Armstrong & Armstrong, 1996; Cohler & GalatzerLevy, 1992; Davidson, Moore, Sloboda & Howe, 1998; Elgersma,
Persson, 1996a, 1996b; Schmidt, 1992; Wolf, 1990
Gaunt, 2008, 2010; Haddon, 2009; Kennell, 2002; Persson, 1996a,
1996b
Formal Examinations: Davidson, 2005; Davidson & Jordan,
2007; Forbes, 1994; Haddon, 2009; Salaman, 1994

In order for teachers to make an assessment on the efficacy of their
personal, interpersonal and organisational skills, a degree of reflexivity is
required. Cochran-Smith and Lytle’s (2009) concept of “inquiry as stance”
represents an approach to practitioner reflective practice which shows
reflection to be a world view and a habit of mind which can be carried
across life stages and educational contexts. This will be considered in
greater detail in section 3.2.3.1.

2.8 Performance
Research investigates the impact of performing on teaching and vice versa
however this impact is mainly considered from a psychological
professional identity position (Baker, 2006; Bennett, 2008; Mills, 2004;
Triantafyllaki, 2010) or from the perspective of classroom music teachers
(e.g. Bernard, 2004; Bouij, 1998; Kemp, 1996; Mark, 1998; Froehlich,
2002). The research that investigates this issue from the perspective of
instrumental teacher/performers suggests that they experience these
issues somewhat differently with a particular emphasis on the values that
teaching provides to their continued development as musicians (Mills,
2004a, Mills 2004b; Mills, 2006). Mills (2004a) found that:
Teaching improved a teacher’s ability to analyse his or her own playing


• It helped a teacher maintain his or her playing technique
• It helped in the evaluation of a teacher’s practice strategies
• It aided reflective practice
• It exposed a teacher’s playing to critique
• It increased a teacher’s awareness of the communicative potential of his or her playing
• It introduced new repertoire

Whereas Mills considers the teaching/performing paradigm from the perspective of the value teaching provides performers, Lennon and Reed (2012) investigate this same issue from the perspective of the value a performing teacher offers to students. They find that “teacher-performers act as artistic role models and bring their own musical personality and artistic vision to their musical encounters with students” (p. 294) and the musical awareness that the teacher exhibits, along with the quality of their music making have a profound effect on the student’s musical experience.

2.9 Stages of Teaching Experience

Much research has been conducted in various teaching domains that consider teacher development across a career span and through this investigate the development of expertise (Bullough & Gitlin, 1995; Ericsson, Charness, Feltovich & Hoffman, 2006; Hattie, 2003; Hattie et al., 1996; Huberman, 1989; Nias, 1989). The most prominent was undertaken by Berliner and his associates (Berliner, 1986, Gage & Berliner, 1998; Carter et al., 1987) who developed a five-stage model that illustrates the development of expertise in teachers from novice to expert. This model provides a profile of a novice teacher as being inflexible, rational and eager to conform to externally imposed rules. Novice teachers conceptualise good teaching in terms of the personal characteristics of the teacher and are concerned with themselves and their own abilities as teachers. Expert teachers, according to the Berliner model, have an
implicit understanding of the teaching context and can respond to situations intuitively and fluently. They have an interconnected understanding of their own actions and those of their students and a well-organized knowledge base allows them to draw readily on their past experiences (Carter, Sabers, Gushing, Pinnegar & Berliner, 1987). In making a deeper interpretation of events, the expert teacher is able to extrapolate theory and therefore transfer knowledge from different teaching contexts (Borko & Livingston, 1989; Calderhead, 1996; Schempp, Tan, Manross, & Fincher, 1998). This results in experts being able to:

- rely on a large repertoire of strategies and skills that they can call on automatically, leaving them free to deal with unique or unexpected events ... The wealth of knowledge and routines that they employ, in fact, is so automatic that they often do not realise why they preferred a certain plan of action over another. However, when questioned, they are able to reconstruct the reasons for their decisions and behaviour. (Rollett, 2001, 27)

Whereas there is a large body of research that demonstrates that as teachers develop experience, they also acquire expertise (Fives & Buehl, 2010; Prosser, Ramsden, Trigwell, & Martín, 2003; Rubie-Davis, Flint, & McDonald, 2012), some research shows that experience makes no difference to expertise (Norton, Richardson, Hartley, Newstead, & Mayes, 2005; Porlan & Martín del Pozo, 2004). A possible explanation for this difference in teacher development research outcomes may lie in Berliner’s assertion that “there are indications from the literature that...a distinction exists between adaptive expertise and a more restrictive kind.” (Berliner, 2004) with adaptive expertise requiring deliberate practice:

The key challenge for aspiring expert performers is to avoid the arrested development associated with automaticity and to acquire cognitive skills to support their continued learning and improvement. By actively seeking out demanding tasks – often provided by their teachers and coaches – that force the performers to engage in problem solving and to stretch their performance, the expert performers overcome the detrimental effects of automaticity and actively acquire and refine cognitive mechanisms to support continued learning and improvement... (Ericsson, 2006, p. 694)

There is very little research which considers the acquisition of expertise with music studio teachers however the existing research has found that more experienced teachers have more traditional conceptions than novice
teachers (Bautista et al., 2010; Castejón & Martinez, 2001; Marín et al., 2012) which is in opposition to much of the research on the development of expertise as discussed above.

Bautista et al. (2010) find that three distinct levels of teaching experience, novice, experienced and highly experienced, also show three distinct conceptions of teaching that allow increasing adjustment to a student’s learning. These are: 1) a direct transmission from teacher to student in which the student takes a passive imitative role; 2) an interpretive approach in which the role of the student is also to faithfully replicate the musical knowledge received although the student has a more active role in the acquisition of this knowledge through self-motivation, attention, time management, etc.; and 3) a constructive approach in which the student’s learning processes drive the teaching. The first two models of teaching and learning share a traditional conception in which the quality of the student performance measures the teaching effectiveness whereas the third model represents a philosophical shift in which teacher effectiveness is measured by student understanding and ability to construct his or her own meaning of musical knowledge (Bautista et al., 2010; Marín et al., 2012).

López-Iñiguez et al. (2013) replicated the Bautista et al. (2010) study to determine whether the findings were replicable with a data set of string teachers and thus determine whether instrumental family played a part in the distinct conceptions of teaching and learning related to level of experience that Bautista et al (2010) found in pianists. López-Iñiguez et al’s (2013) findings largely corresponded with those of Bautista et al. (2010) irrespective of instrumental family. Furthermore, López-Iñiguez et al. (2013) determined that “teachers with the least experience most often adopt constructive profiles” (p. 15). This finding contradicts results of studies on the effects of expertise (Ericsson et al., 2006) and those from other teaching domains (e.g., Fives & Buehl, 2010; Rubie-Davis et al., 2011) however it supports previous findings from studies with a broader
educational focus (Castejón & Martinez, 2001; Martín et al., 2012; Tsai, 2002) and from within the realm of studio teaching (Bautista et al., 2010, 2012).

A critical differentiating factor between the various levels of teaching experience as seen here, would seem to be the level of teacher reflection. This issue will be discussed in more detail in section 3.2.3.1.

2.10 Technology in Education

There has been much research into the role of the internet in educational arenas in recent years (Cheong, 2010; Mazman & Usluel, 2010; McDonald, 2008), however very little of this research has examined the use of the internet in music teaching. The research that exists examines the role of web-based learning in the classroom (Bauer, 2001; Thompson, 1999; Woody & Fredrickson, 2000), as an aid to professional development for experienced classroom music teachers (Bauer, 1997, 2001; Bauer, Reese & McAllister, 2003), as a learning aid for pre-service classroom teachers (Bauer & Daugherty, 2001; Cheong, 2010; Bodzin & Park, 1998; Nykvist, 2004, Winter & McGhie-Richmond, 2005), as a tool for distance learning (Bauer, 2001; Passerini & Granger, 2000; Wegner, Holloway & Garton; 1999), or as a content analysis of existing music web forums (Bauer & Moehle, 2008; Bryant, 1995; Kibby, 2000). Asynchronous online discussion has been explored in detail within the areas of distance learning and tertiary teaching. In distance learning, asynchronous online discussion is an important strategy firstly, because it allows students to discuss course content without being in a central location and at the students’ convenience (Bai, 2009), and secondly, it encourages reflection, in depth thinking and meaningful processing of information (Black, 2005; Dixon, Kuhlhorst & Reiff, 2006; Gilbert & Dabbagh, 2005; Hara, Bonk & Angeli, 2000; Lang, 2000). Although asynchronous online communication has the potential to promote critical thinking, in practice this can be a difficult thing to facilitate. Angeli, Valanides and Bonk (2003) examined undergraduate student teachers’ communication in an asynchronous web
forum and found that the students’ exchanges focused on a sharing of opinions and personal experiences without reasoning and little evidence of in-depth discussion was found. In exploring this issue, Christopher, Thomas and Tallent-Runnels (2004) used Bloom’s Taxonomy of Learning as a rubric in order to evaluate the quality of students’ thinking in an asynchronous online discussion forum. They found that medium level thinking was evidenced in a majority of responses and higher level moderator prompts did not generate higher level responses.

It would seem therefore to be highly important to find methods which effectively encourage critical thinking in online discussions allowing these discussions to go beyond an exchange of information, experiences and ideas. According to Lang (2000), critical thinking is:

A dialogical process that produces an increasingly sound, well-grounded, and valid understanding of a topic of issue, involves participants developing and examining their ideas as fully as possible, presenting them clearly and credibly to others, and examining and challenging the ideas of others. In other words, critical thinking happens in good discussions (p. 20).

Research has investigated the quality of responses in computer mediated communication and has considered the factors involved in facilitating critical thinking although not to the degree that such issues deserve. Daroszewski (2004) found that nursing students were eager to share their experiences of clinical practice both within a forum and in weekly online journals as they felt that this sharing of clinic experiences facilitated peer-learning and promoted mentoring, critical thinking and also socialization. Other researchers have created models to describe the ways that learners construct knowledge in online discussions as this allows for a less anecdotal and more measurable consideration of higher order thinking as seen in the quality of online interactions (for example: Bai, 2009; Garrison, Anderson & Archer, 2001; Thomas, 2002). This issue will be discussed in detail in chapter 3.
2.11 Summary

The literature in this chapter highlights several aspects of the one-to-one instrumental music teaching and learning scenario that are relevant to this study. The formal learning avenues available in Australia to instrumental teachers, that comply with teacher registration guidelines, are focused on classroom music teaching and the formal learning opportunities with a studio teaching focus are not recognised qualifications by the state teacher registration boards. This situation would seem to explain why many instrumental teachers, although highly trained and experienced as performers, rarely hold formal teaching qualifications. Compounding this issue is the relative isolation of the profession, which means that opportunities to observe the teaching of others are infrequent. Nevertheless, research has highlighted a number of means by which teachers can learn to teach, particularly, the opportunities for discussion and collaborative feedback that mentoring represents and the opportunities for reflection provided through using the teaching example modeled by one’s own teachers. Much of this research focuses on classroom based teaching and the particular issues of the informal learning practices of instrumental teachers are under investigated.

There have been a substantial number of studies into the qualities of effective teaching and this divides into the three categories of effective knowledge transmission, effective communication and effective musicianship. This survey of literature has chosen to view issues of effective teaching through the lens of Blom and Encarnacao’s (2012) adaptation of Coll and Zegward (2006) skills taxonomy drawn from Burkitt (1993). The lens allows the skills of effective teaching to be categorized as either hard skills, comprising technical and pedagogical skills, or soft skills, comprising personal attributes, interpersonal and organisational skills. In addition to these categories, a third category
pertaining to instrumental teaching was surveyed, this being performance or the impact of performance on teaching and vice versa.

Research has found that teachers in all fields exhibit distinct stages of teaching experience in the development of expertise with much research finding that as teachers develop experience, they also acquire expertise. A second body of literature has found, conversely, that some teachers do not become more expert as they acquire experience whereas the small body of literature that investigates the acquisition of experience across a career span has found that teachers become more conservative as they acquire experience. I believe, and this is supported by Berliner (2004) and also the findings of this research, that the acquisition of expertise throughout a career life span is dependent on the informal learning and reflection on learning that occurs during said career life span.

Investigations into the uses of computer mediated communication as a tool for the development of higher order thinking and reflection have found that, in practice, this can be difficult to facilitate and is dependent on finding questioning strategies that effectively encourage critical thinking and reflection and methods by which these can be effectively measured and assessed. Very little research has actually focused on how teachers learn to teach therefore chapter three will outline a methodology designed to address this issue.
3

Design and Methodology

3.1 Introduction

This chapter discusses a methodology designed to seek information about how teachers learn to teach. In doing so it illustrates the link between the research questions, the design of the study, the literature, and the data collection tools/approaches. First, the conceptual framework on which the study is based is described. This is followed by an account of the research design which begins with a discussion of the web forum analysis tool and surrounding literature. Following this is an account of the four stages of the study including descriptions of the participant sample, data collection procedures and the protocols used for analysis. The chapter concludes with the research validity, ethics approvals and participant consent.

As the principal aim of the study is to investigate the ways instrumental teachers learn to teach and to explore their varied experiences of this phenomenon, it necessitated a methodological approach that would facilitate description and comparison as well as interpretation and explanation. Therefore the qualitative case study approach was used.

3.2 Conceptual Framework – Learning to Teach through a Social Lens

The research design is founded on the constructs of a conceptual framework as defined by Miles and Huberman (1994) who state that such a framework explains “the main things to be studied – the key factors, constructs or variables – and the presumed relationships among them” (p. 18). To best understand the ways that instrumental teachers learn to teach, a conceptual framework was designed (see Figure 3.1) based around
theories that take a sociocultural approach to learning in their examination of patterns of interaction and collaboration as well as theories built around learning from experience – particularly, constructivism, lifelong learning, theories of experiential learning and the reflective practices that they incorporate, situated learning and communities of practice and transformative learning.

Figure 3.1: Conceptual Framework Diagram for how Teachers Learn to Teach

3.2.1 Constructivism

The constructivist paradigm recognises the importance of subjectivity in human creation of meaning but it doesn’t reject some notions of objectivity. While there are several traditions of constructivism, a consensus would be that it is “an approach that direct[s] attention at the role of human beings as social actors in the making of scientific knowledge” (Golinski, 2005, p. vii) therefore “learners arrive at meaning by actively selecting, and cumulatively constructing, their own knowledge, through both individual and social activity” (Biggs, 1996, p. 348).

Constructivism has become a dominant paradigm in western
contemporary educational philosophy (Mayer, 2004, p. 14) and therefore provides a logical starting point as it informs many of the discussions on learning from a theoretical, philosophical and pedagogical perspective (Gredler & Green, 2002; Perkinson, 1984; Steffe & Gale, 1995; von Glasersfeld, 1993, 1995).

It is not an epistemology in the conventional sense, but rather is a theory of “active knowing” that avoids the binary opposition of external objective reality versus subjective self through the notion that learning is an experiential state (von Glasersfeld, 1995, p. 7). Constructivism in learning theory refers to the idea that an individual learner is an active participant in learning, constructing knowledge experientially through interaction with the immediate environment, society and knowledge artifacts (Tobin & Tippins, 1993; von Glasersfeld, 1995). In the constructivist perspective, learners do not passively receive knowledge, rather they construct knowledge from understanding based on experience (Ernest, 1995).

Among the variants of constructivism, two are said to figure most prominently. The first is the individually focused cognitive/radical constructivism believed to stem largely from Piaget’s work. The second is the socially and culturally mediated model posited by Vygotsky. According to the literature, theorists associated with the Piaget line of thinking focus on the intrapersonal process of individual knowledge construction. According to Hua Liu and Matthews (2005) this theory argues that “knowledge is not a self-sufficient entity; that knowledge is not directly transmittable from person to person, but rather is individually and idiosyncratically constructed or discovered” (p.387).

The social or realist constructivist tradition is said to be derived from the work of Vygotsky. This theory builds on the cognitive/radical approach in that learners are believed to be enculturated into their learning community, based on their existent understanding, through their
interaction with the immediate learning environment. We can see, therefore, that from a Vygotskian perspective, learning is considered to be a largely situation-specific and context-bound activity and can only be achieved through social interaction. “[A]ll the higher functions originate as actual relationships between individuals (Vygotsky, 1978, p. 57). Even without an immediate social context, knowledge construction relies on understanding created through past social encounters (Wells, 1999). In constructivist theories of learning knowledge may be manifested physically in an artifact however it is the act of knowledge creation as distinct from the artifacts created that defines constructivist knowledge.

Much of the literature oversimplifies the distinctions between the views of Piaget and Vygotsky, creating a polarity between the individual and social construction of knowledge (Cole & Wertsch, 1996; Amin & Valsiner, 2004). Cole and Wertsch (1996) suggest that there is much more in common between the two positions than this polarity might suggest (p. 250). Although Piaget proposes an individualistic framework, he acknowledges a social dimension (Piaget, 1973; Bruner, 2001) and Vygotsky’s focus on cognitive processes reveals the presence of the individual (Cole & Wertsch 1996, p.251). For Cole and Wertsch, the fundamental difference lies in Vygotsky’s emphasis on the role of the tool or artifact for semiotic mediation that has no counterpart in the theories of Piaget (1996, p. 255). Tools and artifacts have the potential to facilitate the process of knowledge construction through shaping and transforming mental functions and, by means of this process, reach out to shape the knowledge construction of future generations. In this way learning is shaped by the tools and cultural setting in which the tools were created (Cole & Wertsch, 1996, p. 252).

This is of particular pertinence to research investigating how teachers learn to teach because firstly, this paradigm is embodied in the growing interconnectedness of people via the Internet. The technological advances
of web 2.0 applications represent an artifact to facilitate knowledge construction while addressing the need for socialization without the learners needing to be physically situated together. Secondly, constructivism is embodied in the ways that instrumental teachers learn given that knowledge is constructed from a teacher’s interactions with their students and from their prior experiences of learning.

### 3.2.2 Lifelong learning

The term lifelong learning describes the pursuit of knowledge which recognises a particular type of learning that takes place in a range of situations throughout life. It is a difficult concept to define because it is used in many different contexts and the literature spans a wide range of education and training issues ranging from a conception that focuses on “individual growth and development” (Sun, 2008, p. 560) to governmental discourse that is economic in focus (Dehmel, 2006; Edwards, et al. 2001). Smilde (2009) notes that lifelong learning can be seen as “a conceptual framework that reflects the aims and implications of a knowledge society” (p. 49) and thus it goes further than traditional educational forms in its ability to strengthen people’s adaptability to changes in their environment and thus their employability. Theories of lifelong learning advocate a flexible learning system that encompasses a continuum containing all purposeful learning activity throughout a person’s life (Fragoulis, 2002). As well as encompassing a life span, Kirby, Knapper, Lamon and Egnatoff (2010) note that learning should also be “life-wide” and can therefore be seen to take place in a variety of settings encompassing formal, informal and non-formal educational situations (p. 292).

The common approach, when investigating lifelong learning, is to look at the distinctions between formal, non-formal and informal learning. The terms non-formal and informal are often used interchangeably which makes for confusion however this thesis takes the following definitions. Formal learning has been identified as “learning that occurs in an
organised and structured context (in a school/training centre or on the job) and is explicitly designated as learning (in terms of objectives, time or learning support). Formal learning is intentional from the learner’s point of view. It typically leads to certification” (Cedefop, 2011, p. 75). In a musical context, formal learning occurs in a school or university context and is based on a structured curriculum with fixed learning objectives, outcomes, modes of assessment with the assessment generally focused on result rather than process.

Non-formal learning is embedded in planned activities not explicitly designated as learning (in terms of learning objectives, learning time or learning support), but which contain learning elements that are semi-structured. The learning in this context can be intentional as well as incidental (Cedefop, 2011; Colardyn, 2009). Duvekot (2002) suggests that non-formal learning can impart the same skills as learning undertaken in a formal setting and therefore the ability to appropriately assess this learning is critical. Assessment in this context focuses on the process of learning as much as the product and peer learning is an important means through which learning can be measured (Smilde, 2009). Master classes and eisteddfodau fall into this non-formal category.

Informal learning results from daily work-related, family or leisure activities and it is not organised or structured (in terms of objectives, time or learning support) (Cedefop, 2011, p. 85). According to Smilde (2009), “informal learning in music occurs when musicians are working together on a more or less equal basis. Listening to each other, imitating others and asking questions, are important learning strategies in such a context” (p. 75). Green (2002) sees informal learning as a series of practices rather than methods and informal learning therefore occurs in this way in popular music contexts where musicians teach themselves to play through strategies such as purposeful listening, imitation and adaption.

In addition to these definitions, lifelong learning emphasises learning as being distinct from training and it promotes different approaches to
learning depending on the context (Smilde, 2009). During the last decade there has been increasing interest in the spectrum of ways of learning from formal, classroom-based learning to informal, collaborative learning practices (Feichas, 2010; Finney & Philpott, 2010; Folkestad, 2006; Karlsen, 2010; Wright & Kanellopoulos, 2010). Today this has a further relevance as a result of new technology, in particular the teaching and learning possibilities presented by the internet (Folkestad, 1998, 2002; Giddens, 1991). In a comprehensive review of the literature on formal and informal learning, Folkestad (2006) found that the definitions of both types of learning are too simplified and consequently present a mutually exclusive dichotomy. He presents a more flexible interpretation of the literature which suggests that formal and informal learning occurs in all learning and teaching situations. It is rather a question of whether the intentionality of the individuals is directed towards music-making, or towards learning about music, and of whether the learning situation is formalised in the sense that someone has taken on the role of being the teacher, thereby defining the others as students (Folkestad, 2006).

Folkestad further suggests that formal and informal learning should be seen as two poles of a continuum and therefore many learning contexts contain some elements of both which interact in the learning process (Folkestad, 2006). Thus, a community concert band is both non-formal in that all members are directed in their learning by their conductor, and also informal, in that members pick up aspects of ensemble playing and instrumental technique from each other.

Following this theory, the ways in which studio music teachers learn to teach, as suggested by the literature, could fit into this continuum in the ways illustrated in Figure 3.2.
3.2.3 Experiential learning

Experiential learning is the process of making meaning from direct experience (Itin, 1999). While experiential learning shares many ideas with constructivism, beyond Dewey, there is little in the literature that deals with the idea of experience as a form of learning although Bruner noted that experience comes first, leading to skill, and before the process of constructing meaning out of the experience itself (Bruner, 2001, p. 152). The foundation of experiential learning comes from the work of John Dewey (1997 [1938]) who believed that there is an intimate and necessary relation between the process of actual experience and education” (p. 20). Dewey’s educational philosophy was based on the use of meaningful life experiences to encourage the learner to interact with his or her environment. Experiential learning allows learners to acquire knowledge through active participation, trial and error, problem solving and to reflect on these processes (Brookfield, 1983; Houle, 1980; Jarvis, 1995; Kolb, 1984; Dewey, 1997 [1938]).

Brookfield (1983) has observed that researchers use the idea of experiential learning in two contrasting ways. First, it is used to describe the kind of learning where learners acquire and apply knowledge in an immediate and relevant setting thus involving a “direct encounter with
the phenomena being studied rather than merely thinking about the encounter, or only considering the possibility of doing something about it” (Borzak, 1981, in Brookfield, 1983, p.16). This is learning of the kind created by universities to allow education students to gain first-hand experience in the classroom through practicums. Second, experiential learning is used to describe “education that occurs as a direct participation in the events of life” (Houle, 1980, p. 221). This is learning achieved through reflection on everyday experiences. Instrumental music teachers’ learning experiences potentially embrace a whole spectrum of learning between these two definitions of experiential learning.

Much of the literature on experiential learning “is actually about learning from primary experience, that is learning through sense experiences [and] unfortunately it has tended to exclude the idea of secondary experience entirely” (Jarvis, 1995, p. 75). Therefore the notion of variation of experience and the kinds of secondary or indirect experience that can occur through “the intervention of systematic thinking” (Dewey, 1929, p.4) has been under-investigated.

The work of David A. Kolb (1976; 1984) and Roger Fry (Kolb and Fry 1975) is the most commonly cited theory of experiential learning after Dewey although music education scholars are well aware of the value of experiential approaches to music instruction through the methods of the Dalcroze, Kodály and Orff approaches that promote experiential learning by emphasising musical participation before conceptual understanding (Gault, 2005; Juntunen & Hyvönen, 2004). Kolb and Fry’s theory builds on the theories of Piaget, Dewey, Lewin and Vygotsky to create a four stage model that moves through concrete experience, observation and reflection, abstract conceptualisation and back to active experimentation (Kolb, 1984) (for an illustration of Kolb’s model, see Figure 3.3). The model is essentially aimed at adult learners and has been used widely in the design of vocational or professional learning programs (Oxendine, et al., 2004).
A fundamental problem with Kolb’s model is that it “pays insufficient attention to the process of reflection itself” (Boud et al., 1985) and fails to identify the unique elements of experiential learning that are distinct from other more formal kinds of learning (Henry, 1989, p. 26). Kolb also rejects Dewey’s premise that knowledge is created from the learner’s subjective interpretation of reality through observation, alternatively asserting that knowledge is created through the experience itself (Dewey, 1997 [1938]; Oxendine, et al., 2004). But Kolb’s sequential cyclical approach does not marry with research on cognitive processes associated with learning which shows that learners exhibit a wide variation in learning patterns and that learning can occur at any stage of the experiential process (Webb, 1980, p.2).

Adapting Kolb’s model in order to show various alternatives for experiential learning, Jarvis’ (1987, 1995) model demonstrates that human learning follows many different paths. The model was designed because he considered Kolb’s model to be simplistic as it does not show variation in learning. Jarvis’ model shows three levels of response to an experience: non-learning, in which no learning takes place; non-reflective learning; and reflective learning. This model retains the problem inherent in Kolb’s model in that, although it allows events to occur simultaneously, it is still essentially sequential and as with Kolb’s model, there is little experimental basis to support it. As the nature of instrumental teaching is complex and involves making fast decisions as situations unfold – a process that involves a teacher’s quick reactions to a perceived need of the student – concrete experience, observation and reflection, abstract conceptualisation and active experimentation do not always occur in neatly defined stages. Beyond these issues of sequencing, the four stage model of experiential learning represents a means by which the nature and quality of the learning of instrumental teachers can be described, although this may not always occur in the neatly defined stages of the
Kolb or Jarvis models. This thesis describes the ways that teachers learn to teach as belonging to early ideas about teaching and deeper ideas about teaching and all of Kolb’s stages of concrete experience, observation and reflection, abstract conceptualisation and active experimentation are in evidence although the deeper ideas about teaching occur as a result of observation and reflection, abstract conceptualisation and active experimentation building upon greater concrete experience.

Figure 3.3: Kolb’s Model of Experiential Learning

3.2.3.1 Reflection

Kolb’s model illustrates that reflection is a critical stage in experiential learning and Jarvis’ model delineates levels of reflection that can occur however neither expand on and expose the elements of reflection itself (Boud, Keogh & Walker, 1985). If the role of reflection in experiential learning is to be investigated, interpretations of reflective practice need to be clarified.
Reflective practice is “the deliberate and purposeful act of thinking which centers on ways of responding to problem situations in teaching and learning” (Loughran, 1996, p.14). This concept developed from the work of Dewey (1933) who identified the components of experience interaction and reflection as being critical to learning. Dewey’s model consisted of five phases - suggestions, problem, hypothesis, reasoning and testing. Each phase is experienced within the context of past and future actions. Schön (1983) built upon Dewey’s work, suggesting that the ability to reflect on action thereby engaging in a process of continuous learning was instrumental to professional practice. Schön distinguished between two processes of reflection: reflection in action, or thinking about something while doing it; and reflection on action, or systematic and deliberate thinking back on one’s actions (p. 54). Reflection on action is important in the context of examining the ways in which instrumental teachers learn to teach because “past critical incidents... can lead to deep transformative learning processes and to changes in the identity of the learner” (Smilde, 2009, p. 244).

For instrumental music teachers, reflection has been anecdotally described as being a choice with which one can choose to engage, giving rise to the description that teachers teach as they were taught. In actuality, all practitioners engage in reflection about their professional practice (Bright, 1993) however not all reflection is purposeful and leads to new ways of thinking or behaving and these changes are at the core of effective reflective activity (Andrews, Gidman & Humphries, 1998).

Research into learning at a tertiary level recognises that learners approach their learning in different ways giving rise to the concepts of deep and surface learning (Marton & Säljö, 1976; Ramsden, 1987). In surface learning, learners focus on the details and parts of learning considered important and tasks are treated as an obstacle to be traversed.
Conversely, deep learning refers to an approach designed to make meaning from what is being taught. In this way learners develop their own interpretation by integrating what is being learned with existing knowledge. Reflection can be a means by which deep learning can be maximised.

These facets of reflection come together in the research of Cochran-Smith and Lytle (2009) who use the notion of “inquiry as stance” to describe an embodied and holistic conception of teacher reflection. The authors conceptualise “inquiry as stance” as:

... a worldview, a critical habit of mind, a dynamic and fluid way of knowing and being in the world of educational practice that carries across professional careers and educational settings. (p. 120)

Through this definition the authors make clear that reflective practice exists above and beyond the bounds of the classroom, or, as in this research, the teaching studio:

Our focus on stance makes for a sharp contrast with two of the most common instantiations of inquiry in teacher development: inquiry as a time- and place- bounded classroom research project... and inquiry as a sequence of steps or a method employed in the process of training experienced teachers to solve classroom or school problems. (p. 120)

Of the taxonomies of learning considered in this chapter, the common ultimate stages involve reflection as this allows learners to make sense of what has been learned and to incorporate this learning into a personal framework. In this way, reflection facilitates the movement from passive transmission of mediated knowledge to meaningful enquiry and, therefore, promotes independent thought.

3.2.4 Situated learning and communities of practice

The concept of ‘communities of practice’ was developed by Wenger (1998) to describe the situated learning that occurs in actual working practices (Lave & Wenger, 1991; Wenger, 1998; Orr, 1996). This concept is in line with Vygotsky’s zone of proximal development as Lave and Wenger, like Vygotsky, emphasise the role of social participation in negotiating
meaning. Lave and Wenger define a community of practice as “a system of relationships between people, activities, and the world; developing with time, and in relation to other tangential and overlapping communities of practice” (p. 98). The distinguishing characteristic of a community of practice is that an individual moves through stages from newcomer to experienced member (Lave & Wenger 1991). The newcomer stage is described as “legitimate peripheral participation” (p.37).

Legitimate peripheral participation provides a way to speak about the relations between newcomers and old-timers, and about activities, identities, artifacts, and communities of knowledge and practice. It concerns the process by which newcomers become part of a community of practice. A person’s intentions to learn are engaged and the meaning of learning is configured through the process of becoming a full participant in a sociocultural practice. This social process includes, indeed it subsumes, the learning of knowledgeable skills (Lave & Wenger, 1991, p. 29). This is a form of learning that is common in some informal musical communities of practice, brass band communities for example, and appears in this study as participants discuss the ways in which they were scaffolded to teach, creating their own communities of practice as teachers in distinct stages.

Lave and Wenger (1991) do not align legitimate peripheral participation with any particular educational context, rather, they intended it to be a means to “[shed] new light on learning processes, and [draw] attention to key aspects of learning experience that may be overlooked” (p. 41). For Lave and Wenger, learning is “about increased access to performance [therefore] the way to maximise learning is to perform” (p.22). This is highly relevant to studio music teaching because teachers in this context learn to teach by teaching - “they must simultaneously perform the skills associated with teaching while learning to teach” (Street, 2004, p. 9). Lave and Wenger’s perspective provides a foundation for understanding the role
of context in collaborative learning. This perspective also broadens the notion of apprenticeship to one of “changing participation and identity transformation in a community of practice” (Wenger, 1998, p. 11). Through this lens, knowledge is no longer an object to be passed from master to apprentice; rather it is constructed collaboratively with this social construction having the ability to transform its community. Thus Wenger speaks of “the transformative practice of a learning community” being the ideal context to develop new understandings (Wenger, 1998, p. 215).

3.2.5 Transformative learning as critical reflection

While people of all age groups might learn similarly in terms of physiology, adults bring to their learning experiences, assumptions, and preconceptions that children have not had the life experience to develop (Brookfield, 1986; Gorham, 1985; Kegan 1994; Knowles, 1980; Mezirow & Associates, 2000; Snyder, 2011). Snyder (2011) notes that this provides adult learners with a simultaneous advantage and disadvantage: “On one hand, adult learners have much more knowledge and experience at their disposal to frame new learning. On the other hand, adults have experience that might preclude them from being open to new learning” (p. 244).

Transformative learning offers “a theory of learning that is uniquely adult, abstract and idealized, grounded in the nature of human communication” (Taylor, 2007, p. 173). Mezirow (1991) described the need for a learning theory that could “explain how adult learners make sense or meaning of their experiences, the nature of the structures that influence the way they construe experience, the dynamics involved in modifying meanings, and the way the structures of meaning themselves undergo changes when learners find them to be dysfunctional” (p. xii). Thus this theory is used to show how adult learners transform taken-for-granted frames of reference into more inclusive and discriminating perspectives “by reflecting rationally and critically on their assumptions and beliefs” (Dirkx, 1998, p. 4).
This paradigm shift occurs as the result of a number of processes:

1. Disorientating dilemma: An activating event that shows limitations in the learner’s knowledge.
2. Critical self-reflection in the consideration of these assumptions.
3. Rational Dialogue: Discussion with others to investigate alternative approaches to the problem.
4. Action: An opportunity to test and apply these alternative approaches.

(McGonigal, 2005; Mezirow and Associates, 2000)

Research highlights the importance of reflection to bring about transformative learning (Liimatainen et al., 2001; Cranton and Carussetta, 2004; Kreber 2004; Taylor, 1998). Teachers were found to need to reflect on why they teach in “order to be more meaningful” (Kreber, 2004, p. 41). Kreber found that experience was a factor in that more experienced teachers found learning through process and premise reflection more relevant than the younger and less experienced teachers did and noted that the process of transformational learning must not stop at reflection:

Reflection on teaching begins with identifying the assumptions and beliefs we take for granted, but it must not stop there. It needs to go further and involve engaging in particular learning processes (instrumental, communicative and emancipatory) that will either lead to a new validation or rejection of our assumptions. (Kreber 2004: 43–44)

Research has also found that transformative experience is dependent on relationships with others as these relationships allow discussion, questioning, a sharing of information and consensus (Carter, 2002; Eisen, 2001; Lyon, 2001).

Transformative learning fits within the framework of reflective practice when reflective practice is seen as a holistic theory of action following
Cochran-Smith and Lytle’s (2009) conception of “inquiry as stance”. The “inquiry as stance” model places teachers and teacher knowledge as central to the task of transforming teaching. With this view, transformative learning situations would seem to be a powerful trigger for teacher reflection and therefore change.

3.3 Research Design

In seeking to investigate the ways that instrumental teachers learn to teach, I have adopted a qualitative stance as being one that allows patterns and relationships to emerge organically from the research context (McMillan & Schumacher, 2001). Merriam (1998) describes qualitative research as being a methodology that aims to understand the socially constructed reality that people derive from their interactions with the world. For Cohen and Manion (1994), data gained in this manner is coloured “with the meanings and purposes of those people who are their source” (p. 37). Thus this investigation is conducted within these socially constructed worlds with the researcher endeavoring to understand the subjective meanings that participants construct from their experiences.

The data was collected through 33 in-depth semi-structured interviews, 2 asynchronous web forums and a focus group. An analysis of the literature, my own experiences as a music studio teacher and an exploratory expert interview lead to the formulation of the research questions, two sets of interview questions and web forum prompts. The three formats of in-depth semi-structured interview, web forums and focus group fulfilled separate functions with the individual interviews used in an exploratory manner to collect stories on learning and teaching while the web forums were used to generate discussion on learning and teaching between participants. The focus group was used to collect data from a participant group that was apprehensive to participate in both the web forums and individual interviews. This format therefore served to provide peer support to a
participant group that otherwise would not take part.

The research design (see Figure 3.4) consisted of a multiple case study approach in which three groups of participants - expert, experienced and inexperienced instrumental music teachers - were treated as three multi-case sets. The case is defined by Miles and Huberman (1994) as “a phenomenon of some sort occurring in a bonded context” (p.25) and a case study approach was thought to be appropriate because the focus of the research was to answer ‘how’ and ‘why’ questions where the context is relevant to the study (Yin, 2003). An interpretive approach was taken as this allowed the consideration of factors that may influence the emergence of knowledge.

Figure 3.4: Research Design

3.3.1 Computer mediated communication

Computer mediated communication (CMC) refers to any communicative interactions between users with computer based media. CMC offers a
distinct potential for building a virtual community of practice because it uses technology that facilitates communication and allows the creation of a sense of place amongst a group of people who are isolated through distance (Goldberger, 2003), making it possible for individuals not otherwise connected to access knowledge within a social space (Hunter, 2002). CMC offers possibilities for learning above and beyond traditional communities of practice because a virtual community of practice is not constrained by time, allowing members to move from periods of high to low activity in their own time and even allowing for periods of inactivity within membership.

CMC can occur in synchronous (real time) or asynchronous (delayed time) forms and either form “opens up previously unknown opportunities to interact with individuals and groups of people beyond the here and now, and create and share with them social conventions across traditional linguistic and cultural boundaries in so-called virtual communities” (Pachler, 2001, p. 21). Asynchronous CMC is advantageous for this study in allowing participants to respond at a time convenient to them and to reflect on their responses. CMC offers a number of unique learning opportunities as it encourages discussion by creating more chance for participants to communicate, it allows instant feedback with ability to revisit data, it facilitates reflection and its dependence on written communication allows an equal participation between active contributors and passive observers (lurkers).

Stewart and Williams (2005) suggest a further advantage in the perceived anonymity of interactions, which may lead individuals to reveal more about themselves within online environments than would be done in offline equivalents. Lim and Tan (2001) found that asynchronous online exchanges exhibit a number of advantages over face-to-face focus groups, the first being that the convenience of participation converted into a high involvement rate in their study, the second being that interaction does not
need to be within the context of a current conversation, instead, participants may join earlier discussions based on their interests. Thirdly, “participants can focus on textual arguments and avoid being distracted by social cues” (p. 55). This third finding suggests that online focus groups are an effective way to diminish the unanticipated effect of group dynamics present in face-to-face focus groups. All of these factors were fundamental in the decision to facilitate discussion via web-based forum for this study as the geographical and professional isolation of the participants made face-to-face discussion impossible.

Lurking has been used to describe less active participation in computer mediated activity, particularly the act of reading but not writing (Denning & Davis, 2000). Identifying lurkers presents a methodological problem for researchers because lurkers do not leave visible traces and even if their presence is discovered, they are difficult, if not impossible to approach because their identity is often disguised and they do not respond to overtures (Soroka & Rafaeli, 2006). Research is divided on the role of lurkers with some regarding them as benefiting very little from their passive experience of the community (Beaudoin, 2002) whereas other scholarship has viewed that this is a form of non-public participation which suggests that there are other valid forms of participation beyond public posting (Nonnecke & Preece, 2003). A middle ground view of lurking is that it should be viewed as a factor of early stage group membership and as confidence develops, fear of participation diminishes (Denning & Davis, 2000; Salmon, 2000). Lurking, therefore, can be considered a form of “legitimate peripheral participation” as Lave and Wenger (1991) describe the newcomer stage of a community of practice (p. 37).

Differing levels of participation have been highlighted by researchers beyond the consideration of lurkers and Nandi et al. (2009, 2012) describe three distinct rates of participation:
1. “Lurkers” (Salmon, 2003 cited in Nandi et al., 2009) who simply read the messages and do not participate. They may learn by reading the posts and incorporating the ideas into their assignments (Guzdial & Carroll, 2002 cited in Nandi et al., 2009).

2. Students who treat the forum as a notice board, posting their own position and having limited interaction.

3. The participation is interactive and used to its full potential (Ho, 2002 cited in Nandi et al., 2009).


3.3.1.1 Analysing communication in online communities

The analysis of communication in online communities poses difficulties for researchers, perhaps due to the nature of the communication, which Coate (1997) suggests is “a hybrid that is both talking and writing yet isn’t completely either one” (p. 165). A number of attempts have been made to develop universally applicable frameworks for the purpose of content analysis on computer-mediated communication with frameworks generally falling into the categories of content analysis (Hara et al., 2000; Garrison, Anderson & Archer, 2001; Bai, 2009; Gunawardena, Lowe & Anderson, 1997; Henri, 1992; Meyer, 2004; Rourke & Anderson, 2004) or posting frequency (Ahern, Peck & Laycock, 1992; Bullen, 1998; Mazzolini & Maddison, 2003; McPhee, 2012; Monroe, 2003).

An early pivotal work by Henri (1992) separated posts into categories of participative, social, interactive and metacognitive that were aimed at revealing the learning process behind the message. This framework has been described as lacking the detailed criteria needed for a systematic and
robust classification system (Hara et al. 2000; Howell-Richardson & Mellar, 1996; Hara et al., 1998) and has been expanded upon accordingly by later researchers (Gunawardena, Lowe & Anderson, 1997; Howell-Richardson & Mellar, 1996; Jeong, 2003; Nandi, et al., 2009; 2012; Newman, Webb & Cochrane, 1995). Hara et al. (2000) argue that researchers “still lack a reliable instrument for content analysis of online discussion” (p.119) despite the number of frameworks available (Rouke, Anderson, Garrison & Archer, 2001; Xin & Feenberg, 2006). As each online forum is unique in context and content, researchers need to develop instruments suited to each situation by adapting frameworks or combining them (for example, Hara et al., 2000; Frey et al, 2006; Bai, 2009).

The analysis framework used on the discussions of instrumental teachers in the web forums of this study is the *Practical Inquiry Model* developed by Garrison, Anderson and Archer in 2001, in an expanded form modified by Bai (2009). The Garrison, Anderson and Archer framework was chosen for its ability to include the imagination and reflection that leads back to experience and practice (Dewey, 1933 cited in Garrison, Anderson & Archer, 2001) and for its incorporation of four phases of meaning construction that echo the phases of transformative learning (McGonigal, 2005; Mezirow and Associates, 2000). This framework (Table 3.1) also represents the social construction of knowledge and the place of the individual within this knowledge construction and is therefore compatible with the conceptual framework of this thesis.
Table 3.1: Practical Enquiry Model

<table>
<thead>
<tr>
<th>Phase 1</th>
<th>Triggering Events</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Presents background information that culminates in a question (recognition of a problem)</td>
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<td></td>
<td>Asks questions to address puzzlement</td>
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<td></td>
<td>Takes discussion in a new direction</td>
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<table>
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<tr>
<th>Phase 2</th>
<th>Exploration</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Presents many different ideas/themes, some could be unsubstantiated contradictions of previous ideas (divergence)</td>
</tr>
<tr>
<td></td>
<td>Exchanges information including personal narratives/descriptions/facts (not used as evidence to support a conclusion)</td>
</tr>
<tr>
<td></td>
<td>Adds to established points but does not systematically defend/justify/develop addition (brainstorming)</td>
</tr>
<tr>
<td></td>
<td>Being explicitly characterised as exploration</td>
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<table>
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<tr>
<th>Phase 3</th>
<th>Integration</th>
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<tbody>
<tr>
<td></td>
<td>Reference to previous message followed by substantiated agreement, e.g., “I agree because...” (convergence)</td>
</tr>
<tr>
<td></td>
<td>Builds on or adds to other's ideas (convergence)</td>
</tr>
<tr>
<td></td>
<td>Provides justified, developed, defensible, yet tentative hypotheses</td>
</tr>
<tr>
<td></td>
<td>Connecting ideas or synthesising ideas by integrating information from various sources – textbooks, articles, personal experience</td>
</tr>
<tr>
<td></td>
<td>Creates solution</td>
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</table>

<table>
<thead>
<tr>
<th>Phase 4</th>
<th>Resolution</th>
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<tbody>
<tr>
<td></td>
<td>Various applications to real world</td>
</tr>
<tr>
<td></td>
<td>Testing solutions</td>
</tr>
<tr>
<td></td>
<td>Defending solutions</td>
</tr>
</tbody>
</table>


In consideration of the criticisms levelled at schema such as this, particularly that they “lack detailed criteria for systematic and robust classification” (Nandi et al. 2009, p. 668), this study used the version of the Garrison, Anderson and Archer (2001) schema as modified by Bai (2009). Each category of the coding schema was fully described by Bai for use by tertiary students to scaffold their critical analysis and higher order thinking in online discussion. It is my belief that the detail afforded each category in this schema could be just as effectively used in my coding to address the criticism of Nandi et al. (2009) as described above.

To summarise the ways that the aspects of this conceptual framework applies to this thesis, the participants of this study are all seen to be constructing knowledge filtered through their existing beliefs and experiences. This knowledge construction is initiated from real-world
problem solving within the social context of student and colleague relationships – the participants’ communities of practice. In this way the participants are seen to be learning through their experiences, within a social frame, for the life of their careers. A major part of the reflection seen in this study occurs from a consideration of key transformative experiences. The participants’ discussion of these shows critical self-reflection in light of these key experiences. The further discussions of day-to-day issues of instrumental teaching within the web forums show rational dialogue and a discussion of solutions and action in light of these transformative experiences.

3.3.2 Studying cases

The research method used in this study is the description of cases developed from the interview, web forum and focus group data gathered from the teachers involved. The case study is described in various ways within social science research. Miles and Huberman (1994) regard a case as being “a phenomenon of some sort occurring in a bounded context”. Stake (1995) suggests the case is a unit of study “a student, a classroom... a program... but not a problem, a relationship or a theme... it is a something that we do not sufficiently understand and want to - therefore, we do a case study” (p. 133). For Stake (2000) then, case study is not a methodology but rather “a choice of what is to be studied” (p. 435). Alternatively, Yin (2003) describes the case study as a research process - “[a]n empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident’ (p. 13). Taking a similar position to Yin (2003), Schwandt (1997) views the case study as a research process but also suggests that it is empirical research, because “it deals with the data of experience... based on the evidence of observations, both those of the inquirer and the reports of people being studied” (p. 36).
Whether research process or object of study, these definitions assume that the case is the vehicle through which the situation, people’s actions and their understanding of their actions, are defined (Merriam, 1998, p. 29). This study is particularly suitable for case study research because it is a bounded system, it is contextual and it is a study of a process.

Three types of case study have been identified (Stake, 1995): intrinsic, instrumental and collective. The intrinsic case study occurs when the researcher has an intrinsic interest in the case, is, according to Stake:

...not undertaken primarily because the case represents other cases or because it illustrates a particular trait or problem, but because in all its particularity and ordinariness, [the] case itself is of interest...The purpose is not to come to understand some abstract concept or generic phenomena...The researcher temporarily subordinates other curiosities so that the case may reveal its story. (p. 237)

In contrast, the instrumental teaching case study attempts to provide a broader insight into an issue or refinement of a theory in which case “the case [itself] is of secondary interest; it plays a supportive role, facilitating our understanding of something else” (Stake 1995, p. 237). In the case of this research, the collective cases facilitate our understanding of the processes and thinking that takes place as teachers consider their journey to become effective educators.

The collective study is done when a selection of multiple cases in an instrumental case study will shed more light on the broader issues by allowing cross case comparison. The collective case study approach is also referred to as multicase studies, cross case studies, comparative case studies and contrasting cases (Merriam, 1998; Stake, 2006; Yin, 2003). The collective approach allows data to be analysed within each individual case and also across cases. This allows for the close examination of multiple perspectives operating in different situations and the exploration of issues that cut across cases contributed to further understanding of the phenomena (Stake, 2006). Yin regards multiple cases as being more “compelling and the overall study is therefore regarded as more robust”
A detailed examination of three collective cases in relation to the phenomenon of teacher experiential learning in an instrumental music teaching context provided a large variety of data in this thesis that was presented in an accurate and “meaningful way” (Yin, 2003, p. 2). The collective cases were comprised of three sets of teachers chosen to be representative of expert, experienced and novice groups (Berliner, 1986; Hattie & Jaeger, 2003; Sogin & Wang, 2002; Sternberg & Horvath, 1995).

Generation of data from multiple sources within each case adds to the validity of case study research because it provides internal case triangulation (Stake, 1995; Yin, 2003), allowing internal contradictions between different perspectives of aspects of each case come to light and these tensions and differences can then be investigated across all cases.

3.4 The Research Instruments

3.4.1 The expert interview

An expert interview was undertaken in the preliminary exploratory phase of the research design because the targeted expert held a key position as an academic with specialist knowledge in moderating web forums with a studio teaching focus. The expert interview was used to gather “practical insider knowledge and [was chosen] as a surrogate for a wider circle of players” (Bogner, Litting & Menz, 2009). A qualitative semi-structured interview was selected as the primary research tool because it was structured enough to incorporate open ended questions drawn from a review of the literature while allowing the flexibility to follow new directions as they arose. (Taylor & Bogdan, 1998).

The questions discussed with the expert interviewer followed the same guidelines set out by Charmaz (2002) as outlined above. The initial question designed to give the ‘floor’ to the interviewee was “tell me about the web forums that you facilitate?” The other ten questions arose
naturally during the hour-long discussion with no prompting from the researcher. The questions were drawn from the literature and my own observations as a participant in a number of web forums and can be found in appendix A.

3.4.2 The web forum

Traditional focus group methodology has already made use of technological advancements by way of teleconferencing (Bloor, Frankland, Thomas, & Robson, 2001) and therefore the capabilities of web 2.0 represent an obvious next stage for research. Bloor et. al. further note that “as computer mediated communications [have] become more commonplace, discussions using the medium no longer need to be ‘about’ the technology... offering instead another means by which groups of individuals can interact” (p. 79). Online focus groups have been increasingly used in social research (Stewart & Williams, 2005) and the majority of these studies are asynchronous in nature. For the purposes of this research, an asynchronous web based forum posed the major advantage of breaking down space and time barriers (Midkiff & DaSilva, 2000) and it allowed participants more flexibility and scope to think and reflect on information, to organise and keep track of discussions and to engage in large-group discussions compared to synchronous media (Bloor et al, 2001; Stewart &Williams, 2005; Veerman & Veldhuis-Diermans, 2001).

Discussion within two web forums provided a major source of data for this study. Text based discussion was captured automatically as the forums progressed, providing an accurate and immediate record. Data was collected for the dual purposes of determining teaching issues of significance, ascertained through the number of responses (posts) that each question generated, and for the qualitative analysis of discourse through the lens of the Garrison, Anderson and Archer (2001) modified by Bai (2009) coding schema as described in section 3.2.8 of this chapter.
3.4.3 The individual interview

Qualitative semi-structured individual interviews were used to explore participants’ narratives pertaining to the research questions as this method allowed participants to reflect on and evaluate their experiences of learning to teach, thus allowing them to exploring in depth the meanings that they ascribe to experiences (Kvale, 1996). According to Van Manen (1990), the interview has a dual purpose of collecting experiential narratives as data in order to “develop a richer and deeper understanding of a human phenomenon” and “develop[ing] a conversational relation with a partner about the meaning of an experience” (p. 66). Marton (1994) regards the interview as a process in which the participants awareness and understanding is made explicit, guided by questions which are open ended enough to allow the participant to respond according to their unique understanding of the phenomenon. In this way, these interviews allowed participants to discuss specific contexts and explore the ways in which their own experiences of learning to teach related to these contexts. “The experiences, understandings are jointly constituted by interviewer and interviewee. These experiences, understandings are neither there prior to the interview, ready to be ‘read off’, nor are they only situational social constructions. They are aspects of the subject’s awareness that change from being unreflected to being reflected” (Marton, 1994, p. 4427).

Individual interview guides were used in order to elicit information in a semi-structured manner while still ensuring that the same ground is covered with all participants ((Taylor & Bogdan, 1998). These interview guides were constructed following Charmaz (2002), who suggested that questions be formulated following an initial open ended enquiry, allowing participants to tell stories that are representations of their identity, thus my starting question: “What made you want to teach instrumental music?” Subsequent questions were designed to obtain insights into participants’ perspectives on particular interactions i.e. “What are the main influences on your teaching?” or alternatively, delve into particular situations that
can shed light on a participant’s identity as an instrumental teacher. For example, “Have you ever had an experience that changed the way in which you taught?”. Ending questions opened out the topic for broader reflection – “How have you structured your teaching career so as to be an effective teacher long term”. The same interview guides were used for all three sets of interviews although some questions were slightly reworded to account for the advanced age and experience of some of the expert group. Thus, “is there anything now that you would like to learn about teaching” for the experienced interview groups and inexperienced focus group became “in the spirit of ‘lifelong learning’, is there anything now that you would like to learn about teaching?” for the expert group. The interview protocols can be found in appendix B.

3.4.4 The focus group

Focus groups are a “form of group interview that capitalises on communication between research participants in order to generate data” Kitzinger (1995, p. 299). Powell, Single and Lloyd (1996) regard a focus group as “a group of individuals that are selected and assembled by researchers to discuss and comment on, from personal experience, the topic that is the subject of the research” (p. 499). In this study, the topic was teachers’ understanding of teaching and the processes by which they learnt to teach. Focus groups were selected as an appropriate data collection method because they encourage “interactions among participants [which would] stimulate them to state feelings, perceptions, and beliefs that they would not express if interviewed individually (Gall et al., 1996, p. 308) and they allow participants to “consider their views in the context of the views of others (Patton, 2002, p. 24). Focus groups also allow the researcher the opportunity to observe the interaction and discussion processes of the group (Cohen et al., 2007; Ticehurst & Veal, 2000).

There are some disadvantages of the focus group approach. Firstly, group dynamics may “silent individual voices of dissent” (Kitzinger, 1995, p. 300).
and participants with strong personalities may dominate the discussion (Litosseliti, 2003, p. 21). Secondly, some participants may feel uncomfortable, in the face of group dynamics, to express their opinions and may consequently not contribute and remain silent (Krueger, 1994; Morgan, 1988, 1993). Thirdly, there exists a potential for the researcher to drive the group towards a consensus in line with his or her own prejudices (Litosseliti, 2003).

However, as the face-to-face focus group was targeted to a group of young teachers in their final year of a music performance degree who were reticent to participate in the web forum, a focus group was determined to be the most appropriate method of data collection. According to Kitzinger (1995) focus groups provide a potential sampling advantage “because they encourage participation from those who are reluctant to be interviewed on their own” (p. 300) furthermore, participants may feel empowered and supported in the presence of those in a similar situation to themselves (Bloor, Franklin, Thomas & Robson, 2001; Liamputtong, 2007; Madriz, 2003). This is particularly true in the case of focus groups made up of pre-existing social groups (Bloor et. al., 2001).

The focus group questions were designed to be closely aligned to those used for the individual interviews while being broader in focus to allow the researcher to keep the discussion on topic while being “sensitive to the evolving patterns of group interaction” (Frey & Fontana, 1998). See appendix C.

3.5 The Participants

3.5.1 Case study 1a – participants (web forum and 8 interviews)

Profile questionnaires were sent to 32 potential participants who were either known or recommended to me through my professional networks resulting in 11 active participants. The participants were chosen to be a
purposive sample which would provide “information rich cases for study in-depth” (Patton, 1990, p.171) and would manifest the phenomenon of interest intensely (but not extremely)” (p. 172). All were highly successful and experienced instrumental teachers who work in universities, secondary schools, primary schools, private music schools and in their own studios in New South Wales, Australia. Participants were selected to be a representative sample in terms of gender and instruments taught, however, due to the fact that not everyone who returned the questionnaire posted on the forum, the sample ended up having more female than male participants and percussion and voice were not represented. Experience was determined by the number of years teaching and current number of students following a logical assumption that an unsuccessful teacher would have difficulty sustaining a studio of 20 or more students over a number of years. Therefore all participants of case study 1a had taught instrumental music one-on-one for fifteen years or more and taught greater than 20 students (see Table 3.2). All names throughout this thesis have been changed to maintain anonymity.

Table 3.2: Case 1a Participants

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Instruments Taught</th>
<th>Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emma</td>
<td>F</td>
<td>Cello</td>
<td>BMus (Hons); BA; AMusA</td>
</tr>
<tr>
<td>Doug</td>
<td>M</td>
<td>Piano</td>
<td>BMus; LMusA (piano); LMusA (Accompaniment)</td>
</tr>
<tr>
<td>Isobel</td>
<td>F</td>
<td>Clarinet/Saxophone</td>
<td>LTCL; BMus; BA (Hons); PhD (ongoing)</td>
</tr>
<tr>
<td>George</td>
<td>M</td>
<td>Trumpet/Trombone/Tuba</td>
<td>BMus</td>
</tr>
<tr>
<td>James</td>
<td>M</td>
<td>Clarinet/Saxophone</td>
<td>BMus (hons); MMus; DipEd; Cert III (training and assessment); PhD</td>
</tr>
<tr>
<td>Rebecca</td>
<td>F</td>
<td>Oboe</td>
<td>FMusA; BMus; PGDip; MMus</td>
</tr>
<tr>
<td>May</td>
<td>F</td>
<td>Flute</td>
<td>FTCL</td>
</tr>
<tr>
<td>Veronica</td>
<td>F</td>
<td>Cello/Violin</td>
<td>BA (music performance major)</td>
</tr>
<tr>
<td>Lisa</td>
<td>F</td>
<td>Oboe/Cor Anglaise</td>
<td>DipEd; Grad Cert Tertiary Teaching (ongoing)</td>
</tr>
<tr>
<td>Heather</td>
<td>F</td>
<td>Piano/Flute</td>
<td>DipEd; MMus (Hons)</td>
</tr>
<tr>
<td>Eathan</td>
<td>M</td>
<td>Trumpet</td>
<td>Dip Ed; BMus (Hons)</td>
</tr>
</tbody>
</table>
3.5.2 Case study 1b participants (web forum and 8 interviews)

The stage two participants were intended to be an intensity case purposive sample of 30 – 50 18 to 30 year old, accomplished musicians who were currently teaching a small number (n 1-10) of instrumental music students one-to-one within Australia. The study intended to target musicians of less than five years teaching experience who were currently studying, or recently had left university but not necessarily be studying music. To recruit participants that fitted this profile, 29 coordinators of performance/music education in Bachelor of Music and Bachelor of Music Education programs and 18 directors of regional conservatoriums were emailed outlining the purposes of the study and asking whether they would be prepared to forward the study’s information sheet to their students on the researcher’s behalf. Of this number, 17 university coordinators responded positively and advertised the study to their students –12 did not respond to my initial email or follow up email. The regional conservatoriums had a very low response rate of only 3 replies to my initial emails and these replies were to advise me that their organisations had no potential participants that fitted my demographic.

Although this recruitment strategy generated interest in the form of emails from the target group, no active participants emerged. The decision was then made to broaden the focus of web forum 1b to involve any interested instrumental teachers of all ranges of experience. A second wave of recruitment was then undertaken targeting 32 band, orchestra and instrumental music societies Australia wide, 20 music schools with a large online presence and advertising on the Music Council of Australia Opportunities and Commissions Bulletin. The study was also promoted extensively through email mailing lists, paid Facebook advertising, a Facebook group and Twitter posts using Twitter hashtags targeting existing music education communities.
This second wave of recruitment supplied 46 experienced instrumental and vocal teachers (see Table 3.3) who work in universities, secondary schools, primary schools, private music schools and in their own studios. 39 participants taught in Australia and a further seven joined the forum from outside Australia as a result of Twitter, Facebook and email advertising.

Table 3.3: Case 1b Participants

<table>
<thead>
<tr>
<th>Australian state or country of origin</th>
<th>Number of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>New South Wales, Australia</td>
<td>23</td>
</tr>
<tr>
<td>Queensland, Australia</td>
<td>6</td>
</tr>
<tr>
<td>Victoria, Australia</td>
<td>3</td>
</tr>
<tr>
<td>South Australia, Australia</td>
<td>2</td>
</tr>
<tr>
<td>Western Australia, Australia</td>
<td>1</td>
</tr>
<tr>
<td>*Australia</td>
<td>4</td>
</tr>
<tr>
<td>United States of America</td>
<td>3</td>
</tr>
<tr>
<td>Argentina</td>
<td>1</td>
</tr>
<tr>
<td>Poland</td>
<td>1</td>
</tr>
<tr>
<td>Switzerland</td>
<td>1</td>
</tr>
<tr>
<td>Dubai</td>
<td>1</td>
</tr>
</tbody>
</table>

*Participants who didn’t provide a state of origin

It was hoped that participants would be a representative sample in terms of instruments and gender, however, due to the small return rate on the recruitment processes, this couldn’t be satisfactorily achieved resulting in a large gender bias of 33 women and 13 men. Of the 46 participants, piano teachers and wind teachers were well represented with 14 participants from each group. String teachers were 6 in number followed by guitars, percussion and voice with 4 participants representing each. Of these 46 participants, 8 agreed to an interview (see Table 3.4).

Table 3.4: Case 1b Interview Participants

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Instruments Taught</th>
<th>Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sally</td>
<td>F</td>
<td>Bassoon</td>
<td>BMus; MMus; PhD</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>F</td>
<td>Violin</td>
<td>BA (Hons, music); MA</td>
</tr>
<tr>
<td>Robert</td>
<td>M</td>
<td>Trombone, Tuba</td>
<td>BMus (ongoing)</td>
</tr>
<tr>
<td>Amanda</td>
<td>F</td>
<td>Clarinet</td>
<td>BMus (Hons)</td>
</tr>
<tr>
<td>Flynn</td>
<td>M</td>
<td>Trumpet</td>
<td>BMus (Hons)</td>
</tr>
<tr>
<td>Nicholas</td>
<td>M</td>
<td>Drums</td>
<td>BA (Perf)</td>
</tr>
<tr>
<td>Leah</td>
<td>F</td>
<td>Piano</td>
<td>ATCL (Teaching)</td>
</tr>
<tr>
<td>Peter</td>
<td>M</td>
<td>Piano, Voice</td>
<td>BMus (Hons)</td>
</tr>
</tbody>
</table>
3.5.3 Case study 2 participants (focus group)

As a result of the unforeseen difficulties with finding young instrumental teachers who were prepared to participate in the web forum, I had some informal conversations with undergraduate students at my university to discover if there was a way that they would feel happy to participate in the study. I found that although many were uncomfortable participating in the web-based forum, they were prepared to participate in a face-to-face focus group. Following this discovery, I advertised the research in person to a 3rd year performance class to ascertain whether there would be enough interested participants who were currently teaching a small number of students one-on-one to field a focus group.

This resulted in six focus group participants, all third year bachelor of music students, who were each teaching between 3 and 19 students and had been doing so for between 6 months and 6 years (see Table 3.5).

Table 3.5: Case 2 Focus Group Participants

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Instruments taught</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danny</td>
<td>M</td>
<td>Guitar</td>
</tr>
<tr>
<td>Samantha</td>
<td>F</td>
<td>Drums</td>
</tr>
<tr>
<td>Fay</td>
<td>F</td>
<td>Piano</td>
</tr>
<tr>
<td>Macy</td>
<td>F</td>
<td>Piano</td>
</tr>
<tr>
<td>Jack</td>
<td>M</td>
<td>Guitar</td>
</tr>
<tr>
<td>Thomas</td>
<td>M</td>
<td>Guitar</td>
</tr>
</tbody>
</table>

As many of these students take a rock/pop focus to their teaching and following the unexpected success of this focus group, I approached my expert interviewee to see if it was possible to recreate this success with third year bachelor of music students from an institution with a classical performance teaching focus. He advertised this to his instrumental pedagogy class with the result of zero participants.
3.5.4 Case study 3 participants (experienced teachers interviews not web forum)

In order to get as much variety of experience as possible, the director of one of the regional conservatoriums who expressed support and interest in the project was approached in order to find potential experienced teachers who might be happy to be interviewed. This resulted in a further eight experienced teacher interviews with participants who were not involved in the web forum. All had been teaching more than 10 years and taught between 16 and 77 students (see Table 3.6).

Table 3.6: Case 3 Participants

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Instruments Taught</th>
<th>Qualifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Matthew M</td>
<td>M</td>
<td>Bass</td>
<td>AssocDip (Jazz); MMus (Jazz composition)</td>
</tr>
<tr>
<td>Edward M</td>
<td>M</td>
<td>Trombone, Tuba</td>
<td>DipMus</td>
</tr>
<tr>
<td>Patrick M</td>
<td>M</td>
<td>Violin</td>
<td>BMus(Ed); GradDip (Film and TV Music)</td>
</tr>
<tr>
<td>Annette F</td>
<td>F</td>
<td>Sax, Clarinet</td>
<td>BMus; AMusA</td>
</tr>
<tr>
<td>Natalie F</td>
<td>F</td>
<td>Flute</td>
<td>BMus; BA; BPsych (Hons)</td>
</tr>
<tr>
<td>Georgina F</td>
<td>F</td>
<td>Violin</td>
<td>BEd (Primary); AmusA</td>
</tr>
<tr>
<td>Fiona F</td>
<td>F</td>
<td>Piano</td>
<td>TMusA</td>
</tr>
<tr>
<td>Lucy F</td>
<td>F</td>
<td>Flute</td>
<td>BMus; MMus</td>
</tr>
</tbody>
</table>

3.5.5 Case study 4 participants (expert teachers interviews)

Following the ‘snowballing’ sampling method in which participants were asked to recommend others who fitted certain criteria (Patton, 2002), all interview participants from case study 1 were asked if they could think of a teacher that they regarded as highly expert and was someone that they, as experienced teachers, might go to for advice. The following criteria were given to the interview participants of case study 1 to guide their nominations: 1. Teachers had to have a long teaching record with students themselves being employed in the profession either as performers or teachers, 2. Teachers had to have a nation-wide reputation based on teaching, publications, recordings, or performing profile. This method
produced a further eight expert teachers who agreed to an interview (see Table 3.7).

Table 3.7: Case 4 Participants

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Instruments Taught</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gavin</td>
<td>M</td>
<td>Piano</td>
<td>Professor of piano, concert pianist, recording artist</td>
</tr>
<tr>
<td>Daphne</td>
<td>F</td>
<td>Clarinet</td>
<td>University lecturer of clarinet, soloist, recording artist, academic</td>
</tr>
<tr>
<td>William</td>
<td>M</td>
<td>Piano</td>
<td>Professor of music, concert pianist, lecturer, broadcaster, academic</td>
</tr>
<tr>
<td>Florence</td>
<td>F</td>
<td>Piano</td>
<td>University lecturer, teacher, performer, writer, Suzuki Method expert</td>
</tr>
<tr>
<td>Madeline</td>
<td>F</td>
<td>Violin</td>
<td>Teacher, conductor</td>
</tr>
<tr>
<td>Arthur</td>
<td>M</td>
<td>Guitar</td>
<td>University lecturer of guitar, performer, recording artist, composer,</td>
</tr>
<tr>
<td>James</td>
<td>M</td>
<td>Bassoon</td>
<td>Teacher, orchestral musician, recording artist</td>
</tr>
<tr>
<td>Raphael</td>
<td>M</td>
<td>Clarinet</td>
<td>University lecturer of clarinet, teacher, conductor</td>
</tr>
</tbody>
</table>

Table 3.8 illustrates all the participant groups of this study

Table 3.8: All Participant Groups

<table>
<thead>
<tr>
<th>Stage of research</th>
<th>Level of experience</th>
<th>Form of data</th>
<th>Participant number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Case 1a</td>
<td>Experienced</td>
<td>Web forum and 8 interviews</td>
<td>11</td>
</tr>
<tr>
<td>Case 1b</td>
<td>Experienced</td>
<td>Web forum and 8 interviews</td>
<td>46</td>
</tr>
<tr>
<td>Case 2</td>
<td>Novice</td>
<td>1 hour focus group</td>
<td>6</td>
</tr>
<tr>
<td>Case 3</td>
<td>Experienced</td>
<td>8 interviews</td>
<td>8</td>
</tr>
<tr>
<td>Case 4</td>
<td>Expert</td>
<td>8 interviews</td>
<td>8</td>
</tr>
</tbody>
</table>

3.6 Data Collection Approaches

Yin (2003) recommends that multiple data sources be used to ensure validity. Three separate case studies and three types of data sources were used in investigation of the research questions across an 18-month time period. Data was compared both within and across cases to maximise validity. Data sources included web-forum transcriptions, interview transcripts, focus group transcripts, emailed correspondence between
researcher and participants and researcher notes taken during and directly after the interviews and focus group.

### 3.6.1 Participant interviews

Three sets of interviews following the semi-structured interview model were conducted over a period of six months in order to allow participants to reflect on and evaluate their experiences of learning to teach as well as, in the cases of the interviews of web forum participants, reflect on the usefulness of the web forums. Individual interviews were chosen to delve into these further areas as an interview “can provide a greater depth of data than the other types, given its qualitative nature” (Fontana & Frey, 2005, p. 702). Furthermore, consideration was given to Strauss and Corbin’s recommendation that interview schedules need to be flexible enough to allow for the exploration of emergent data that cannot be anticipated in preparation (1998, p. 205). Therefore, a schedule of open-ended interview questions to act as a conversational guide were created based on the literature, the conceptual framework and the further key areas for research identified from the web forum discussions.

Participants were interviewed face-to-face in a place of their choosing, most often their homes or work places and the interviews were recorded digitally. This created an informal atmosphere and allowed participants the freedom to respond in an individual and personal way. Two of the eight participants had recently relocated to other cities and these participants were interviewed via Skype and audio recorded via Quicktime. The researcher personally conducted all interviews and found that rapport was easy to establish due to common professional experiences. The open-ended interview questions were found to effectively draw out “engaged personal narratives” (Patton, 2002) and an interview guide was used to track questions covered as this permitted the interviewee to guide the conversation while allowing the researcher to ensure that the same key areas were covered in each interview. The guide
was semi-structured, maintaining a set of standard questions across all interviews but allowing the interviewer to delve deeper when necessary as Patton recommends. This flexibility in interview format enhanced the fluency of the interviews and therefore the quality of information gathered whilst retaining consistency of data collected between the participants (ibid.). The duration of the interviews ranged from 10 to 90 minutes, depending on the availability and enthusiasm of the participant, with most interviews last for approximately 30 minutes. All interviews were transcribed verbatim either by me or using an academic transcription service.

3.6.2 Web forums

The intention of the web forum was that it be a technology that anyone could recreate with limited computer skills. This meant it needed to be hosted on the cloud. Advice was sought from an academic with expertise in research using web-based technology and one of his recently completed Master of Music students who was also an IT professional. From this advice and some independent research, wordpress.com was chosen as a suitable platform as it was free, was very easy to use, had a large and flexible range of blogging templates and did not place advertisements on client’s blogs. Following advice from the expert interviewee, it was decided not to use threaded discussions, rather to allow posts to appear in chronological order in order to allow discussions to evolve naturally as they would in face-to-face conversation. A series of blog posts were put up before the commencement of the forum outlining the purpose of the study and including a link to the participant information statement and consent; and providing posting protocols along with information on how to post on the site anonymously. This document is included in appendix D. As participants tended to drop in and out of the study, a continual advertising strategy was implemented which ran from March until September 2011 and email newsletters were sent to non-subscribing
participants on a monthly basis which participants could opt out of by return of email with “unsubscribe” in the subject header (screen images of both forums are included in appendix E).

3.6.3 Focus group

The focus group was the final data collection instrument used in the study and the initial analysis of data collected from stages 1 and 2 allowed for a clarification of issues that emerged from these two stages and thus inform the direction of questioning used in the focus group. Given the unforeseen difficulties in finding a young inexperienced teacher participant group, as discussed in section 3.5.2, focus group participants were recruited via convenience sampling under an assumption that participants that I could speak to in person about the project, and were known or recommended to me, were more likely to feel comfortable to take part. “The intent of virtually all focus groups is to draw some conclusions about a population of interest, [therefore] the group must consist of representative members of the larger population” (Stewart, Shamdasani & Rook, 2006, p. 53). This sample was chosen as they were representative of young and inexperienced instrumental teachers in that they were all in the final year of a Bachelor of Music degree majoring in performance and all were teaching a small number of students.

3.7 Data Analysis

Data gathered for this study came from the transcripts of the forum discussions, interview and focus group transcripts and emailed correspondence between the participants and researcher. The substantial amount of data gathered from a variety of sources precluded the possibility of manual coding therefore the data was coded, initially, using the metadata of the forum itself. As the interviews were transcribed, the coding was moved to the browser based data analysis tool Dedoose. The analysis began with the categorization and organization of data to allow patterns, critical themes and meanings to emerge. Thematic analysis was
Thematic analysis is a term used to describe the steps employed to generate a variety of themes from the data however one of the limitations of this method is that the steps used can be variable and lacking in clear demarcation (Antaki, Billig, Edwards & Potter, 2002; Bazeley, 2009; Braun & Clarke, 2006; Laubschagne, 2003). In order to minimize this risk, I followed the clear coding strategies used with grounded theory research (Charmaz, 2002, 2006; Strauss & Corbin, 1998) with the end result aimed at producing a report of the “experiences, meanings and the reality of participants” (Braun & Clarke, 2006, p. 81) rather than producing an encompassing theory. This resulted in three phases of coding.

The first phase of coding was an open coding stage in which data was analysed line by line in order to identify concepts and, from these, develop conceptual categories that described dominant themes found in the texts (Charmaz, 2006). An understanding of the importance of these categories was arrived at through the prevalence, and also the depth and dimensionality of each theme. The relevance of each theme to the research question was also a consideration although, as is usual with inductive inquiry (Mason, 2002), refining the research question in response to the data was also a priority. This first phase was driven by the question “what does this mean?” in order to find as many interpretations as possible of the data with the same data being assigned more than one code in some instances. This initial analysis of the data shaped the collection and analysis of the subsequent data following the constant comparison method (Charmaz, 2006).

The second coding phase was focused on finding variation in the initial codes. Each example of variation was given a name and description (Maykut & Morehouse, 1994) and this process created a hierarchy of codes based around each initial theme. This set of emerging relationships allowed data to be reexamined in light of the developing code sets and
thus, data can be compared directly with data (Charmaz, 2006, pp. 57-60).

The third phase of coding involved looking for relationships amongst the second and third order codes in order to reintegrate data into a new structure (Charmaz, 2006, p. 60). As part of this process, emergent themes were compared to the literature to determine where they might fit, expand upon or diverge from extant theories. The final stage of analysis allowed the theories that informed the conclusions of the study to emerge. This was supported by the use of memo writing to capture emerging trend observations. These memos were connected to the relevant data nodes within Dedoose. As an illustration, the first phase of coding produced an initial dominant theme of “performing/teaching balance”. The second phase of coding produced a large variation of issues associated with balancing teaching and performing identities and these are illustrated in figure 3.5.

Figure 3.5: Coding Phases 1 and 2: Performing/Teaching Balance

As these codes were compared with the excerpts coded as “performing/teaching balance” and also with the literature that investigates these issues, it became apparent that they all described a
struggle of some kind, whether to do with working within a profession with a perceived lack of respect, issues of balancing the lack of money earned as a performer compared to the relative financial stability of teaching or simply issues of time management. These codes were therefore reorganised under “struggle” as it represented a clearer label for these issues than “performing/teaching balance”. As coding continued it also became apparent that “struggle” and its associated issues were all factors of working within a portfolio career. I created a memo attached to “struggle” to keep track of this theory and, as more data emerged I coded “struggle” under a first order code – “portfolio career”. A complete sample of coded data is included in appendix H.

St John (2004) argues that focus group data analysis should follow the approach of the underpinning methodology used in the study therefore the focus group and web forum data were analysed twice, once at the individual level following the stages outlined above without regard for group content, and once at a group level with a focus on the interactions of participants. The Practical Inquiry Model developed by Garrison, Anderson and Archer (2001) with coding descriptors further developed for use with this model by Bai (2009) as discussed in depth in 3.3.1.1, was used as a frame for analysis with the web forum data. Each discussion post was classified into one of the four phases of knowledge construction and therefore used to describe and categorise the critical thinking processes that learners use when constructing knowledge (Garrison et al., 2001).

3.7.1 Polyphony – the participants’ voices

All interview and focus group audio files were transcribed verbatim and relatively long extracts were used in order to make the participants’ voices and their context very apparent, adding to the credibility of the research. Extracts were only edited to ensure anonymity and, in a few examples, to condense repetition while preserving the meaning. All web forum extracts
were included verbatim with all idiosyncrasies of text abbreviations and punctuation intact. This has resulted in a large variation in participant voice. Quotes taken from the interview and focus group transcripts are referred to as excerpts within this thesis, and quotes from the web forums, following internet convention, are referred to as posts.

### 3.7.2 Research validity and reliability

In this study validity was established through methodological triangulation (Denzin & Lincoln, 2005). The study used multiple sources of evidence – interviews, asynchronous web forums and a focus group – and these three data collection instruments and three different sets of participants are a strength of the design which offers differing perspectives and, as such, provides layers of meaning.

To maximise validity, three papers on the three separate case studies were presented at national and international music education conferences where attendees were encouraged to give feedback. Research-based feedback was given in the form of suggestions on the kinds of questioning likely to provoke critical reflection. Feedback was also given in the form of anecdotal experiences of the difficulties of hosting web forums in a variety of contexts and provided great encouragement and support during times when the web aspect of this research did not proceed as anticipated.

The aim of this research was not to produce replicable findings, as the findings were dependent on context and my interpretation. Rather, my aim was to ensure reliability by clearly and transparently demonstrating the thinking, reasoning and reflection that has informed my findings (see 3.7). This has been achieved through a process of analysis that ensured that themes were clearly connected to the data in a manner that was clear and understandable to the reader. In this way, methodological processes are clearly demonstrated in this chapter ensuring an audit trail (Bassey, 1999; Guba & Lincoln, 1985).
3.7.3 Limitations of this study

Anecdote suggests that there are many instrumental teachers who see the role of their teaching as being simply a financial support for their performing however the hypothesis cannot be tested by this study as this research self-selected for reflective teachers who were interested in developing their teaching practice. This is evidenced in the low conversion rate of interested parties to active participants. These cases therefore are not representative of all instrumental teachers and it is of particular note, when considering this study’s limitations, that the target demographic of young and inexperienced instrumental teachers would, firstly, only participate by way of face-to-face-focus group, and secondly, were a group of students who are not necessarily representative of many of the young people teaching instrumental music in that they are students of a music course with a particular emphasis on peer collaboration and creative practices. This perhaps led to an emphasis on composition and creative play in teaching that may not be present in the same way with other groups of novice instrumental teachers.

3.7.4 Ethics

Ethics approval for this research was sought and granted from the University of Western Sydney Human Research Ethics Committee. Potential participants were initially approached via email. Upon agreeing to participate in the study, formal written permission was sought from all participants in the form of a signed ethics consent form agreeing to web forum and/or interview or focus group participation. The consent form made clear to participants that they were free to withdraw from the study at any time and it also made clear that although they were free to choose to enter the forum anonymously it was possible that they could be identified by the information that they post on the forum. All data files were handled in accordance with the university’s ethical regulations and were stored in a locked filing cabinet on encrypted hard drives. Furthermore, all names of participants and institutions were changed at
the data collection stage. Although participants’ names were changed some remained potentially identifiable by their professional roles therefore care was taken in the writing of this study to avoid any references that might identify them in a negative light.

3.8 Conclusion

This research was designed to explore the varied experiences of studio teachers learning to teach, using a multi-case study. The chapter has presented the conceptual framework that underpins the investigation and the research methodology for the study. The data informing the study was collected through three instruments: asynchronous web forums, individual interviews and a focus group and was subject to three phases of analysis focused on concept recognition, variation and hierarchy followed by a process of cohesion.

The study’s design focuses on participants’ individual experiences of learning to teach, the ways that they interact within the web forums, the objects of these interactions, that is, the discussion threads that consider how teachers teach, and ways that inexperienced teachers learn to teach in light of the data from the previously collected data.

In Chapter 4 the findings from the two web forums, pertaining to day-to-day issues of teaching for the participants as well as issues of communication within the forum, are presented. The findings pertaining to the participants of cases 1a and 1b’s early ideas on teaching, as revealed through web forum discussions and in-depth interviews, are also described.
Case Study 1a and 1b

Findings

4.1 Introduction

The previous chapter detailed the development of the conceptual framework and the research instruments in order to investigate the research question. This chapter, and the next, present the findings from the two web forums and the in-depth interviews with eight participants from each forum. Web forum 1a consisted of the discussions of 11 experienced instrumental teachers in a four-week web forum. This is followed by the findings of web forum 1b, which ran for seven months and hosted discussions with 46 experienced instrumental teachers from Australia and abroad. The forum findings consider issues to do with day-to-day instrumental teaching through an analysis of the discussion on the web forum adopting the Garrison, Anderson and Archer (2001) modified by Bai (2009) coding schema presented in the previous chapter (see table 3.1). The forums aimed to consider the question: In what ways can an asynchronous online forum become an effective medium for shared reflection and group problem solving?

This is followed by the findings from in depth semi-structured interviews with eight of the participants from each forum. The interview and forum findings, taken together, identify and discuss the emergent themes pertaining to the question “how do instrumental teachers learn to teach?” All participants were asked to provide some information on their backgrounds, in particular to describe how they had come to instrumental teaching and how they felt that they had learnt how to teach. This
resulted in a huge diversity of experience of participants and of learning avenues. However this diversity showed commonality in the areas of: participants reasons for commencing studio music teaching, the issues around teaching as one was taught and the ways in which teachers learnt to teach once the limitations of teaching as one was taught became apparent.

The purpose of this chapter and the next is to describe participants’ experiences rather than explain them. The next chapter looks at the teaching repertoire, mentoring, peer learning, reflection, the ideal teacher and transformative learning.

4.2 Web forum - Findings Case 1a (Small Experienced Group)

As was detailed in chapter 3, the case 1a web forum is designed to test the effectiveness of the forum as a platform to facilitate reflection and shared problem solving ahead of the implementation of the larger case 1b forum. It also aims to determine issues of significance for experienced teachers who are teaching high school aged students as much of the literature deals with tertiary students. The discussion on the web forum focuses mainly on issues raised as a result of participants’ day-to-day experiences of studio teaching rather than the issues of early learning and personal history that were considered in interview. Participants were encouraged to raise any issues relating to this that they would like discussed and in response to this they posted on the forum a further 11 issues of concern to them. These were added to the existing list of four questions drawn from the literature that had a very broad focus and this resulted in fifteen discussion threads. The total questions presented to web forum 1a are included in appendix F.

Table (4.1) illustrates the 11 further issues in order of significance, determined by the amount of discussion on each question. It should be noted that the last four questions of the displayed list were posted in the last week of the study. Therefore the small response to these issues could
well be due to the fact that this study finished in the second week of December and therefore coincided with end of year performances and should not necessarily be construed to mean a lack of participant interest in these issues.

Table 4.1: Issues Raised by Participants

<table>
<thead>
<tr>
<th>Issue</th>
<th>Posts</th>
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<tbody>
<tr>
<td>Making ‘classical’ music relevant for students</td>
<td>10</td>
</tr>
<tr>
<td>Teaching students to be musically independent</td>
<td>8</td>
</tr>
<tr>
<td>The role of modelling in instrumental lessons</td>
<td>7</td>
</tr>
<tr>
<td>Student motivation</td>
<td>5</td>
</tr>
<tr>
<td>*Student retention</td>
<td>5</td>
</tr>
<tr>
<td>Best teaching moments</td>
<td>5</td>
</tr>
<tr>
<td>The impact of performing on teaching</td>
<td>4</td>
</tr>
<tr>
<td>*The parent/teacher relationship</td>
<td>4</td>
</tr>
<tr>
<td>*The value of ensemble playing for students</td>
<td>3</td>
</tr>
<tr>
<td>Issues extrinsic to teaching (business skills)</td>
<td>1</td>
</tr>
<tr>
<td>The ways in which one learns to teach</td>
<td>1</td>
</tr>
</tbody>
</table>

* Issues that are not considered by the literature researching tertiary studio teaching

The four questions drawn from the literature were:

1) Your teaching philosophy – Why do you teach instrumental music?
2) Your teaching goals – What do you consider the most important goals for a studio music teacher?
3) Your lesson structure – How do you structure an average lesson?
4) Your assessment – How do you monitor or assess the quality of your teaching?

A total of 80 participant responses were analysed and coded following the Garrison, Anderson and Archer (2001) modified by Bai (2009) coding schema of four phases of knowledge construction as shown in Table 3.1. Each individual response was taken as a unit for analysis. This ensured that the length and content of the message was determined by the author rather than the researcher through the application of one or more codes. Only two responses fell into two categories and in both these cases each post provided a resolution (P4) and then asked a new but related question (P1) as illustrated by the following example:
The resultant categorization of posts was as follows:

**Table 4.2 Phases 1 – 4**

<table>
<thead>
<tr>
<th>P1 triggering events</th>
<th>P2 exploration</th>
<th>P3 integration</th>
<th>P4 resolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>9</td>
<td>13</td>
<td>42</td>
</tr>
</tbody>
</table>

The high percentage of resolution responses (51%) is notable because it is at odds with the findings of Garrison, Anderson and Archer (2001) and Bai (2009) who both found that close to 50% of responses fell into the exploration phase. I would hypothesize that this is to do with the relative levels of expertise of each participant base as the aforementioned studies were investigating the responses of students whereas this study investigates the responses of experienced educators.

**4.2.1 Participant posting profiles**

Although these experienced participants had varied rates of contribution to the forum over the four weeks that it ran, this forum was successful in its aim of facilitating collaborative discussion and problem solving. Its success can be seen in the rate of participant responses from all four discussion categories directed towards other forum participants rather than simply phase 4 responses as a resolution to my posted question as was seen in the case 1b web forum (see section 4.5.1). Following these posting criteria, two distinct posting profiles can be seen with seven of the 11 participants falling into a high-range posting category that demonstrates explorative discussion with the other members of the forum and three participants falling into a low-range category, distinct because it shows only resolution posts that do not respond to other participants.

**Table 4.3 Participant Posting Profiles**

<table>
<thead>
<tr>
<th>Participant Posting Profiles</th>
<th>Low Range</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>High Range</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Between 5 and 15 posts</strong></td>
<td><strong>Between 1 and 3 posts</strong></td>
</tr>
<tr>
<td>Included discussion with other participants</td>
<td>No discussion with other participants</td>
</tr>
<tr>
<td>7 participants</td>
<td>3 participants</td>
</tr>
</tbody>
</table>
The site received an extremely high number of hits (1,146) over the two months that it was live considering that it was not optimized to appear in search engines. The site’s URL was hidden from search engines to try to keep the site easy to access for participants and yet relatively hidden from passive observers (lurkers). This suggests that most, if not all, 32 invited participants kept the site’s URL and used it to observe the discussions. This is only a hypothesis yet is supported by the lack of referring sites and key word searches associated with the high hit rate according to forum’s site statistics.

4.2.2 The role of the moderator

My role as moderator in this forum was predominately administrative. As illustrated above in table 4.1, the participants raised a further 11 issues that they considered important and an informal thread developed on the ‘posting protocols’ page in which participants would post these issues as questions to me. I moved each question, as it appeared, to the forum wall as a new post.

4.3 Reflective and Collaborative Discussion

The questions that had the largest number of discussion responses were also those that showed examples of shared reflection and group problem solving, evidenced in the presence of all four response categories. These questions were:

How do you make “classical music” relevant to the contemporary student? (Question 7 – 10 responses).

How do we produce really thinking independent young musicians? (Q8 – 8 responses).

What is the role of modeling in instrumental lessons? (Q9 – 7 responses).
4.3.1 Moving From the known to the unknown

4.3.1.1 How do you make “classical music” relevant to the contemporary student? (Q7)

The problems inherent in making classical music relevant to a student body who either didn't listen to music at home or, if they did, were immersed in a pop/rock culture and had no exposure to the cannon of repertoire for the instruments they were learning, is a prevalent issue for the participants. Doug first raised this when he asked:

How do we make ‘classical’ music relevant to the contemporary student who is inundated with popular musical styles and has an aversion to learning or even listening to music of past eras? (Doug – piano – web forum 1a Question 7)

This question raises issues of student retention and the associated issues of intrinsic as opposed to extrinsic musical motivation, which is something that the participants feel, is a key issue for retention. The belief is supported by research which has found that the ways key individual characteristics such as personality, self-concept and personal goals interact with external factors effect motivation and resultant behaviour (Hallam, 2002; Schmidt, 2005). Furthermore, a child’s self-concept predicts musical achievement and shares a correlation with intrinsic motivation (Hedden, 1982). It is self-evident therefore, that the external factors contributed by the teaching environment have a powerful effect on a student’s self-concept, intrinsic motivation and continued involvement in music-making beyond the formal lesson. These participants see external factors such as music choice and the musical styles that students are exposed to, both by their teacher and at home, student performance and the ability to balance creativity with a disciplined approach as holding the key to these issues.

The participants determined that the onus is on the teacher to find ways to scaffold student learning into an appreciation for classical music because, if this is not achieved, students will tend to give up learning music as a result. Heather proposes that: “Good is good and will be
recognized as such by ears that are open” and further suggests that, in her experience, one shouldn't tell the students that the music they are playing is classical. She provides an anecdote from real world experience in support of this resolution response:

Someone once asked me how I got a group of rock guitarists playing a classical Bach ensemble. They loved it because it was enough of a challenge and the music was intrinsically good. (I don't think they knew it was Bach or even who Bach was. Maybe that would have been a turn off). That is enough; no difference needs to be made between one type and another. (Heather – piano/flute/voice – web forum 1a Q7 Post 1)

Perhaps the attraction for these students is, as Heather suggests, that the music is intrinsically attractive or perhaps it is the scaffolding provided through applying known rock guitar skills to an unknown genre which is progressing the students from known to unknown repertoire. This response prompts a discussion of further ways in which music learning can be scaffolded to lead students into an appreciation and enjoyment of classical music (Q7P2-6). The teachers determine that the most effective way to approach this is to move from known music of any genre into unknown music, usually well-known repertoire for the instrument, that would not be recognizable to the student. This conclusion prompts Doug to survey the method books that he teaches from, and he discovers that all of them follow this known to unknown continuum (Q7P7). May agrees that to scaffold from known to unknown would be ideal however this requires students to engage with the unknown in a self-motivated manner and a lack of self-motivation represented a stumbling block for her (Q7P8).

Lisa considers these views, noting that teachers need to keep in mind that learning to play an instrument is a bit like learning a foreign language:

You wouldn't make students read Shakespeare until they could repeat simple things by rote, or carry out a simple conversation about the weather. (Lisa – oboe – web forum 1a Q7P9)

In Lisa’s view, the problem of self-motivation comes down to an issue of teacher pacing. She considers any music that appeals to students to be appropriate in the beginning and looks for a motivated approach to
reading fluency as a sign that students’ are ready to move into the unknown.

I usually find that when they’re ready to move on to more challenging things, they will apply themselves to improving their reading skills because it opens up a world of possibilities compared to just playing things you know. (Lisa – oboe – web forum 1a Q7P9)

In discussion of these ideas, the teachers find that there are further factors which complicate a student’s learning outcomes when following this pattern. For Isobel this issue is more complicated than simply a genre problem because it is tied up with issues of sight-reading, representing a move from unknown to known, the reverse of the continuum described above (Q7P2). Also, issues of instrumental technique factor as do helping students conquer a fear of “the new” (Q7P4). The teachers further note that a student’s ability to progress along the continuum of known to unknown depends on the student’s self-motivation and also on the amount of parental support for music in the home. Doug, who teaches piano, feels that the issue is further compounded by the problem that when we, as teachers, try to give the students the musical styles they want, we find that arrangements of pop music are so lacking in melody that they are not satisfying to play (Q7P7).

Ethan suggests an elegant solution to both these issues by advocating scaffolding from the known to the unknown through the use of music of the 60s, 70s and 80s, familiar to students through their use in recent popular films such as Shrek and Moulin Rouge. He suggested that these styles are more likely to be listened to at home, the students have some connection to them through these popular films however recognised they are not the students’ first listening choice (Q7P10). In this way scaffolding into unfamiliar musical genres can be achieved via examples of these genres known through their filmic use.

The teachers determine that this scaffolding from known to unknown is an issue which is complicated by technique, sight-reading and the external
factors of the music listening occurring at home. Even with these complications, moving into the unknown can be effectively supported by using great recordings as inspiration and by the teacher showing genuine enthusiasm and excitement for the music being taught.

4.3.1.2 Creating independent musicians and the issues associated with modeling (Q8-9)

The issue of facilitating student musical independence becomes an overarching theme that appears in various discussions throughout the forum and also appears in the literature. This theme is notable, because whereas the expectation at a tertiary level is for students to develop musical independence for themselves, the onus appears to fall to the teacher to scaffold this in school-aged students. The debate evolves into two distinct issues with their own discussion threads, as the teachers see the quality of teacher modeling in lessons to be a factor that is able to both promote and discourage a student’s musical independence. As an adjunct to the musical independence thread, Doug asks:

Do you play for your students? What is the role of modeling in instrumental lessons? How do you effectively model sound/tone/melodic line/expression? At what point does teacher-modeling lead into student imitation at the expense of student creativity? (Doug – piano – web forum 1a Q9)

The teachers see these two issues as being closely related although, for the sake of clarity, I give the question, posted by Doug and quoted above, its own discussion thread, labeled as question 9. This prompts a resolution post from Heather drawn from concrete experience which then opens out into more nuanced discussion by six of the participants:

I play for my pupils. I often play one hand of their pieces (piano) and get them to play the other hand matching my sound so it makes a whole piece. (Heather – piano/flute/voice – web forum 1a Q9P1)

Entwined through questions eight and nine are the further issues of motivation, expression, interpretation, experimentation and inspiration. Heather delineates the musical independence issue which I label question 8:
We have all seen young pupils who can perform beautifully, but what they perform is an exact clone of their teacher’s playing. We know the teacher who makes every note beautiful but never looks at the context of that note. How do we not create little clones of ourselves and produce really thinking independent young musicians? (Heather — piano/flute/voice – web forum 1a Q8)

This time the resolution response comes from Doug although this response provides a solution without a real world example and is in defense of the role of imitation, as implied by the question posted by Heather:

Making carbon copies of ourselves is a danger in a lot of areas of teaching, but especially so in Music teaching where one is often demonstrating, which gives the most direct way to imitate something. For very young students, I think imitation comes with the territory. (Doug – piano – web forum 1a Q8P1)

Doug then goes on to provide real world solutions for the “independence” aspect of Heather’s question as the second part of the same resolution response (Q8R1).

This question and response provokes discussion on the advantages and disadvantages of modeling for students which proves to be a polarizing issue. Doug believes that excessive modeling and demonstration is a factor in a lack of students’ self-expression and independence and allows students to imitate without thought (Q8P1). On the other hand, Isobel feels that modeling is essential because many students have no experience of classical music prior to learning their instrument and therefore teacher modeling provides an important means for them to know what they should sound like:

There are mimetic elements to teaching/learning that cannot be captured by the exchange of propositional type speech, no matter how analytical, how well researched and thoughtful, or how successful we think our methods are. (Isobel – clarinet – web forum 1a Q8P2)

Heather makes a distinction between modeling to demonstrate and inspire and the perceived ability of modeling to undermine a student’s musical independence:

Of course a teacher must play with and for their pupils. How else can they really experience good playing? The pupils I worry about are the ones who are drilled to the point that being able to read has no use and every note has been drilled to perfection. (Heather – piano/flute/voice – web forum 1a Q8P3)
I, and the participants, interpret this idea of ‘drilling’ to mean a form of rote learning that encourages passivity and precludes a musical curiosity. Heather’s clarification provokes various suggestions as to how one can model sound and expression for students while allowing them some freedom of choice with their playing. The solution agreed upon was that teachers could spend some lesson time playing with, rather than for, students. This could take the form of unison, duets and piano accompaniments to allow students to experience music as a whole context and, in the case of piano teachers, playing one hand while the student plays the other. It was decided that this would allow students to match the teacher’s tone and sound but would give them less opportunity to simply mimic without thought. It was also decided that teachers must take care to strike a balance between modeling and getting students to play alone and there should be a variety of musical experiences for students in every lesson such as teacher modeling, student performance, ensemble playing between teacher and student and the use of recordings for analysis and discussion (Q8P4-7).

The participants believe, and this is supported in the literature (Burwell, 2005; Persson 1996, 2000; Purser, 2005), that students need to be taught how to create their own unique and personal interpretations of music. Veronica says:

I think part of teaching music is to give students the tools of interpretation. I had one teacher when I was learning that I learnt so much from this way – and I try to do the same things with my students. (Veronica – cello – web forum 1a Q8P6)

Strategies used by Veronica’s teacher are designed to help students to think critically about interpretive choices and Veronica learnt from this that it is possible to think comparatively and critically about a variety of expressive options rather than simply passively accepting the interpretation modeled by the teacher.

The participants see the teaching of interpretation and expression as being distinct from strategies that help students to create their own
personal expression of the music. These include teacher modeling to demonstrate the expressive characteristics of the music; duets as they provide “a short cut to bring up issues of balance, intonation and tone colour” (Q8P2); analysis and discussion of a number of recordings of the same piece to offer a variety of interpretative choices; encouraging students to listen to recordings of their own playing as this can highlight a lack of expression; and having students play for each other to see how other students approach music of a similar difficulty (Q8P2,4,6,7).

Strategies to facilitate the development of a student’s personal expression of music include having the student experiment with the interpretation of a piece even if it may not be within the bounds of correct style, the teaching of improvisation and the use of reflective discussion. Doug says:

I think that individuality can be promoted with a combination of leading questions, discussion about what the piece means to the student, how they want to play it (thereby finding appropriate ways physically to achieve this). (Doug – piano – web forum 1a Q8P1)

Possibilities for developing a student’s creative thinking are also raised as a way of scaffolding personal expressive choices although teachers seem unable to give concrete examples of how this could be achieved. Veronica was the exception to this, noting that she likes to use story and metaphor to help students to think about the expressive possibilities of the music:

To create a short story about what is happening in the music (i.e. something short and silly like a twig going down a river, and getting caught behind a rock or getting taken away with some rapids. (Veronica – cello – web forum 1a Q8P6)

For Veronica, story-telling is a creative shorthand used to allow students to think about the structure of a piece, the places where it builds and ebbs in intensity and the associated changes in dynamic, timbre, articulation and rubato. From these, Veronica drills down to the physical associated techniques needed to achieve these nuances, changes of arm weight, bowing, hand position and posture.
4.3.2 Known to unknown - further themes

4.3.2.1 Teaching Philosophy

Issues of particular significance to this group, as illustrated above, involve helping students to move from the known to unknown and focus on the cultural issues of ‘classical’ music appreciation, creative issues of interpretation and expression and the pedagogical issue of modelling and its role in the support of the first two issues. All of these are seen as being key to helping students find personal meaning in their music making and therefore make music for life, an intention which is revealed when the participants were asked to describe their teaching philosophy (Q1). Responses that reveal aspects of the participants’ teaching philosophy are tabled below (Table 4.4):

Table 4.4: Teaching Philosophy

<table>
<thead>
<tr>
<th>Teaching Philosophy</th>
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<tbody>
<tr>
<td>Music should be a meaningful part of everyone’s lives. It grows and develops a student’s soul and being in ways other disciplines cannot. (Doug – piano – web forum 1a Q1P1)</td>
</tr>
<tr>
<td>The profound clarity that music brings truly affects your approach to every facet of life, every problem, every solution, every life technique. To learn to play and enjoy music is to learn about life, yourself and your place in the universe. (James – saxophone/clarinet – web forum 1a Q1P2)</td>
</tr>
<tr>
<td>It is not to create virtuosos that I do it, but to give people a whole other dimension in life, something that will always be with them. (Heather – piano/flute/voice – web forum 1a Q1P3)</td>
</tr>
<tr>
<td>I love music, it has brought a lot of joy, excitement and challenge to my life and I think that helping others into the world of music so that they can actively engage with it (rather than only be a listener) can be part of what makes a life worth living. (Isobel – clarinet/saxophone – web forum 1a Q1P4)</td>
</tr>
<tr>
<td>Music is an emotional, intellectual and spiritual medium, which promotes greater understanding of virtually everything. (Rebecca – oboe – web forum 1a Q1P5)</td>
</tr>
</tbody>
</table>

These teaching philosophy ideas describe what Stålhammar (2006) defines as the existential role music plays as something that we understand and can “feel our existence and identity within something outside ourselves” (p. 83). This existential role becomes one of opening up the world for our musical self and providing a new sensitivity as to what this world is “all about”. (Pio & Varkøy, 2012, p. 113). This holistic and existential view of music and music teaching is embedded in many of the forum questions.
because the end result of moving from the ‘known to the unknown’ for these participants is for students to develop a lifelong love of music that is also broad. The responses below (Table 4.5) illustrate some of the participants’ teaching goals from which their broader teaching philosophies are constructed:

Table 4.5: Goals

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<th>Goals</th>
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<tbody>
<tr>
<td>While doing this it’s also important to develop an enjoyment for the instrument and a passion or like for different styles of the music. (Veronica – cello – web forum 1a Q2P1)</td>
</tr>
<tr>
<td>I do not see Music teaching as merely coaching repertoire and technical studies, but rather to inspire beyond what happens in the studio in order to make independent learners who care passionately about the role of Music in our lives and who understand the need for it as part of our daily existence. (Doug – piano – web forum 1a Q2P2)</td>
</tr>
<tr>
<td>I agree with Doug – in terms of the big picture of developing an appreciation of music in our culture. (Lisa – oboe – web forum 1a Q2P4)</td>
</tr>
</tbody>
</table>

The questions of developing a lifelong love of music through the tools of a cultural and aesthetic appreciation of ‘classical’ music, developing a unique ‘voice’ in the interpretation of music and the role of teacher modelling have been investigated by research predominantly from the perspective of conservatoire teachers and students (for example: Arrais & Rodrigues, 2007; Burwell, 2003, 2006; Purser, 2005; Gaunt, 2007; 2010). These issues, however, are experienced uniquely by teachers of school-aged students because in all of these, the onus is on the teacher to scaffold their student’s learning in order to foster an independence that will allow continued development in these areas post formal lessons. Two important issues that these teachers of school-aged students considered, which are of lesser issue for conservatoire teachers due to the relative experience and age of their students, are the role of the parents in support of a student’s music making and the role of musical activities beyond the music studio.

4.3.2.2 The Role of the Parent

Two issues were discussed during the course of the forum in the participant-raised questions: “How do other teachers deal with parents?” (Q6), raised by Doug; and “your thoughts on student ensembles?” (Q15),
raised by Lisa. In light of the issues considered above, and the existential philosophies displayed by the participants (see table 4.4), it is an interesting omission that the issues of parental involvement and music-making outside the lesson are not discussed in consideration of an holistic music education which encompasses existential experience and personal musical identity. The role of the parent is considered in terms of the support that parents provide to the activities of the lesson for example Heather’s description of the ways that she involves parents in the practice process:

I always try to get parents involved in their child’s practice in a focused concrete way. e.g. They always have a weekly task of selecting the worst scale the child plays so it can have special attention during the week. (Heather – piano/flute/voice – web forum 1a Q6P1)

The participants appear to see their relationship with the parents of their students as being fraught and difficult and part of this difficulty stems from an interpretation of the music lesson as providing an opportunity for students to develop their own musical identity away from their parent’s influence. In this way, as Heather notes, “problems can arise when the student outgrows what a parent expects” (Q6P1).

I try to avoid interacting with parents. Many kids’ lives are ruled by their parents. A child’s choice of what music they listen to on their mp3 is often their first chance of choosing something of their own that parents have no part in. It can be the start of a young person developing their own identity. (Lisa – oboe – web forum 1a Q6P2).

Returning to the idea that music making should be an holistic and transformative experience imbued with personal meaning, it would seem to be a less polarizing and more successful relationship if the sphere of education and communication extends to the student’s family and Rebecca provides some concrete suggestions as to how this can be achieved:

If it is a parent who doesn’t really understand the concept of music lessons much, find a way of convincing them that the student is doing something worthwhile. Invite them to a lesson, have the student play something for them and put the child into a music group as soon as possible. Create a good attitude in the student and the parent will follow. (Rebecca – oboe – web forum 1a Q6P3)

Rebecca’s suggestions highlight the importance of going beyond the studio and the one-to-one relationship to help students build a musical identity
that goes further than the bounds of the studio and therefore has a greater potential to outlast it and she touches upon the value that community music making can lend to this.

4.3.2.3 The Role of the Ensemble

With reference to the participants’ stated teaching philosophies and the idea that a lifelong love of music might be best facilitated by looking beyond the studio and the one-to-one relationship, it would seem that, in addition to the family networks of the student, building musical community networks might be an effective means to foster a lifelong love of music and musical identity. The role of ensembles for students are discussed in question 15 however this discussion doesn’t consider the ‘identity’ building role of the ensemble, rather it focuses purely on pedagogical and motivational issues. Lisa asks if the advantages of student motivation are enough to offset potential incorrect technique:

Whatever good a band might do for motivation, it can be just a hotbed of bad playing habits. Any thoughts? (Lisa – oboe – web forum 1a Q15)

George and Emma both consider the benefits of ensembles from the perspective of both motivation and pedagogy:

As a Band Director of a beginners band for over 15 years, I’m generally supportive of beginners joining their band but the benefits depend a lot on the skill of the Director [who must be] good aurally to correct problems quickly [and have] good pedagogy (posture, intonation, blend, balance, teaching melodic/accompaniment playing). (George – trombone – web forum 1a Q15P1)

Only Heather touches on musical identity built through community music making and its potential for lifelong learning with an anecdote from her own teaching experience:

The group that I had a lot to do with and most admired was the Bankstown Police Boys Club band. This was run by the Police Band. Every member had a private lesson with a member from the Police Band and they were immediately put into a band and played as much as they could. They marched and the top band competed and won every competition they went into. From this group has come a number of performing professionals, both in the police band and the Sydney Symphony. Others continued throughout their adult life. I conducted one cornet player who started at eight years old and was still playing at eighty. That is what I call a successful program. (Heather – piano/flute/voice – web forum 1a Q15P2)
This community music situation is effective, not only because of the ensemble music and performance opportunities that it offered, but because of the role models for musical identity presented by the professional musicians who mentored the band members.

4.4 Summary of Findings Web Forum Case 1a

The discussions of participants in web forum 1a highlight a desire to provide a transformative experience for their students that is cultural, existential and creative and has the ability to outlast the one-to-one relationship in the form of a lifelong love of music. This desire, for the most part, does not effectively translate into teaching for lifelong learning because the participants are unwilling to think beyond the limitations of the one-to-one teaching scenario.

Rather than simply lamenting the lack of music in the lives of students, and attempting to solve this from within the studio, a more fruitful approach might be to consider the teacher role as being also one of mentor and communicator by modelling lifelong learning through exposing students to one’s own learning and music making; through clear and effective communication that recognises parents as involved partners in a student’s musical experiences and through building networks within the community in order to effectively involve students in the kinds of community music making that builds performance, ensemble and cross-generational mentoring experiences for students.

The web forum of case 1a was highly successful as a medium for reflection and shared problem solving, due to the participants' enthusiasm for the project, which was seen in their willingness to raise and discuss issues of personal interest within their teaching practices. This was particularly evident in the number of participant raised questions that illustrate the teaching issues of particular importance to the participants. The reasons for the participants’ willingness to share are not clear. Research suggests that forums are dependent on the culture created by the participants.
(Chong, 2006, 2007, 2008, 2011; Chong & Soo, 2005) and emailed correspondence to me certainly suggested that the very earliest response by one participant created a model for others. Also worth consideration is the fact that I knew all the participants of this forum through professional networks and therefore the participants’ willingness for robust discussion might be due to this prior relationship. Many of the findings for this forum – the high rate of response, the rate of participant raised issues and the administrative moderator’s role – relate to this enthusiasm for the project.

The discussion forum’s effectiveness as a medium for shared reflection and group problem solving would also seem to be dependent on the question that initiates the discussion. In many cases the responses provided were resolutions based on personal experience to the questions posted, perhaps reflective of the teaching knowledge of this group of experienced participants. The three questions that provoked the most response were focused on the ‘soft skill’ issues of inspiration and facilitating a student’s musical independence and the role of modeling to facilitate learning in both these areas. The first response in each case was a resolution response but this was followed by in-depth discussion by further participants as if the first resolution response provided the catalyst for more reflective discourse. Table 4.6 illustrates these summarised findings.
Table 4.6: Summary of Findings Web Forum Case 1a

<table>
<thead>
<tr>
<th>Web forum discussion focus:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants were concerned with issues of day-to-day teaching:</td>
</tr>
<tr>
<td>• Predominantly focused on 'soft skill' issues of inspiration/motivation, musical independence and issues of communication.</td>
</tr>
<tr>
<td>• These issues framed a consideration of strategies to facilitate these outcomes - modeling and student participation in ensembles.</td>
</tr>
<tr>
<td>Also discussed to a lesser degree were issues of portfolio career:</td>
</tr>
<tr>
<td>• Performer vs teacher paradigm</td>
</tr>
<tr>
<td>• Business issues of teaching</td>
</tr>
<tr>
<td>One post considered the ways that instrumental teachers learn to teach</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Responses as per the coding schema:</th>
</tr>
</thead>
<tbody>
<tr>
<td>High percentage (51%) of resolution responses:</td>
</tr>
<tr>
<td>• Many of these responded directly to the posted question as a resolution after which participants discussed the issue with more depth as seen by presence of all 4 coding categories.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Participant posting profiles:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants divided into high range and low range:</td>
</tr>
<tr>
<td>• 7 high range participants and 3 low range participants.</td>
</tr>
<tr>
<td>• Distinct difference between the behaviour of each range in that high range participants responded to others whereas low range participants responded only to the posted question.</td>
</tr>
<tr>
<td>• The site had a very high number of lurkers (1,146) considering that it was hidden from search engines.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Moderator's role:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The participants took control of this forum to a large degree, relegating my role as moderator to one of administration.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Reflective and collaborative discussion:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The questions that had the largest number of discussion responses from all four response categories considered the 'soft skill' issues of inspiration, independence and the role of modeling in both.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Outcomes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• All participants were positive about their involvement in the web forum.</td>
</tr>
<tr>
<td>• Issues of significance were overwhelmingly 'soft skill' issues, particularly involving inspiration, musical independence and modeling as a tool to facilitate both.</td>
</tr>
<tr>
<td>• The forum's success depends on the participants' interest in the questions.</td>
</tr>
<tr>
<td>• Easy to achieve in this instance because the participants raised most of the questions themselves.</td>
</tr>
</tbody>
</table>

### 4.5 Web forum - Findings Case 1b (Large Experienced Group)

The case 1b forum used the 15 questions posted in the case 1a forum as discussion prompts as well as a further 4 drawn from the literature, 9 drawn from issues raised from both discussion forums as they progressed and 2 were questions posted by participants for discussion. As discussed in chapter 3, my intention was to target novice teachers as participants for forum 1b however this did not eventuate so the focus was broadened to
attract any instrumental teachers who were willing to participate. This resulted in a large group of 46 experienced instrumental teachers from Australia and abroad. Participants chose to respond to any and all of the questions raised, however only two participants chose to ask me, as researcher/moderator, to post questions of their own to the forum wall and one response raised a further issue that allowed me to use it to pose a new question. The questions were based around issues of personal history, teaching philosophy, teacher effectiveness, pedagogical strategies and lesson planning strategies and are included in appendix G. The number of questions and responses in each category can be seen in Table 4.7:

Table 4.7: Questions and Responses

<table>
<thead>
<tr>
<th>Codes</th>
<th>Teacher Effectiveness</th>
<th>Teacher Philosophy</th>
<th>History Informs Practice</th>
<th>Teaching Strategies</th>
<th>Planning Strategies</th>
<th>Co-curricular Issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Researcher Questions</td>
<td>9</td>
<td>8</td>
<td>4</td>
<td>5</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Participant Responses</td>
<td>52</td>
<td>45</td>
<td>38</td>
<td>36</td>
<td>20</td>
<td>2</td>
</tr>
<tr>
<td>Researcher Responses</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

The 30 questions generated 209 responses from the 46 participants, which were coded into four response categories (see Table 4.8) according to the Garrison, Anderson and Archer (2001) modified by Bai (2009) coding schema (see table 3.1) with each individual response again being taken as a unit for analysis.

Table 4.8: Forum 1b Responses Coded

<table>
<thead>
<tr>
<th>P1 triggering events</th>
<th>P2 exploration</th>
<th>P3 integration</th>
<th>P4 resolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>55</td>
<td>43</td>
<td>90</td>
</tr>
</tbody>
</table>

As was also the case with case 1a, 2 responses fell into two categories. In the first of these the post provided an integration response (P3) and then went on to offer a resolution (P4). In the second the post also provided an integration (P3) and then went on to raise a new issue (P1). As could be seen in case 1a, this forum also generated a high number of resolution
responses (43%), which is at odds with the findings of Garrison, Anderson and Archer (2001) and also Bai (2009).

4.5.1 Participant posting profiles

Although all the forum responses provide an insight into instrumental teaching practice, the case 1b forum did not lead to collaborative learning in the way that forum 1a did. I expected that, as in the case 1a forum, participants would post comments based on personal history and experience and would then revisit the threads to reflect on and discuss the questions further in light of the responses of others. Instead, this participant group tended to view the forum as a data-gathering tool rather than a tool for reflective discussion. The response rates of participants fitted into three distinct profiles and could therefore be categorized into high-range, middle-range and low-range groups (see Table 4.9).

Table 4.9: Participant Posting Profiles

<table>
<thead>
<tr>
<th>Participant Posting Profiles</th>
<th>High Range</th>
<th>Middle Range</th>
<th>Low Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between 6 and 30 posts</td>
<td>Included discussion with other participants</td>
<td>Between 4 and 10 posts</td>
<td>Between 1 and 3 posts</td>
</tr>
<tr>
<td></td>
<td>6 participants</td>
<td>No discussion with other participants</td>
<td>No discussion with other participants</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11 participants</td>
<td>32 participants</td>
</tr>
</tbody>
</table>

Of the 46 participants, 20 posted on the forum only once and a further 12 posted twice or three times and thus didn’t engage with the other participants on the forum. Of this large low-range group who responded between one and three times, one was a follower of the Facebook updates, five were receiving the Twitter feed and one was an email subscriber to the forum itself, so it is possible that these participants were following the forum and only responding to questions that were meaningful to them however, one can only hypothesise this although the large number of hits the site received (2,975 in total) is suggestive of this. One participant who fits into this group is notable because she was a follower of the Facebook page and emailed me to specifically state that she was following the
questions and responses with interest however would only respond to any questions that were particularly meaningful to her. This participant left a detailed response to the question “Does a student’s cultural background affect the ways in which you teach?” which related to the participant’s practice as a Spanish language choral director, a highly specialised vocation in predominantly English-speaking Sydney.

Of the middle-range group - participants who posted between 4 and 10 times (see table 4.9) – posting patterns indicated that all but two of these participants were answering a number of questions in a block as a direct response to a prompt from the researcher/moderator in the form of an email update with the close time stamps on each post suggesting that this group were reading the initial question but not the posts from other participants.

Of the high-range group, only 6 participants of the 46 posted in patterns that suggested that they were reading, reflecting on and responding to, not only the questions posted by the researcher/moderator, but also the comments posted by other participants. These 6 participants posted between 6 and 30 times over periods of 6 weeks to 30 weeks and during this time engaged with the forum at a rate of between one and three posts per session. The site also received an average of twelve hits per day and 2,660 hits overall which suggests that a substantial number of invited participants were observing without posting which raises the question of whether this lurker group were invisible participants who were learning from the forum.

Because of these patterns of posting, one cannot determine from this study whether any of the issues raised were of more importance to the participants because there appeared to be little selectivity when engaging with the questions. Participants posted responses to whichever question appeared at the top of the forum wall for the week that they participated.
and they either only answered that one question or worked systematically back through a small number (3-9) of previous questions, showing no preference to one question over another.

4.5.2 The role of the moderator

My own role as forum moderator was quite different in this forum from the first as a result of the issues explored above. In the case 1a forum my role was purely administrative because I simply posted the questions to be discussed and reposted the questions raised by participants to the forum wall. In the case 1b forum my role became one of trying to integrate comments in order to facilitate discussion. Table 4.7 above shows my rate of participation was 16 responses and I coded all of my responses as integration (P3) because they all referenced the posts of others in an endeavor to draw threads of the discussion together. These types of moderator posts are illustrated in table 4.10 below.

Table 4.10: Moderation Integration P3 Posts

<table>
<thead>
<tr>
<th>Moderator integration (P3) posts</th>
</tr>
</thead>
<tbody>
<tr>
<td>So, if I understand you both, if our goal as educators is to find ways to get our students loving music, and give them strategies to be able to use music for personal expression then the technical skills will follow more easily. This is certainly my thoughts as well. It would be good to see if anyone else has a different take on this? (web forum 1b)</td>
</tr>
<tr>
<td>Hello Faith! I think your comments about the ways in which we have to vary our teaching to meet the needs of different age groups of students is really interesting. It’s taken me years to get my head around the different needs of adult students as opposed to children. It would be interesting to see if anyone else has views on that. Will throw to the ‘floor’ next week. Thanks. (web forum 1b)</td>
</tr>
<tr>
<td>Thanks Leah! I have never seen those before. Found the link! <a href="http://www.sheetmusicplus.com/title/One-Minute-Club-Cards/3610910">http://www.sheetmusicplus.com/title/One-Minute-Club-Cards/3610910</a> (web forum 1b)</td>
</tr>
<tr>
<td>@Kathy and Jenna. So you both are using analogies from the children’s lives to make issues of technique relevant to them. This applies Brett’s observations to the children’s side of the fence. I wonder if we all need something to have personal relevance to be able to really understand it? (web forum 1b)</td>
</tr>
</tbody>
</table>

4.6 Reflective and Collaborative Discussion

Although forum 1b did not facilitate reflective and collaborative discussion on all questions as did forum 1a, it still generated reflective discussion on
a few of its questions, due to the efforts and interest of the high-range group. The questions that showed shared reflection and group problem solving, as illustrated by the presence of all four coding schema response categories were: “How do you make technical work fun?” (Q7) Also “How do you teach students to value the boring stuff?” (Q8) These questions were particularly notable because they were the two questions raised by the participants themselves. The first of these was emailed to me by Flynn and the second was raised as a triggering event during discussion on the first of these participant questions that I used to start a new discussion.

4.6.1 Balancing freedom and discipline

4.6.1.1 Making technical work fun

This issue was initially raised by Flynn and the broader issue implied by the question, that of making the repetitive aspects of instrumental technique meaningful to students, proved to be an issue of concern for a number of the participants. Leah responded with a resolution from her own experience but her opening remark opens up the discussion to others:

I would love any suggestions, the only thing I have found with scales is for the kids to make up their own rhythms, then play the scales to that rhythm. (Leah – piano – web forum 1b Q7P1)

Further solutions are suggested including various methods to make the repetitive aspects of technique relate directly to creative music making such as this improvisational relationship:

Make scales relevant to improvising. play a series of diatonic chord changes or a popular progression and have the students play a solo using only the root note it’s easy for them and they can work on interesting rhythmic approaches ‘cos they can only play the one note. Then have them play a solo using one and three...then one three and five....then one three five seven...then two, six and four....and you get the whole scale. Works every time. Then you have illustrated why scales are important in a truly musical context. (Keith – guitar – web forum 1b Q7P7)

And strategies designed to help students to link technical work with the underlying musical theory within each piece:
I try to approach technical work with a little bit of theory – so that learning scales is also understanding how music works harmonically. This includes memorising the circle of fifths, remembering what relative minor is to its major etc. Technical work is a great space to work on technical aspects too like tonguing and articulation as the student must be able to integrate this into preparing scales for exams. (Abby – bassoon – web forum 1b Q7P5)

Sarah commented that when endeavouring to make technical work fun teachers run the risk of reducing the discipline of music making to the level of an “inane game”:

Scales are just a necessary part of learning music; students recognise that without a solid foundation in scales, you can’t play anything, written or improvised. No different to practising backhand strokes in tennis, or pounding up and down a swimming pool. (Sarah – tuba – web forum 1b Q7P2)

This prompted Matilda to describe a useful strategy that she calls the “Russian Method” which is an approach designed to help students achieve flow in their technical work:

It is total overkill for my expectations (and AMEB expectations) but the kids seem to thrive on the big sound they can make. Perhaps the word “fun” doesn’t fit this as much as the word “satisfying” does? (Matilda – piano – web forum 1b Q7P3)

I saw Matilda’s response as being a recognition of the idea that Flynn’s question on making technical work fun and Sarah’s rebuttal of the necessity of ‘fun’ were not necessarily mutually exclusive when considering that concentrated repetition can help students achieve flow and therefore find technique satisfying. I posted this in an attempt to integrate these discussion elements for others:

Thanks Matilda. I think ‘fun’ might scaffold into ‘satisfying’ as children learn to take pleasure in the sound that they are making. (Eleanor – forum moderator/researcher – web forum 1b Q7P4)

This prompted more posts of the resolution variety (Phase 4) that, rather than engage with this issue, simply described the varieties of real world strategies that participants had found to make technique fun.

4.6.1.2 Teaching students to value the boring stuff

In an attempt to try to create some more meaningful discussion on what seemed to be an important and participant generated issue, I turned Sarah’s comment into a further separate discussion question:
Sarah made the point that without a technical foundation one can't play anything. This leads me to wonder how you get students to the point where technique stops needing extrinsic motivation (strategies to make technique entertaining) and becomes intrinsically motivated.

For example, I remember clearly when I started to enjoy practising scales because I started loving the sound I made when I played them. I'm sure everyone has experiences like this. How do you pass this understanding on? (Eleanor – forum moderator/researcher – web forum 1b Q8)

This question attracted a further two resolution (Phase 4) posts (Q8P1 and 2) in which participants described the 'real world' solutions that they use to approach this issue. One was orientated towards giving students a creative experience of technical work and the other involved methods that allowed technique to be turned into a ritual. Both these resolutions seemed to be geared towards helping students achieve flow rather than simply finding 'fun'.

Nicholas then described the flow experiences that can be had playing rudiments on drum kit and pointed out that the repetitive nature of kit lends itself to flow experiences. He wondered whether repetitive tasks on other instruments are experienced differently (Q8P3). Leah considered this issue and the previous resolutions and noted that part of the problem for her was that students seem to want an instantaneous result (Q8P4).

I felt that perhaps the key for Leah's problem lay in the issues already raised and posted an integration (Phase 3) comment that attempted to link up these themes:

The responses to this issue and the related one from the week before seem to suggest that one might start out with strategies to make technical work fun and then scaffold into more demanding and time consuming technique as students learn to lock into the quality of the sound that they are making and this makes the repetitive technique drilling 'satisfying' as Kate said. What do you think? (Eleanor – forum moderator/researcher – web forum 1b Q8P5)

Leah responded that this was a fair assessment of her practice but it didn’t work with everyone and she asked for suggestions from the participants for solutions for this (Q8P8). This prompted a response from Flynn that reinforced Sarah’s original post. Flynn felt that teachers can go
some way to make technique fun and can scaffold this into a satisfying experience of repetition however students themselves also need to recognise that, as with sporting technique, musical technique must be built from small repetitive elements that need not be entertaining but must be mastered:

In a sport-crazy country like Australia it is not hard to draw the parallel between musical and athletic prowess in a way that appeals to young people. Single gestures such as the one-octave major scale or arpeggio can be compared with the tennis serve, the golf swing, the bowling action in cricket. Each of these is made up of a series of components which must be individually analyzed and then synthesized to make a satisfactory whole. Repetitive studies are like movements that must be replicated constantly as in swimming or gymnastics. (Flynn – trumpet – web forum 1b Q8P10)

4.6.2 Balancing freedom and discipline – further themes

The participants of case 1b were particularly concerned with issues of balancing freedom against discipline. This separated itself into issues of keeping lessons fun and the associated themes of creativity and flow against the necessity of the repetition and boredom of technique building. Like the issues of concern in web forum 1a, this is something of particular interest to teachers of school-aged students as young students are still developing the self-control needed to persist with a task that is uninteresting to them. This issue therefore, is not seen in the literature that focuses on one-to-one instrumental teaching in the conservatoire although it is considered a great deal in broader educational situations, in particular Montessori education (for example, Montessori, 2007; Rathunde, 2001; Rathunde & Csikszentmihalyi, 2005).

This web forum functioned differently from web forum 1a in that collaborative knowledge building only occurred on a few of its questions. Rather, participants treated many of the questions as a repository for real-world strategies to solve concrete problems and the questions became simply a way of imposing order on this collection. Nevertheless, the teachers' deeper concerns were revealed through the focus of these strategies, which reverted to varies iterations of the above theme seen through the various foci that the questions imposed. For example question
3 asked participants to describe a situation when they had felt particularly helpful to a student. This question was raised by Barry in response to Q2 ‘How did you learn to teach?’ and I turned it into question 3.

I have also learnt recently that what I enjoy most about teachers is the stories they tell about their lives which combined with practical information relevant to the topic are amazing tools to inspire and teach. (Barry – guitar – web forum 1b Q2P1)

And as a response to an integration comment from me:

Yeah, I’d say the best teachers have relevant and interesting stories that are unique to them. And I’d also suggest that they don’t always have to be about their specific topic because it helps the students create a holistic understanding of the subject and its place in the community. (Brett – guitar – web forum 1b Q2P4)

This response also touches on issues raised in web forum 1b in consideration of the teacher’s role in facilitating personal meaning in music making and the role for community musical involvement in lifelong learning. Responses to question 3, ‘Has there been an occasion when you felt particularly helpful to a student? Was it purely a practical breakthrough or did the sharing of your lived experience play a role?’, were strategies that used analogies drawn from students’ lives to make issues of technique relevant to them.

One of my breakthroughs was with a little person starting out on the piano. I was trying to make him understand it was a musical instrument, not just a series of random keys to press. That he was to play MUSIC. I turned to him and said, “pretend you are Bugs Bunny playing in a concert” All littlies know Bugs Bunny, so he did just that. And it worked brilliantly. (Jenna – piano – web forum 1b Q3P2)

This strategy uses the freedom of an imaginative game to approach an issue of expression and musicality that could well be seen by other teachers as purely being a discipline issue of hand weight and touch.

In answer to the same question, Sabrina offers this uniquely creative approach to a similar interpretive issue:

One particular student has an interest in art so I always ask him to visualize what he would paint for a certain passage. Then if he up to it I would ask him to listen to the piece and paint. Then I would ask if I could see this artwork and ask how he came up with it and why. (Sabrina – cello – web forum 1b Q3P9)
Flynn reveals a similar concern with freedom balancing discipline in response to question 4 ‘What are your teaching goals?’

Ways in which the learning experience may be soured, often for life, include (i) a too rigid conformity to the requirements of exams and recitals, with corresponding neglect of the wider context of music (ii) a rigid approach to practice, forgetting the essential element of music as “play”. (Flynn – trumpet – web forum 1b Q4P4)

Elizabeth describes her compositional approach which is similar to those described by the participants of case 4 in which a creative and compositional approach is used to facilitate reading.

For little kids, I got them to ‘compose’ their own music. On bright cardboard, I made semibreves – 4cm squares, minims -2cm, crotchets – 1cm; cut them up and then they put them in ‘groups of 4’ then we chose what colour paper, what colour the stave was in and which note (open strings on violin) they’d choose to use (or a combination) and ‘write’ it – and then they’d play it. As they learnt more notes, we added them to our compositions. Sorry, forgot to add we always gave the piece a title. (Elizabeth – violin – web forum 1b Q6P7)

These samples are representative of a concern with freedom that reveals itself in the 27 posts that consider the issue of how to make music making fun and the 42 posts that focus on technique building with both issues presenting a myriad of strategies focused on delivering the discipline of repetitive technique in a varied, interesting, playful and creative way.

4.7 Summary of Findings Web Forum Case 1b

Although the participants of web forum 1b engaged with their forum quite differently from the collaborative discussion and knowledge building seen in web forum 1a, nevertheless issues emerged that focused on problems distinct to the teachers of school aged instrumental students. Issues pertaining to the tensions between freedom and the ability to make music learning ‘fun’ for their students, and discipline and the ability to foster in students the intrinsic motivation needed to persist with the repetitive and boring practice that technique building necessitates.

These issues appear in the forum as either real world creative strategies designed to allow variation and play within repetition necessitating discipline or a sympathetic, communicative and student centred approach that allow potentially unpalatable technique building to be framed within
an holistic context of personal meaning for both teacher and student within a wider context of community, culture and music making’s place within this. I view the real world strategies as tools used in support of this broader approach that seeks personal meaning for each student and this approach has broad parallels with the ‘known to unknown’ issues of case 1a that sought to make music learning a transformative experience that would continue throughout the music maker’s life.

This forum had a low number of participants despite the extensive advertising used to promote this study but the site received a paradoxically high hit rate. This, coupled with the lack of discussion, may suggest that people are scared to share their experiences and beliefs on a web forum. The high number of responses on personal history/background questions seems to support this because this style of questioning allows people to share their beliefs and opinions under the guise of personal storytelling (Jonassen & Hernandez-Serrano, 2002) and thereby side step the potential confrontation of holding one’s present teaching practice up for scrutiny.

Although the discussion forum received a good deal of use between March and October of 2011, it had limited success as a tool to facilitate shared discussion and problem solving between participants as more than half the participants posted only once or twice and only as a direct response to a prompt from the researcher/moderator. When investigating the posting habits of participants, it was possible to determine whether participants were engaging with, and reflecting on, the responses of others by the dates and times that posts were left and also by the number of responses which were left as a direct response/reply to another contributor. These posting patterns prompted me to take a more active moderation role than in forum 1a as forum 1b would not have run itself without my intervention due to a more passive participant involvement.

This forum’s limited success at facilitating shared discussion and reflection, compared to the success of the much smaller forum 1a, raises
many questions. Forum 1a acquired participants who were known to me whereas forum 1b, due to its much longer running period, acquired its participant base through advertising. Perhaps the difference is simply one of trust in that the forum 1b participants knew that I, as moderator, would keep to my stated posting protocols of keeping all discussions constructive and courteous. A further possibility is simply one of culture. Perhaps the forum 1a participants simply made an online connection and community with each other in a way that was not quite achieved in forum 1b. Most of the participants posted in the forum under pseudonyms, although this did not stop issues of anonymity being a concern for them with beliefs being evenly divided between participants who felt that anonymity provided the freedom to respond candidly and participants who believed that knowing who the other members of the forum were made for a safe space that facilitated honest communication.

Although the pool of active participants was small and problematic as discussed above, nevertheless, meaningful reflective discussion was achieved on two of the questions and could be seen through the presence of all four of the coding schema categories. To reiterate, the first response in each of these questions was a resolution response which acted as a prompt for more nuanced discussion. As the participants raised these two questions, this potentially reinforces the importance of the questions themselves as a vehicle to encourage reflective discourse. The findings of case 1b are tabled on the next page (table 4.11).
Table 4.11: Summary of Findings Web Forum Case 1b

<table>
<thead>
<tr>
<th>Web forum discussion focus:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants were concerned with issues of day-to-day teaching:</td>
<td></td>
</tr>
<tr>
<td>• 4 of the 6 categories of questions focused on ‘soft skill’ issues: teacher effectiveness; teacher philosophy; personal history informing current practices and co-curricular issues.</td>
<td></td>
</tr>
<tr>
<td>• Teaching strategies and planning strategies focused on concrete ‘hard skill’ pedagogical strategies.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Responses as per the coding schema:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>High percentage (43%) of resolution responses:</td>
<td></td>
</tr>
<tr>
<td>• Many of these responded directly to the posted question and ignored any discussion that had been previously posted. The participant raised questions generated the most reflective discussion as seen by presence of all 4 coding categories.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Participant posting profiles:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants divided into high range, middle range and low range with a large majority (32) fitting into the low range category.</td>
<td></td>
</tr>
<tr>
<td>• Distinct differences between the behaviour of each range. High range participants responded to others, middle range participants posted in a block and responded to the question only and the low range participants responded only 1-3 times and only to the posted question.</td>
<td></td>
</tr>
<tr>
<td>• The site had a very high number of lurkers (2,975) although it was discoverable by search engines and was advertised extensively in an attempt to find participants that fitted the original target profile. These issues may push the rate of lurking up.</td>
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<table>
<thead>
<tr>
<th>Moderator’s role:</th>
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<tbody>
<tr>
<td>My role as moderator became one of integration to facilitate discussion.</td>
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<table>
<thead>
<tr>
<th>Reflective and collaborative discussion:</th>
<th></th>
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<tbody>
<tr>
<td>• The two questions that had the largest number of discussion responses from all four response categories considered the participant raised issues of balancing ‘fun’ with ‘progress’.</td>
<td></td>
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<tr>
<td>• The reflective and collaborative discussion in these posts centred around scaffolding and focused on sequencing and transfer of skills from non-musical pursuits and inspirational issues of flow.</td>
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<tr>
<td>• A counterpoint to these discussions was the resolution posts that represented real world ‘hard skill’ strategies born from personal experience.</td>
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<thead>
<tr>
<th>Outcomes:</th>
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<tbody>
<tr>
<td>• The high range participants were positive about their involvement in the web forum.</td>
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</tr>
<tr>
<td>• Only the high range group engaged with the forum in a collaborative and reflective manner, the mid and low range groups saw the forum as simply a data gathering tool for the researcher and responded to questions with resolution posts born from personal experience.</td>
<td></td>
</tr>
<tr>
<td>• As with case 1a, the forum’s success depended upon 6 highly involved participants and their interest in particular questions.</td>
<td></td>
</tr>
<tr>
<td>• It was not possible to determine which questions were the most important to the participants due to the lack of selectivity in responses.</td>
<td></td>
</tr>
<tr>
<td>• However, the most successful posts involved participant raised questions as in forum 1a.</td>
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</table>
4.8 Early Ideas about Teaching - Findings Case 1a and 1b (Web Forum and Interview Data)

The analysis of the web forum data through the lens of the Garrison, Anderson and Archer (2001), modified by Bai (2009) coding schema provided information on the kinds of reflection and collaborative discourse that the forums facilitated as well as providing a barometer through which to measure the effectiveness of the forums themselves. These forums also provided an insight into the issues of concern for participants when teaching day to day. The open ended in-depth interviews taken in conjunction with information posted to the web forum provided insight into the paths that participants had taken in learning to teach effectively filtered through their reflection on and beliefs about these experiences.

4.8.1 Why commence instrumental teaching?

Both cases 1a and 1b had non-musical reasons for commencing instrumental teaching. Reasons cited were financial necessity, accident, or through a desire to find a means to earn a living that had the flexibility to fit in around other musical pursuits:

I had singers that suddenly wanted to come and learn from me and I was actually really surprised. It was only then that I realised that I had something to give.
(Heather – piano/flute/voice – interview 1a)

The case 1b participants considered chance or coincidence to be the overwhelming reason for starting with seven case 1b participants describing different moments of serendipity that started them on their instrumental teaching path. For one,

Teaching was something that happened by chance but started pretty late – I happened to be dropping something off for my brother at school and started talking to the head of the Instrumental Music Program and found out she was retiring and wanted someone to teach violin. I then started teaching at the infants’ school up the road – again, because I happened to be in the staffroom when the phone rang! (Elizabeth – violin – web forum 1b)
Financial reasons were also a consideration as instrumental teaching was seen as a flexible means to earn a living while studying. As Sally commented, when musicians spend their whole lives learning how to be musicians, often to the exclusion of other interests, means through which to earn a living can be limited:

Music was already part of me so I couldn’t think about doing anything else than… it had to be music related like I play for someone or I teach for someone; I mean, that’s all I knew how to make money by doing. (Sally - bassoon – interview 1b)

For all of these teachers, something that started in an unstructured way expanded into a practice on a more professional footing as the teachers discovered that they had a natural ability for one-on-one teaching and they enjoyed and were challenged by it, as James describes:

So initially it was just through necessity but I certainly grew to love it and grew to love the feeling of satisfaction when kids, in particular, started to really play. (James – saxophone – interview 1a)

For both participant groups, prosaic reasons for starting to teach, motivated by chance and financial necessity, evolved into a more altruistic motivation originating from a desire to foster a lifelong love of music in others. This broad idea of fostering a lifelong love of music could be broken into distinct related and yet separate motivators with ‘a love of music’ being the most important (see table 4.12).

Table 4.12: Fostering a Lifelong Love of Music

<table>
<thead>
<tr>
<th>Number of Participants</th>
<th>Number of Excerpts</th>
<th>Code</th>
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<tbody>
<tr>
<td>14</td>
<td>21</td>
<td>Foster a love of music</td>
</tr>
<tr>
<td>7</td>
<td>12</td>
<td>Foster transformative experience of music making</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
<td>Foster an aesthetic appreciation of music</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>Foster a love of performance</td>
</tr>
</tbody>
</table>

This love of music was seen as being vital to students’ continued involvement in music long term:

Without opening this wonderful world of sound and human expression and culture, there will be no lasting involvement in the field. I do not see music teaching as merely coaching repertoire and technical studies, but rather to inspire beyond what happens in the studio in order to make independent learners who care passionately about the
role of music in our lives and who understand the need for it as part of our daily existence. (Doug – piano – web forum 1a)

Or more fundamentally:

My primary goal is to keep the student as keen and enthusiastic about the instrument as they were when they first took it up. (May – flute – web forum 1a)

The motivation to pass on this love of music was drawn from a love of children and an interest in people (5 excerpts) and resulted in a student-centred philosophy (27 excerpts) for many:

I always thought what a great life it would be to have a career making music with all sorts of people with all sorts of abilities and going as far as possible with such music making. I guess I have been doing it ever since. I always say to combine a love of people with my passion for music in a career is the best life ever. (Jenna – piano – forum post 1b)

A long-term love of music was seen as being dependent on a long-term practical involvement in music making that could continue independently post formal music lessons. This lifelong practical involvement was seen by the participants to be predicated on their ability to assist students to become independent learners and the problem of creating independent learners became a strong motivation to teach. Creating independent learners was a multifaceted issue for the participants, dealing, as they saw it, with issues of a teacher's ability to pass on a solid technique in a clearly communicated manner:

But I know that if they decide to leave piano lessons they will be able to play for the rest of their lives by learning the chords, chord progressions, and accompaniment styles. (Tara – piano – forum post 1b)

And also with issues of collaboration as the participants felt that one of the keys to lifelong music making was to be making it with other people:

The instruments I play often require others to “complete the picture” in an ensemble and this is another great lesson in life – to succeed together through the combined efforts of many. (George – trombone – web forum 1a)

Also making music together, especially for orchestra, band & group players. If you can play with others you can play. (Flynn – trumpet – forum post 1b)

These interrelated themes were important to the participants because, firstly, many had found from their own experiences that being able to
make music and to do it with others was a key transformative learning and life experience:

I have found teaching and music have helped me meet and enjoy music with many different people all over the world. You don’t need to share a language to enjoy music together. (Leah – piano – forum post 1b)

When taking the [Sydney based community concert band of mostly elderly musicians], I was always struck by the number of, often very old, men who had pretty mundane lives, but were given an instrument as a child which awoke a passion for music that coloured and gave excitement their whole life. (Heather – piano/flute/voice – web forum 1b)

Secondly, to pass on an aesthetic appreciation of music was seen by the participants as being very important because this aesthetic appreciation (10 excerpts) represented a way of allowing students artistic facility over their emotions:

Having a full range of emotions is so often pathologised and used to sell a pharmacopia of legal and illegal substances and I wonder whether becoming involved with making music, playing it, composing it, analysing it from within, being exposed to and engaging with many different genres, can offer a kind of technology of the emotions – that is, something that can articulate, shape and shift the continuum of affect. (Isobel – clarinet – web forum 1a)

Thirdly, the teachers wanted to pass on a love of performance (seven excerpts) and they considered the most effective way of achieving this to be by modelling a love for music and performance for the students. These excerpts were divided into descriptions of the participants’ beliefs on the importance of performing:

Students should see the teacher playing and the joy in doing so. This is perhaps the most influential aspect we certainly want to cultivate, and what better way! I think the very nature of music being a tradition that has been passed down from generation to generation, from hand to hand, necessitates such an approach. (Doug – piano – web forum 1a)

I have always tried to make my students enjoy the lessons and get excited about performing as early as possible. (Cain – piano – web forum 1b)

And concrete strategies to encourage a love of performing in their students.

I find that organising student concerts about twice a year helps with retention. The concert gives them a goal to work for, they enjoy hearing the others play and often will say “can I learn that piece that Paul played at the concert?” In the end they really have achieved something, and feel quite pleased with themselves. It’s usually a good social event for students and parents too. I guess if it helps them to feel good about what they’re doing, they will want to keep doing it. (Lisa – oboe – web forum 1a)
This four-pronged teaching philosophy has been something developed by the teachers over the passage of time. When they first started applied studio teaching their aims were far more prosaic. The overriding aim initially was to be able to play well themselves and to be able to pass this knowledge of good playing on so they saw their initial role as simply being one of imparting information. The excerpts associated with early teaching aims are divided equally into themes to do with the dissemination of correct playing technique such as knowing the AMEB requirements, teaching good practising habits, being analytical and being able to play well themselves. Also important were interpersonal themes such as classroom management, communication and enthusiasm. This early focus on the technical demands of playing an instrument and the communication skills necessary to impart this technique appears to stem from an anxiety that incorrect teaching could ruin a student’s ability to play their instrument:

Probably my number one concern, first of all, was I didn’t want to… and I still feel to this day somewhat... I didn’t want to do something wrong that might wreck them technically. I thought then I could get... it feels like, you know, the brain surgeon. Do a wrong move and you’ve had it! (Doug – piano – interview 1a)

With this very real concern as a motivation, it is no wonder that the most important initial aim for these teachers was to copy the model that their teacher had provided.

4.8.2 Teaching as you were taught

The participants of cases 1a and 1b all felt that the early teaching that they had received represented a powerful example that they could draw upon when commencing to teach and both positive and negative experiences represented learning opportunities upon reflection. Twenty-seven of the participants of both cases discussed this in 72 excerpts:

I learnt to teach by remembering how my teachers had taught me. That includes teachers of any subject that I might have done, not just music. All teachers can be learnt off, even if they are showing you how not to teach. (Rebecca – oboe – web forum 1a)
The case 1a participants regarded the idea of 'teaching as you were taught' as being one of taking the example of your teacher 'cookie cutter' style and then exploring new avenues for learning as issues arose that expanded or changed this model. When reflecting on the teaching that they had received, the case 1a participants envisaged this early teaching in terms of their teacher's technical skills and communicative skills giving rise to the idea that an effective technician did not necessarily have to be an effective communicator.

The case 1b participant group considered two subsets of 'teaching as you were taught', the first being the 'cookie cutter' approach, the second being a 'patchwork' method where the learner takes small strategies from each teacher and pieces these into a personal teaching method.

4.8.2.1 The 'cookie cutter' approach

The 'cookie cutter' approach is seen by all as a reasonable way to begin given that none of the participants were trained in instrumental pedagogy when they started to teach and they had had very limited exposure to the teaching of others:

I think I originally taught like my teacher (whom I loved). They often say that teachers will begin teaching the way they were taught, and I think this is true. After all, it's all you often know. So I started that way. (Jacqueline – piano – web forum 1b)

The participants seem to make a distinction between past teachers who were proficient at communicating technique and past teachers who they liked and were therefore effective interpersonally. It was possible to have negative memories of a teacher and yet still have learned effectively communicated technique from that situation that can then be passed on. For these participants, learning was not dependent on an interpersonal connection.

Alternatively, it was also possible to have had great teachers who didn’t pass on technique effectively:
I had great teachers! I didn't have excellent teaching when I was younger. I had guys who would roughly guide me. So I didn't have that real good pedagogy of, you know, this is what we do to commence. (George – trombone – interview 1a)

George highlights the contradictions inherent in memories of past teaching and the teaching relationship when he describes a teacher as being ‘great’ and yet unable to communicate correct technique. These contradictions are distinctly articulated because the participants were just as clear in describing great interpersonal and communicative relationships, or soft skill issues from past teachers, as they were to describe great technical teaching - hard skill issues:

She let me go and let me explore and tried to foster that curiosity. And I always remember that. I couldn't imagine being stuck in a method book at a page a week or something... (Doug – piano – interview 1a)

It is interesting to notice that whereas the participants were able to describe both great technical teaching and great interpersonal and communicative teaching, their overriding concern was passing on correct technique when they started and interpersonal skills were simply seen as a vehicle for effective communication of this technique. These issues perhaps represent the high degree of concern towards teaching incorrect technical skills and highlight one of the limitations of the cookie cutter approach, the fact that one size does not fit all students. Furthermore, as interpersonal skills are tacit knowledge, perhaps they take a higher degree of reflexivity to examine.

Both participant groups found that the ‘cookie cutter’ approach has its limitations as it doesn’t work for every student and lacks flexibility in that all students are different and what worked for the participants as learners was not seen as necessarily being appropriate for others.

I totally agree with some of the other comments, that there isn’t a ‘one size fits all’ method in teaching because you can get so much more by working WITH the student not FORCING your own onto your student. (Elizabeth – violin – forum post 1b)

I often think we often teach how we’re taught or technically “do it like this”, but the hand mightn’t be the same at all so how do you know? (Doug – piano – interview 1a)

The second difficulty with the ‘cookie cutter’ approach was that participants felt that the teaching model that their teachers had provided
was appropriate for experienced learners as this was the stage of learning where participants began reflecting on the ways in which they were taught. When teaching very young beginners, this model had limited transferability leaving beginning teachers, as Elizabeth noted, very much on their own. Furthermore, the analysis and reflection that underpins the teacher’s choices is a hidden part of the process and therefore does not stand up to scrutiny when attempting to emulate the teaching one has received:

I suppose I was just going on what my two teachers had taught me, which is a lot of technique. I would have liked to have known a little bit more about how the whole process of each step... for instance bow hold, and then bowing and then... you know? (Emma – cello – interview 1a)

Emma describes the opacity of a process where she knows how to teach the technique of her instrument based upon the excellent teaching that she has had but she doesn’t understand the reason behind the sequence of technical stages. To shed light on this, Emma turned to the blogs of expert teachers as these, she found, were designed to elucidate these issues for an audience of instrumental teachers. Emma had been long considering returning to lessons as an experienced teacher and performer as she felt that these professional experiences would allow her to ask the questions needed to make these implicit teaching skills explicit. However, she described her ambivalence with returning to a role of learner when she was already an experienced teacher and her concern with finding a teacher who would support a teaching rather than performing focus.

Well...I guess because I’m a teacher, going to have lessons, I’ve kind of balked at that which is ridiculous, partly because I haven’t had enough time – I haven’t made time but also because I’ve gone, “Oh, I probably should know how to do this” and so I’ve kind of... and then I thought well, who’d I go to... I don’t really want to go to a con. teacher because they’re wanting someone who’s up there with the AMus technique; I want to talk about more of the teaching side. (Emma – cello – interview 1a)

4.8.2.2 The ‘patchwork’ method

The ‘patchwork method’ was a process described by the participants of case 1b that involves the collection of aspects of the teaching strategies of a number of teachers. This method is a variety of ‘teaching as you were
taught’ and appears, with cursory observation, to have an advantage over
the ‘cookie cutter’ approach because the collection of aspects of different
approaches seems to be very flexible and is not limited to the teaching of
one or two educators as the examples below (table 4.13) illustrate:

Table 4.13 The Patchwork Method

<table>
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<tr>
<th>The Patchwork Method</th>
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<tbody>
<tr>
<td>I suppose [I learnt to teach] from the millions of different experiences that I have had with being taught, like all different teachers... with their different systems. (Robert – trombone/tuba – interview 1b)</td>
</tr>
<tr>
<td>All my teachers taught me something that I still use today. I learnt more from some than others, but all of them got me a little closer to my teaching qualifications. I think the main thing is to never think you don’t need to learn or try something new. Try and keep an open mind and don’t dismiss new things without trying them first. (Leah – piano – web forum 1b)</td>
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<tr>
<td>Well, now I look back, my early stage of teaching was... I mean, I had in my life about five to six different teachers. I believe that they were my role models. I’m so sure that some of the things, that the way that I’ve been taught is how I teach someone (Sally – bassoon – web forum 1b)</td>
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These quoted extracts reflect an attitude to learning to teach that is
imbedded in the idea of collection. However, this searching for useful
strategies to collect appears to have a couple of limitations. Firstly, the
learning opportunities presented by reflecting on a negative model are not
considered in a wider reaching quest for useful elements. Secondly, the
search for many strategies precludes a deeper reflection on the teaching
model as a multi-faceted exemplar. An example of this is the case 1a
consideration of a teacher’s technical skills versus their communicative
skills that resulted in the theory that learning is not dependent on an
interpersonal connection.

4.8.2.3 The negative model

Five participants (17 excerpts) reflected on the negative example that
their teachers had provided:

I have had some pretty questionable “teachers” in my time but in fact they have helped me to define my idea of a quality learning experience, so in a way they taught me very well! (Terry – bass – web forum 1b)

This reflection afforded a powerful learning model because the
participants were able to unpick and closely describe what they perceived
to be the problems presented in the model. These problems could be classified into three areas: An inflexible approach (four excerpts):

So everything was about her books, everything was about selling her books, everything was about making all of her books relevant to every student all the time and it bothered me intensely that there wasn’t the understanding that... this isn’t working for a student, or this aspect of your method doesn’t work for me so I don’t... I need something else. (Peter – piano/voice – interview 1b)

A negative or discouraging manner (four excerpts):

Because my teacher, for like seven years, she would never say ‘good’ the word ‘good’. She would just – like I’d ask, “oh was that bit good?” she would say “it’s always good unless I say something”... Then I kind of thought with tiny people I should sort of encourage them more because that is mainly what they needed (Amanda – clarinet – interview 1b)

And an approach lacking in technical expertise (six excerpts):

I wish I’d had a great teacher to start with because a lot of faulty technique would not need to have been ‘untaught’. In a way, I guess this changed the way I teach in that, things like theory, reading music and beginner technique is something I focus on. So what needed a do-over for me has actually made me a better teacher – strange, but true. (Elizabeth – violin – web forum 1b)

These participants also showed their reflection on these issues through an analytical description of the perceived problem followed by a discussion of the ways in which they had had preemptively changed their teaching approach to avoid the problem.

It appears to be necessary to consider the teaching model holistically, both the successful and less successful elements of this model, in order to be able to reflect on it and build the lessons learnt from this into a more broadly applicable philosophical approach.

Whether commencing to teach following the ‘patchwork method’ or the ‘cookie cutter approach’, many participants found that eventually the limitations of these methods were revealed and they needed to find further ways to develop their teaching practice.

4.8.3 Pathways for further learning – ‘early ideas’

Upon finding the limitations inherent in ‘teaching as one was taught’, participants then sought a myriad of ways to learn to teach and to build
personal learning networks for themselves as can be seen in figure 4.1 below. These codes have been charted as a mind map to avoid giving any sense of a hierarchy within the codes because the numbers of excerpts relate more to individual teachers’ strong preferences for certain learning avenues and should not be construed as representative of the more prevalent codes being more useful than others.

Figure 4.1: ‘Early Ideas’ Learning Pathways Case 1a and 1b

4.8.3.1 Formal study

Eight of the case 1a and 1b experienced participants had completed postgraduate qualifications for secondary music classroom teaching\(^4\), a further one had completed three years of a Bachelor of Primary Teaching degree but had discontinued to commence a Bachelor of Music and one had undertaken adult education training. The participants felt that these formal teacher-training pathways offered three advantages to instrumental music teachers, firstly organizational skills:

Formalities, lesson plans etc I have had to learn about during various formal training and education undertaken, more often than not for the benefit of Adults. However

\(^4\) Australian postgraduate secondary music teaching qualifications have had different names and slightly different course content and requirements over time. For example, MTeach (UWS, USyd) GDE (UoW), Dip Ed (UNSW)
these skills are useful in some situations and I am glad to have been exposed to them. (Terry – bass – forum post)

The second advantage was the mentoring received during the school placements although one participant felt that the fact that her teaching on her practicum was being graded made the mentoring received less useful because she wasn’t free to experiment:

You performed. And you did it exactly the way, not intuitively how you would have done it 'cause it sounds good, or it feels good, you did it the way that they taught you because you knew that was the only way you were going to get a good grade. (Elizabeth – violin – interview)

The third advantage was the soft skill issues of teaching such as child psychology that could be applied directly to studio teaching even though much of the curriculum information was irrelevant. The weakness of the DipEd/MTeach was that much of the focus was on issues of group teaching, in particular classroom control and this was seen as irrelevant, with one participant even suggesting that issues of control and discipline run directly counter to imparting a love of music:

They were more interested in control than in the subject and where things changed was where I thought “blow the control, I’m here to teach kids music and I’m here to get them loving it the way I do it”. (Heather – piano/flute/voice – interview 1a)

The participants recognized that formal training would be an effective way to improve their practice however they struggled to find a formal curriculum that was appropriate to their studio teaching situations. Three of the participants had investigated formal instrumental teaching qualifications at NSW and Qld universities in recent years and had decided not to proceed due to one of the two courses being closed down and the logistics of moving to another state to attend the other. A third participant had completed the Associate Diploma of Teaching offered by Trinity Guildhall London and a fourth had created her own program of study through the completion of a Masters degree in music by research. Further areas of non-classroom based formal music teacher training
investigated by participants were courses offered by TaikOz and the Estill Method.

4.8.3.2 Research

Eleven of the participants described research as being a useful way to learn, both to solve a particular problem they may be having with a student and also to broaden their own knowledge of instrumental technique and pedagogy. They described the reading they undertook to solve problems and in the pursuit of knowledge:

If someone said “you’ve got no students” tomorrow, I still would keep reading… I’d like to have an attempt at what some of these authors have done, I want to have a go. I can see what they’re trying to do and I’d just like to do that myself. And it helps me so much with my own playing or interpretation, reading about stylistic things. (Doug – piano – interview 1a)

This reading divided into books on instrumental/vocal technique and books on soft issues, predominantly child development. One participant described the research methods she used in detail:

I go to the library if I find references on the internet with different things, then I’ll find out which book it’s come out of it and then you get the library to order it and that sort of stuff rather than buying lots of books. (Leah – piano – web forum 1b)

This participant described the frustration she felt at the lack of plain language instrumental pedagogy resources and the difficulties that she found when trying to pull practical help from this style of resource. She noted, “we are all teaching ourselves the same thing” (Leah – interview) and, given the obviousness of this, wondered at the lack of plain language resources. For this participant web-based research had gone some way to filling this lack.

4.8.3.3 Web-based research

As one would expect in a study that investigated, in part, the efficacy of a web forum for informal learning, the case 1a and 1b participants were extensive web researchers with 16 discussing in detail their methods of

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5 http://www.taikoz.com
6 http://www.estillvoice.com
web-based research. Web learning was advantageous for them because it allowed them to observe others’ practice and learn new teaching and playing techniques, yet it was less confrontational than returning to lessons as an adult and professional. Web learning also provided a structured way to experiment as it allowed observation of new approaches. Web based research, to a certain extent filled the gap created by reflecting on the teaching one has had because it allowed the participants to find out new information that fitted the situation at hand on a need-to-know basis and made the analysis and reflection that underpinned expert teachers’ choices explicit:

‘The Cello Professor’, he’s an American teacher, I can’t remember his name now but he decided to put up this website especially for cello teachers and he’s got lots of different topics which has been fantastic. He talks about the right hand technique, the left hand technique and there’s a lot about posture... you know because that’s all changed as well. What I was taught when I was growing up is now no longer completely, exactly right. (Emma – cello – interview 1a)

When searching for practical information on repertoire or teaching strategies, two of the teachers described the blogs of other teachers as being a more useful resource than traditional research pathways:

I do like Elissa Milne’s blog as well because it’s got lots of information in it. And it’s a nice easy format, a page at a time or whatever. You can have a quick read through and there’s stuff there that you can pick up, I find that really good. So it’s sort of practical information about pieces and practise and scales and things is also handy and sort of like a little bit of information at a time is also good. (Leah – piano – interview 1b)

The major advantage that Elissa Milne’s blog\(^7\) held for Leah is that the blog’s metadata allowed it to be fully searchable with keywords and therefore it was easy to instantly find solutions to questions. Leah considered the ideal web-based resource to be something that provides practical information and also includes a resource library with downloadable resource material. Searching for resource material was also Peter’s primary reason for web-based research. He used the International Music Score Library Project\(^8\) as a way of finding new, copyright free,

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\(^7\) [http://elissamilne.wordpress.com](http://elissamilne.wordpress.com)

\(^8\) [http://imslp.org](http://imslp.org)
repertoire for his students, noting that this was a particularly good way to discover relatively unknown 21st century composers:

Other people around the world just upload their compositions because they want them to just be on there. There’s quite a lot of contemporary works on there too that… It’s that middle register of the late 20th century, early 20th century. Things like Prokofiev and Benjamin Britten that you don’t get. Any of the music is still copyright. (Peter – piano/voice – interview 1b)

4.9 Summary of Findings – Early Ideas about Teaching – Interviews and Web Forums Case 1a and 1b

The participants of cases 1a and 1b had not set out to become instrumental teachers, rather they had fallen into this form of music teaching because it offered some financial security and yet flexibility that worked to offset the lack of reliable income which is an issue for most musicians. This participant group has travelled a huge distance philosophically from a utilitarian beginning approach concerned with disseminating correct technique to an approach designed to foster lifelong learning through a four-pronged ideology built around fostering a love of music, an aesthetic appreciation of music, a transformative experience of music making and a love of performance.

Teaching as one was taught was seen to be a reasonable way to begin with participants fitting into two distinct experiences of this paradigm based around either reflecting on the multi-faceted exemplar provided by one or two teachers (the cookie cutter approach), or collecting effective strategies from many teachers (the patchwork method). These methods were an effective means to begin teaching however their limited transferability and inability to show hidden teaching processes necessitated finding other means of learning. Formal means for learning studio pedagogy were actively sought, nevertheless participants found that classroom teacher education held limited transferability for the instrumental studio and purpose studio pedagogy courses did not exist in the state that these participants lived in. Early avenues sought to expand teaching practices beyond formal study involved research, both traditional and web based
and these avenues were used to find new information on pedagogical issues and interpersonal 'soft skill' issues with web based learning presenting a more accessible and searchable option. Table 4.14 illustrates these findings summarised.

Table 4.14: Summary of ‘Early Ideas about Teaching’ Findings

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<th>Why instrumental teaching:</th>
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<tbody>
<tr>
<td>• Non-musical reasons of financial necessity, chance and flexibility offered with some seeing chance as a factor of encouragement by others.</td>
</tr>
<tr>
<td>• Participants then discovered an aptitude for teaching and found they enjoyed and were challenge by it.</td>
</tr>
<tr>
<td>• To foster a lifelong love of music then became an overarching motivation that broke into a 4 pronged philosophy: love of music; aesthetic appreciation of music; transformative experience of music making and love of performance.</td>
</tr>
<tr>
<td>• A lifelong love of music was seen as being dependent on a long-term practical involvement in music that relied on a student’s musical independence.</td>
</tr>
<tr>
<td>• Making music with others was key.</td>
</tr>
<tr>
<td>• This conceptual approach developed over time from an early technical approach based on disseminating correct technical skills.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Teaching as you were taught:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Early teaching, both good and bad, provided a model for reflection.</td>
</tr>
<tr>
<td>• Participants made a distinction between effective communicators and effective technicians and noted that a rapport was not needed to learn.</td>
</tr>
<tr>
<td>• Primary concern in the early years is technical teaching and effective communication was seen as a vehicle for teaching correct technique.</td>
</tr>
<tr>
<td>• ‘Cookie cutter’ approach involved reflecting on the holistic model of one’s teachers. Lacks flexibility and transferability. Was effective in situations where their teacher actively mentored participants to teach.</td>
</tr>
<tr>
<td>• ‘Patchwork’ method involved collecting strategies from many teachers. Offers a wider range of strategies but precludes a deeper reflection on a multi-faceted exemplar.</td>
</tr>
<tr>
<td>• Negative model afforded an opportunity to unpick perceived problems with a model.</td>
</tr>
<tr>
<td>• Negative models were classified into an inflexible approach, a discouraging manner and an approach that lacked technical expertise.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pathways for further learning:</th>
</tr>
</thead>
<tbody>
<tr>
<td>✨ Formal study: classroom-teaching qualifications had limited applications to instrumental teaching with the exception of child psychology although they offered organisational skills and mentoring. Teachers struggled to find a curriculum that fitted their situation and investigated other pedagogies such as TaikOz, the Estill Method and the Trinity Associate Diploma of Teaching</td>
</tr>
<tr>
<td>✨ Teachers did their own research and this divided into instrumental/vocal technique and 'soft skill' issues such as child development. One lamented the lack of plain language resources and preferred web based resources for this reason.</td>
</tr>
<tr>
<td>✨ Participants used the web for research to observe the teaching of others, to find practical information on repertoire or teaching strategies or to find downloadable resource material. Web-based research was seen as being less confrontational than returning to lessons but makes implicit processes explicit.</td>
</tr>
</tbody>
</table>
Findings

5.1 Introduction

The previous chapter presented the findings from the two web forums followed by a consideration of early ideas about teaching as experienced by the participants of cases 1a and 1b collectively. This chapter considers deeper ideas about teaching as described by the participants of case 1a followed by case 1b, as it is with these deeper themes that the two participant groups begin to diverge. Deeper ideas about teaching are those which have developed after a number of years of experience and come from circumstances in which learning is not as directly applicable from one context to another, as was seen in the previous chapter. These deeper ideas develop as a result of learning contexts that require greater transposition and reflection.

5.2 Deeper Ideas about Teaching – Case 1a

Deeper and more recent ways that the participants of case 1a have found to expand their thinking about teaching have been illustrated in figure 5.1.
5.2.1 Observing the teaching of others

Participants feel that observing the teaching of others represents a further way to learn and to broaden their practice. The isolation of studio teaching is seen as being disadvantageous to learning because it means opportunities for peer learning and collaboration are few and far between:

I think that just being able to be exposed [is important] because the more you isolate yourself, the less you teach well. (George – trombone – interview 1a)

According to Purser (2005), teachers are unlikely to air in public what has been learnt in private (p. 297) and this represents an obvious stumbling block when attempting to learn from the teaching of others with participants expressing regret that this learning is so difficult to achieve. Master classes represent a way in which this could occur in a public setting, along with festivals and eisteddfodau although the learning in this way occurs indirectly by way of the adjudicators’ comments on the students’ performances:

These informal opportunities to observe colleagues… and I think relating to this is the conducting I’ve had. One of the really great things is going to festivals and seeing other conductors conduct and having some of the adjudicators take your band back stage. You’ll learn a lot on the job, which… it’s not structured; it’s simply offered so you take advantage of that by observing people who know a lot more than you do. (George – trombone – interview 1a)

Master classes offer the most accessible way of observing the teaching of others with the caveat that generally master classes are conducted with
elite students. The participants feel however that the teaching observed was still transferable to elementary students:

> Some of the things that are said are born from so many years of experience from these wonderful people that come out here; I can use that for the kids, brand new ones right here. (Doug – piano – web forum 1a)

Doug makes a further point that master classes by elite teachers with highly skilled students allows him to observe teaching of an international standard and this is inspiring to him even if the skills are not directly applicable.

If observing the teaching of others poses difficulties and master classes represent limited transferability for the teachers of elementary students, then perhaps observing the students of others can offer an opportunity for analysis and reflection. Studio concerts amongst a group of teachers represent a way in which teachers can observe each other’s students however this raises the same issue seen with ‘teaching as one was taught’: that is, the product of the performance does not necessarily make the process explicit. Isobel illustrates this problem when she describes the students of two colleagues whom she considers to be expert teachers:

> Mostly having seen their students play. They must be doing something very, very organised, very, very articulate but have some sort of special ingredient that I’d like to know what it is. (Isobel – clarinet – interview 1a)

### 5.2.2 Analysing the teaching repertoire

Participants find that tutor and method books provide an effective tool for structuring the pacing of individual lessons as well as assessing a student’s progress over time. Method books also provide another means for making the sequence of skill acquisition ordered and logical. As students become more advanced, many of the participants describe using the examination programmes devised by the AMEB as these provide a programme of study devised to run over a length of time, usually a year and the system of grades allow both student and teacher to see concrete, assessable progress over a long period of time. The drawback of these systems, for these participants, is their inflexibility, with many teachers
describing the anxiety of choosing a method or exam program for a student. These choices are often made at a time early in the teacher/student relationship when the student and teacher are not particularly familiar with each other, and the need to be confident of the method’s fit to the student and thus personalise teaching to each individual, is critical even though the student’s strengths and weaknesses are not always known:

I find some [method] books, half way through they don’t like it and if you continue, they’re quite likely to quit because if they don’t really like the book then they’re not going to like the [instrument]. (Emma – cello – interview 1a)

Also of concern is the quality of repertoire used both in method books and examination systems. The participants feel that it is important that the music chosen for young instrumentalists should come from the canon of repertoire for the instrument and they feel that much of the music written for young children assumes a lack of sophistication in children’s tastes that does not fit with their experience of teaching young people. This idea runs counter to the research of Lucy Green, who maintains that although formal learning situations generally work to introduce unknown music selected by the teacher, effective student directed informal learning begins with familiar and appreciated music chosen by the students themselves whatever this music may be (Green, 2008, p. 10).

The concern stems from teachers’ professed role of being holistic educators in which the cultural development of the child is as important as the technical development as discussed in chapter 4 (4.3.2.1) however this belief doesn’t allow for a scaffolding from known to unknown as discussed in web forum 1a (Chapter 4 section 4.3.1.1):

But this little piece is by Bartok, the master composer right here. Why would you waste your time with, you know, the kangaroo hopping or something like this? I find, and I think it’s really important, it’s not just getting the technique and reading, literacy skills and that, but it also has to develop, you know, their spirit as well. (Doug – piano – interview 1a)

Doug goes on to make the point that just because music comes from the canon of repertoire for the instrument and is a part of a great teaching
and performing tradition it doesn’t necessarily follow that this music must be difficult:

I was in Slovakia with a school group some years ago, and the lady that was hosting some of the students gave me a couple of books, and they’re all in Slovak. I can’t understand them, but I see what they’re trying to do in the pieces there, and the folk tunes, and it’s just a sense of, “This feels really solid. This is based on a tradition”. Not little things where they assign a panel to compose these pieces, you know, especially to fit in here, and you can’t do this past this page, and all of that. It's more holistic.

(Doug – piano – interview 1a)

Emma highlights the reverse of this same argument with her concern that much music composed for beginners gives them an unrealistic picture of their abilities because it is produced with overblown and jazzy accompaniment tracks that bury the beginner under a wall of sound. She feels that this is just as patronising to the developing musician as Doug’s description of ‘kangaroo hopping’ music:

There’s one piece called Beat on D; I don’t know, I think it’s patronising. I'm sure the kid doesn't really think they're that good. But they're there playing D with this huge sound behind them; but maybe some of them like it, I don’t know. (Emma – cello – interview 1a)

The ‘one size fits all approach’ to repertoire as evidenced for Doug by the Suzuki method also poses a problem because he finds that the pieces chosen for these method books are not cross-compatible between instruments:

However, my only gripe about that in terms of piano, anyway, is again with the repertoire. It’s all just transcriptions of the violin stuff. So whilst that might be great for learning your open string, it's terrible here. Some of the things that they have to do, you can't just give them the same music. It doesn't work, doesn't transfer so well. And yes, what’s it teaching, they're reading in the end just broken chords, there’s no independence of lines, things like that. (Doug – piano – interview 1a)

Whereas Veronica, a cello teacher, finds the repertoire of the Suzuki method to be very well chosen:

All well-known tunes across a variety of classical styles, as well as each one focusing on a different technique – complete with exercises to help perfect them. (Veronica – cello – web forum 1a)

The participants find that, overall, the method books and examination repertoire books available for their instruments are broadly similar and therefore, if used, represent an effective way to teach in line with others
and thus be fairly sure that you are teaching at an appropriate level and pace and in a logical sequence. The differences between methods appears to be more of an issue of repertoire and not instrumental technique for the participants who therefore feel able to have the freedom to choose music in line with their philosophy and know that this won't interfere with the scaffolding of technique laid out by the method books:

So again, picking the best bits and pieces of the models that appeal, I think, is the way to go. And there's so much stuff out there to explore, and so much really fine teaching going on, that I'd just like to get amongst it, I guess, a little bit. (Doug – piano – interview 1a)

5.2.3 Experimentation

The participants describe the difficulties of learning to teach through a process that appeared to them to be essentially trial and error. When asking more experienced teachers for advice in the beginning Doug was told:

If you just keep doing it the experience will come, just keep at it, you'll pick it up. (Doug – piano – interview 1a)

Participants express an anxiety that they had in the beginning with this approach. When novice teachers, they were concerned that they wouldn't find success with all students and they therefore felt that they would be letting people down; they were concerned that techniques that worked with one student wouldn't necessarily work with others and they worried that they wouldn't be able to handle the mercurial natures of many children.

Positively, the teachers describe the excitement of sharing newfound knowledge with their students and express regret that they couldn't pass on the knowledge they have now to those early students:

If the early ones were experiments, well, I still think I tried to do it with sincerity. It mightn't have been, you know, all it could have been. But you do have to start somewhere. (Doug – piano – interview 1a)
5.2.4 The role of a mentor

Participants describe the teaching that they had had themselves, both good and bad, as being powerful learning experiences. Of the 10 participants, one describes his teacher as having an active mentoring role in his early teaching, another nominates her mother (a piano teacher) as fulfilling this mentoring role, and one discusses a choir director of an ensemble of which she was a long term a member as being a powerful model for her. While not actively a mentor, this participant describes the choir director as being a role model whose ensemble direction she could draw from within her own teaching practice. The fourth participant describes this relationship from the other side of the equation when talking of the active mentoring that she provided for some young teachers who replaced her while she was on maternity leave.

These mentoring experiences range from the mentor representing a model for emulation to mentors that discussed teaching experiences and provided support in the form of consultation. The participant that mentored young teachers herself provided the most ‘hands on’ mentoring relationship, through asking her young teachers observe her teaching and providing them with detailed lesson plans and written notes.

5.2.5 Peer learning

Three of the participants suggest that discussing issues with their peers is a way in which they learn. This peer learning takes the form of informal ‘water cooler’ conversations with other teachers in their work environment and is generally focused on concrete problem solving. George describes in detail the process of searching for a solution to a seemingly intractable problem by means of a group message on Facebook created for the purpose of uniting all of his studio teacher Facebook contacts in pursuit of a solution:

I have a family with a daughter with Cochlear Implants who would like to join Band next year. I’d like her to join too but I’d also like to start her on a track which she can
pursue to its fullest and felt ill-equipped to advise them on how to select an instrument. I had some hunches but not enough solid info.

How I handled it was to cast a wide net to colleagues with a Facebook message addressed to those of my friends who may have experienced teaching students with CIs. I received some great responses, some which supported my hunches but some which were strongly opposed to it with good experience to back it up. Others expressed interest but had no practical experience or ideas. Many didn’t respond. Our esteemed moderator replied with contact details for experts conducting research into this area.

The peer advice has enabled me to act with confidence. She will begin next year and I have hope that it will be a positive experience. George – trombone – web forum 1a

5.3 Self-Assessment

The participants find that they need a method by which they can assess the quality of their teaching in a fairly objective way so as to be able to measure the ways in which the learning methods outlined above are converting to student learning and improvement. They describe a number of methods (see Table 5.1) through which they achieved this and these methods fall into two categories that can be coded as measurement and milestones, and communication.

Table 5.1: Self-Assessing Teaching

<table>
<thead>
<tr>
<th>Number of participants</th>
<th>Number of excerpts</th>
<th>Form of assessment</th>
<th>Ways through which participants assessed their teaching</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>10</td>
<td>Measurement and milestones</td>
<td>Formal student examination systems</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Measurement and milestones</td>
<td>Regular student performances</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Measurement and milestones</td>
<td>Informal assessments</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Measurement and milestones</td>
<td>Meeting pre-agreed targets</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Communication</td>
<td>Student can articulate concepts</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>Communication</td>
<td>Keeping open dialogue with the student’s network</td>
</tr>
</tbody>
</table>

5.3.1 Measurement and milestones

Measurement and milestones are methods in which the product of student achievement, the performance, is measured, with students showing quantifiable success in performance and measurable incremental improvement over time. These methods involve formal external
examination systems, informal assessments, regular student performances and meeting pre-agreed targets.

Formal examination is overwhelmingly the most used of these systems. Exams are described as being useful for the participants in assessing their own teaching because they provide concrete achievements for students to work towards and therefore allow teachers to see measurable achievement over time. The examiner comments provide feedback to teachers which they can use to modify their teaching even though the feedback is directed towards an assessment of the student’s performance and not the teaching directly. As Veronica succinctly describes:

Exams and results – what kids results are, some will get higher and lower and it makes you assess why there is a difference. (Veronica – cello – web forum 1a)

Drawbacks of this form of assessment are considered by participants to be the perceived subjectivity of the examiners and also the pressure that these systems impose on students. To address the drawbacks of formal examinations and still reap the benefit, one of the participants has adopted an internal examination system, the Australasian Syllabus developed by New Zealand educator, Mark Walton, as this system puts the examination itself in the hands of the teachers, allowing them to tailor the choice of examiner to the student being examined and thus relieve some of the stress on students. A second teacher has adopted a system of asking trusted colleagues to take the occasional student for one lesson and to then provide feedback to both student and teacher.

Regular student performances are described as a further way in which teachers can self-assess as these allow teachers to chart improvement over regular reoccurring intervals. This, again, does not consider student and teacher learning as being distinct from a successful performance because it only considers the product of learning, the performance. Participants did note however that regular performances are critical to keep students enthusiastic and interested. Therefore a student’s enthusiasm and enjoyment factors into this form of assessment whereas it is not a noted
consideration with formal examinations. While exams are used to reflect on and critique one’s teaching, student performances are used to motivate students and provide affirmation for the teacher:

You know, I guess that the main things that have had an impact on me as a teacher were the successes and I’ve had a lot of them. You know, just simple things like AMEB exam results all the way through to university graduates becoming cornerstones of the industry and the like and that’s really… it’s self-affirming, if nothing else. (James – saxophone – interview 1a)

One participant describes goal setting with students as a way of assessing both her own teaching, and her students’ progress. She keeps journals with all of her students in which learning outcomes and timelines for these outcomes are recorded. This allows her to track her students’ improvement over time but it also allows her to track her own teaching according to these same criteria over time via her students’ journals:

Some students respond well to practice charts and like the idea of ticking off various goals as a visible sign of progress. In assessing my teaching quality over a longer time period, I look for signs that the student is becoming more independent and needs less and less instruction from me. (Lisa – oboe – web forum 1a)

5.3.2 Communication

The participants discuss at length the perceived advantages and disadvantages of involving the students’ network of parents and teachers in the music learning process. One participant frames this discussion in terms of her own learning as a teacher when she describes the questions that she uses to create a dialogue between herself, student and network that can be used for feedback and self-assessment. She advocates informal conversations with the students’ instrumental directors and parents as well as with the students themselves:

I keep an ongoing, if casual, dialogue with the student about what they like/ dislike about learning the instrument; how they feel about it, what they feel confident about or lack confidence about; how they’d like to progress and whether they feel they have… try to be open to and encourage any negatives comments so as to be able to deal with them. (Isobel – clarinet – web forum 1a)

Communication with students is also advocated as a means to ascertain whether students understand what is being taught. In this case
conversation is more directed with students being asked to describe a concept to ensure that it has been understood:

At the end of a lesson I'll often ask the student what were the important things they learned, or to explain something back to me e.g.: How would you teach someone to use vibrato? By doing this I can tell if my message is getting across. (Lisa – oboe – web forum 1a)

Sometimes a student’s understanding asserts itself in surprising ways, which is a powerful affirmation for the teacher:

The parent was saying, “So why are you playing along with her?”... Her own daughter turned around and said, “Because I can hear what I’m supposed to do, Mum and because I can...” she just gave about five reasons why I was playing. I was like, “wow, I don’t need to tell her”. (Emma – cello – interview 1a)

After teaching careers that have spanned ten years and beyond, participants still list skills for the effective teaching of technique as being further learning that they wish to acquire. This is followed by the desire to be able to inspire students. The participants want to find ways to collaborate with others within their teaching practice and the timing of units of technique still remain an issue.

5.3.3 Reflection

Above and beyond the reflective practice that can be seen embedded in the processes outlined above, the participants clearly articulate the strategies for reflection that they use in order to assess their teaching in light of new situations with their students. Participants feel that having awareness was a key to good teaching. Being aware of their students’ strengths and weaknesses, being aware of repeating patterns in their own teaching and noticing which approaches were effective. Concrete strategies that the participants use in order to maintain this awareness involve reflecting on their practice through the use of various kinds of record keeping in order to find patterns in their teaching (see table 5.2).
Table 5.2: Reflection

<table>
<thead>
<tr>
<th>Reflection</th>
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<tbody>
<tr>
<td>As we all know, teaching often involves saying the same thing repeatedly,</td>
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<tr>
<td>often to many students. If you write down those things you find yourself</td>
</tr>
<tr>
<td>saying all the time, you can then examine them on the page in front of you</td>
</tr>
<tr>
<td>and make sure you are saying the right thing. (Rebecca – oboe – web forum)</td>
</tr>
<tr>
<td>Recording lessons on video so I can critique myself afterwards (Doug –</td>
</tr>
<tr>
<td>piano – web forum)</td>
</tr>
</tbody>
</table>

The participants also use strategies that allow them to think about their teaching in different ways such as imagining the events of the lesson from the student’s perspective. These student-centred strategies are considered effective as they allow teachers to closely examine student cues and use observed student engagement as an indicator for understanding. A strategy to trigger reflection in practice is the use of old repertoire to allow student and teacher to compare progress over time:

Helping the student to see that they have progressed can be useful. This could be done by revisiting a piece we did a few months ago, and discussing what better capacity the student now has, or trying harder and harder sight reading over a period of a few months. (Lisa – oboe – web forum 1a)

5.4 The Ideal Teacher

The participants have strong views on the qualities of an ideal instrumental teacher. These attributes are shown below in a mind map that illustrates no hierarchy because each participant describes only one or two different characteristics as being important to their picture of an ideal teacher and only rarely did these characteristics overlap. These attributes show each participant’s particular focus and together they build a picture of what an ideal teacher might be like. It is interesting to observe that while the teachers still list technique as being an ongoing consideration in their own teaching, the attributes of an ideal teacher, according to this participant group, are all ‘soft skill’ interpersonal issues of patience, flexibility, inspiration, tenacity, the ability to convey a love for the subject, clear communication, genuineness and the ability to continue to learn as illustrated in Figure 5.2.
7.1 Transformative Learning

Seven of the participants give vivid descriptions of past experiences that changed the ways that they thought about their teaching and they describe the way that these experiences have led to concrete and lasting changes in their teaching strategies and approaches. The experiences described could be both negative and positive and discussion on these experiences is triggered by the question “have you ever had an experience that changed the way in which you taught?”

These experiences led to lasting changes in teaching approach and the participants are able to transform these specific experiences into a broadly applicable teaching philosophy that can be easily seen in the forum and interview data because the resultant themes appear repeatedly. The transformative experiences, lessons learnt and resultant philosophical approaches are described in the interview data. The concrete teaching strategies born from these philosophical approaches are evidenced in the forum discussion data. Three of seven narrated transformative experiences and the resulting changes to teaching approach are described below to illustrate this process. The participants fit on a continuum that ranges from a technique-focused perspective to an interpersonal focused
perspective and the three examples described below were chosen because of their fit on the outer edges and middle of this continuum.

### 5.5.1 Heather – piano/flute/voice

Heather believes that the teacher training she had received as a pre-service classroom teacher was unnecessarily focused on discipline and was inadequate in preparing young teachers for the classroom.

> They were more interested in how to discipline kids than to get them to love the subject and that was sad. (Heather – piano/flute/voice – interview 1a)

This is in contrast to Heather’s early musical experiences, which informally supported her innate passion for music.

> As a 5-year-old I used to stand beside, at my ballet classes I used to stand beside the accompanist and they couldn’t drag me away from the pianist and I always wanted to be there doing it and I wanted to teach other kids to do that. (Heather – piano/flute/voice – interview 1a)

Experiences of a discipline and control-based approach at teachers college led Heather to reject many of the methods that she had been taught in favour of a student-centred approach built from a genuine care for the students and a desire to share a love of music:

> The [Diploma of Education programme] got me to stage where I was terrified of classroom [teaching]. It was terrible, terrible. They were more interested in control than in the subject and where things changed was where I thought “blow the control I am here to teach kids music and I’m here to get them loving it the way I do it”. (Heather – piano/flute/voice – interview 1a)

This is something that she has incorporated into her teaching philosophy as evidenced by the number of times these ideas appear in her interview (18) and forum discussion (5) of which Table 5.3 highlights a sample:
Table 5.3: Heather Philosophy

<table>
<thead>
<tr>
<th>Heather – ‘love of music’ philosophy</th>
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</thead>
<tbody>
<tr>
<td>There’s no secrets between me and my pupils basically and what they see is what they get and they are responding to my love. (interview)</td>
</tr>
<tr>
<td>But when you take that attitude... it’s infectious and the kids get your passion and ‘cause you like them they can then relax off, they can show themselves. (interview)</td>
</tr>
<tr>
<td>I want kids so excited about the subject that they will say what they feel. (interview)</td>
</tr>
<tr>
<td>I’ve always said that it is the best job in the world because I love kids and I love music and it’s a beautiful two-way thing. (interview)</td>
</tr>
<tr>
<td>You’ve got to love kids and love your instrument. (interview)</td>
</tr>
</tbody>
</table>

Heather has taken this student centred ‘love of music’ philosophical approach into her studio teaching and approaches problem solving from a perspective that ensures that her strategies are suited to each individual student. This, for Heather, minimises the risk that the student might not succeed:

The moment I like best is a girl with [a confirmed non-specific learning disability] that I taught piano. I had to get each concept totally separated so we did rhythm using time names, pitch – I developed a method we called one finger boogie, she picked out the notes in her piece first by using her pointer, so fingering did not get muddled up with reading. We worked at how her hands had to move, apart from the music. All tiny steps. You had to touch the finger she was to use for her to understand. After all this she went on to do preliminary. This was my greatest achievement and hers as well. Any success with such a child is to be treasured. (Heather – piano/flute/voice – web forum 1a)

This perspective allows Heather to build a teaching practice on the premise that all students are valuable and are worthy of respect, everyone is capable of learning and therefore the onus is on the teacher to help a student achieve. Heather believes that the primary achievement to be gained from learning an instrument is a love of music.

5.5.2 Doug – piano

Doug also has an approach that is strongly student centred, born from two complementary experiences had with two of his early piano teachers. The first taught him that it is valuable to encourage a student’s aesthetic appreciation for great piano music, even if the object of the enthusiasm is inappropriate:

I was in about Grade 2, and I said, “I want to learn that.” It was a piece by Schumann. And she gave me the music. I could barely reach an octave and I wouldn’t know what
five flats looked like until then. And I learned two lines of this thing, it was probably at the speed of crotchet equals a day, but I managed to get through, and she was, "Oh, wow!" She thought, you know, "How will he go? He won't want to touch it." But I did those two lines, and then she saw this desire. (Doug – piano – interview 1a)

The second experience provides a counterpoint to the first because it taught Doug that a fine focus on technique gives more technical facility and this also can fuel a student’s enthusiasm for more difficult repertoire:

When I went to my second teacher, I’d been doing Grade 5 for six months; I felt I was ready to do the exam. I’d been doing them at six-monthly intervals, and she kept me on it for another whole year. And I thought, "18 months on this!" Because she wanted to correct all these things... But she, you know, quickly disciplined the playing I guess. So yeah, I coped with it... and the more musical details started to come in, so I saw the point why, and then I guess I trusted her [I saw that] there was a real point. (Doug – piano – interview 1a)

Doug’s teaching philosophy (see Table 5.4) was born from these two experiences and his interview and discussion on the forum highlights his ongoing reflection and refining of the balance between developing a student culturally and aesthetically and encouraging their enthusiasm (16); and developing their technical facility on the instrument (14):

Table 5.4: Doug Philosophy

<table>
<thead>
<tr>
<th>Doug – student centred ‘aesthetic appreciation built from technical facility’</th>
</tr>
</thead>
<tbody>
<tr>
<td>I think it’s really important, it’s not just getting the technique and reading literacy skills and that, but it also has to develop, you know, their spirit as well. (interview)</td>
</tr>
<tr>
<td>Make [the student] realize we’re, you know, part of a bigger whole here. And people have done this for centuries. And now it’s your turn. (interview)</td>
</tr>
<tr>
<td>Without opening this wonderful world of sound and human expression and culture, there will be no lasting involvement in the field. (web forum)</td>
</tr>
<tr>
<td>No study of an instrument is possible without a way to approach its possibilities, which is “technique.” To understand how to get round the instrument and draw out of it what you wish in order to express. (web forum)</td>
</tr>
<tr>
<td>The fact that great music is not being listened to at home or by other family means that trite, soulless Music permeates their lives, and it is very hard to show them a world other than this when the attitudes are closed to exploring anything outside this. (web forum)</td>
</tr>
<tr>
<td>If the students “play” with the raw materials of Music, they begin to see the science behind its construction, as well as having the feeling of freedom to explore, express and create, which will give greater depth of understanding when they assess the scores they are performing, and therefore lead to a more profound interpretation. (web forum)</td>
</tr>
</tbody>
</table>

Doug’s teaching approach and philosophy is built in part from a sense of the rich lineage and cultural history that he feels piano teachers share and he gives his students a sense of this through his approach to
technique and great music as illustrated above. This approach could be seen informing his discussions on repertoire in the forum:

Most arrangements of pop music lose so many vital ingredients, and end up with little appeal to anyone listening. For the student this seems not to matter, as long as there is some semblance of the original, and the fact their peers can recognise the song is enough. I wonder what value there is, as there is little or no development of technique, let alone any spiritual nourishment. (Doug – piano – web forum 1a)

5.5.3 Isobel – clarinet

A powerful transformative learning experience for Isobel came at a later stage in her studio-teaching career than the other participant examples. Isobel describes the learning experience she had when beginning AMEB examining:

You see a whole bunch of other people’s students all in one day and you see them all having the same problems, so you see them all being wonderful or all being [dreadful] and thereby realize the power that you really do have as a teacher. You stop making excuses “oh this person doesn’t do any practice or this person can’t do that or this person can’t do this”; you think “oh well, I have to find a way to make it work for them because if this person and that person can do it, I need to find a way” [laughs]. (Isobel – clarinet – interview 1a)

Isobel reflects on this experience and takes from it the knowledge that it is possible to get consistent quality from a spectrum of students and this consistent quality is due to adequate preparation:

I mean, I’m sure there’s some people who don’t put any of their bad students in for exams and thus they look good but still, to have a whole day of As, from an AMEB exam, shows that they’re really thinking about the talent level of their student and their skill set and how long they need to work on it, preparing them properly, and all of that sort of thing that we need to be able to do as a teacher, so that would be the other component that made me a better teacher. (Isobel – clarinet – interview 1a)

Isobel’s teaching philosophy (see Table 5.5) is based on imparting clearly and logically the craft of playing the clarinet as this, for her, is instrumental to a consistent teaching quality that allows all students to achieve. This analytical, technique based focus is seen in her interview (10) and forum discussions (5):
Table 5.5: Isobel Philosophy

<table>
<thead>
<tr>
<th>Isobel – Student centred ‘teaching the craft of clarinet playing’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Try to focus more on the practice of teaching rather than think of it as a, you know, giving the child some sort of profound experience of life. (web forum)</td>
</tr>
<tr>
<td>You have to teach them technically. Techniques of expression, techniques of physical, you know, all those sort of issues. (interview)</td>
</tr>
<tr>
<td>I believe this combination of private instruction, combined with external examination (so the teacher is not ever the examiner and flaws are thus not hidden but able to be exposed), combined with regular performance practice and group playing, can be the model of how to learn and how to teach. (web forum)</td>
</tr>
</tbody>
</table>

Isobel’s technique based approach results in concrete problem solving strategies in the forum discussions that are geared towards a clear and consistent approach with all of her students:

I believe very strongly that we should play for our students. Firstly because there are mimetic elements to teaching/learning that cannot be captured by the exchange of propositional type speech, no matter how analytical, how well researched and thoughtful, or how successful we think our methods are. Furthermore, sometimes to “learn” the strange habits our students have developed it can be helpful to be able to mimic them oneself! (Isobel – clarinet – web forum 1a)

These three examples illustrate this process of a transformative learning experience (see Table 5.6), reflecting on this experience, broadening the lessons learnt and incorporating them into a broadly applicable teaching philosophy and then using this to create concrete strategies for teaching.

Table 5.6: Summary of the Transformative Experiences

<table>
<thead>
<tr>
<th>Transformative learning:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heather: piano/flute/voice:</td>
</tr>
<tr>
<td>• Rejected a rigid and discipline based focus during classroom teacher training in favour of a student centred philosophy that teaches a love of music.</td>
</tr>
<tr>
<td>• Transformative experiences involve students who fall outside the average spread of ability.</td>
</tr>
<tr>
<td>• Fine-tuned her approach from these experiences in order to ensure success for every student.</td>
</tr>
<tr>
<td>• Actively inspires students.</td>
</tr>
<tr>
<td>Doug: piano:</td>
</tr>
<tr>
<td>• Teaching philosophy born from the tensions between freedom and discipline.</td>
</tr>
<tr>
<td>• The key to balancing freedom and discipline lay in creating an aesthetic appreciation for great music through technical facility.</td>
</tr>
<tr>
<td>• For Doug, the key to lifelong learning lay in developing an appreciation and understanding of the canon and lineage of the piano.</td>
</tr>
<tr>
<td>Isobel: clarinet:</td>
</tr>
<tr>
<td>• Transformative experiences involved AMEB examining.</td>
</tr>
<tr>
<td>• Systematic consistent approach designed to allow all students to achieve.</td>
</tr>
<tr>
<td>• Analytical and technique based teaching.</td>
</tr>
</tbody>
</table>
5.6 Summary of Findings – Deeper Ideas about Teaching – Interviews and Web Forum Case 1a

Each of the participants of case 1a built their deeper ideas about learning to teach and the methods found to lean into personal learning networks. Participants assessed the effectiveness of these networks through methods of externally imposed assessment that measure student performance and communicative strategies. In support of this, participants articulate strategies that help them reflect on their practice in order to continue to develop as teachers. Although participants continue to be concerned with issues of instrumental technique at all levels of experience, issues considered to be hallmarks of the ideal teacher are all interpersonal, communicative and inspirational.

These findings describe the ways that this participant group learnt to be effective teachers and they provide a glimpse as to how it is that these teachers changed in philosophy so radically from their early beginnings. Participants describe in detail experiences that they believe to have been transformative and these experiences can be seen to follow the stages of experiential learning in that the participants reflect on the experiences, have incorporated these experiences into their beliefs on teaching and continue to apply the lessons learnt from these experiences to teaching and learning situations with their own students. Perhaps, therefore, this sequence of transformative learning has brought about these changes in ideology over time. Perhaps, more fundamentally, these teachers have always held a ‘love of music’ philosophical approach to their own music making and the learning paths described have simply given them the skills to articulate as well as effectively pass on this philosophical approach. Doug articulates a philosophy born of the tensions between freedom and discipline and this is a reoccurring theme throughout this study suggesting perhaps that this philosophical change is born of these tensions and the participants are describing a philosophy that they aspire
to but can’t always achieve in the day-to-day strategies and approaches of their teaching practice. Table 5.7 shows these deeper ideas summarised.

Table 5.7 Summary of ‘Deeper Ideas about Teaching’ Findings

<table>
<thead>
<tr>
<th>Pathways for further learning:</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>✷ Master classes offered a way to observe the teaching of others however master classes are generally conducted with elite students. This was therefore inspiring however the transferability to elementary students was limited.</td>
<td></td>
</tr>
<tr>
<td>✷ Analysing the teaching repertoire, in particular method books, ensured that skill acquisition was ordered and logical. Negatives were their inflexibility.</td>
<td></td>
</tr>
<tr>
<td>✷ The participants believed that repertoire should come from the canon of the instrument and they didn't advocate methods that use the same repertoire across instruments.</td>
<td></td>
</tr>
<tr>
<td>✷ Although participants experimented, they found this caused anxiety in the beginning due to fear of failure.</td>
<td></td>
</tr>
<tr>
<td>✷ Mentoring experiences ranged from being explicitly taught to teach through to simply analysing and reflecting on a powerful exemplar.</td>
<td></td>
</tr>
<tr>
<td>✷ Peer learning took the form of informal conversations focused on problem solving. These were effective both as face-to-face and virtual conversations.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Self-assessment:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fell into two varieties:</td>
<td></td>
</tr>
<tr>
<td>• Measurement and milestones - ways of measuring incremental improvement over time involving formal examination, regular student performances and journals to track progress targets.</td>
<td></td>
</tr>
<tr>
<td>• Communication - allowed participants to determine their students’ understanding of concepts.</td>
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</table>

<table>
<thead>
<tr>
<th>Reflection:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Awareness: of students’ individual strengths and weaknesses, also awareness of self - paying attention to repeating patterns both effective and ineffectual.</td>
<td></td>
</tr>
<tr>
<td>• Strategies to build awareness: record lessons for analysis, journal repeating patterns, imagine lessons from the students’ perspective.</td>
<td></td>
</tr>
<tr>
<td>• Old repertoire as a trigger for student/teacher discussion/reflection.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The ideal teacher:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Is patient, tenacious, flexible, can learn, inspiring, is genuine, is a clear communicator, loves their subject and can pass this on.</td>
<td></td>
</tr>
<tr>
<td>• Many of these attributes were unique to each participant however communication was an important attribute with 5 participants discussing this in 8 extracts.</td>
<td></td>
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</tbody>
</table>

5.7 Interview and Web Forum Issues - Findings Case 1b (Large Experienced Group)

The open ended in-depth interviews with the six high range and two of the mid-range participants of case 1b taken in conjunction with information posted to the web forum by the 46 participants provide insight into the paths that this large group of experienced participants have taken in learning to teach effectively. These pathways to learning are filtered
through these participants’ reflection on and beliefs about these experiences.

5.8 Deeper Ideas about Teaching – Case 1b

Deeper and more recent ways that the participants of case 1a have found to expand their thinking about teaching are illustrated in figure 5.3.

Figure 5.3: ‘Deeper Ideas’ Learning Pathways Case 1b

5.7.1 Observing the teaching of others

Five participants consider ‘observing the teaching of others’ to be a useful way to learn to teach although they acknowledge that, due to the isolated and private nature of instrumental teaching, this observation would be difficult to achieve (Gaunt, 2004, p. 57). Elizabeth feels that observing the teaching of others holds an advantage over other kinds of teaching observation such as master classes and workshops. This is because it allows the observer to learn ideas and approaches that are implicit to the observed teacher and would therefore not be explicitly demonstrated in a master class setting. Four of these five teachers have been able to observe and learn from the teaching of others, two through observing lessons taught by their own teacher as a teacher training strategy, one through observing her own daughter’s violin lessons and one through the informal learning that occurs in the brass band movement, which relies on more
experienced members to help and advise the less experienced members in a group music making setting. These observations are noted in Robert’s comment:

Also the different sorts of things that I see in other bands where people are like “oh you have this problem, do this and you will solve it” and you sit there and you sort of watch what other people are doing and going wow that fits what that person was doing wrong, I have never had that problem but I can see how that sort of method fixed their problem. (Robert – trombone/tuba – interview 1b)

Elizabeth’s observation that teachers exhibit tacit behaviours in private that they wouldn’t explicitly model in a master class or workshop setting could be seen in Beatrice’s description of her daughter’s violin lessons:

My daughter learns violin. She has a great teacher that is youngish and fun but serious about music. They do a lot of classical music together to quite a high standard. They have been working together for about four years. Every now and again my daughter needs a refresh from the classical repertoire and they do some modern music for some contrast. Why does my daughter like classical music? Well, I think the most important thing is that a person she respects (her teacher) feels passionately that classical music is interesting and worthwhile. The other benefit that my daughter has found is that it can really “show off” how good you are. (Beatrice – violin – forum post 1b)

For Beatrice, her daughter’s violin teacher is passionate about classical repertoire and is modelling this passion for her students. Whether the teacher is explicitly modelling a ‘love for classical music’ cannot be discerned from this extract however it is reasonable to draw the conclusion that a ‘love for classical music’ and other such soft skills cannot readily be demonstrated in a master class or workshop setting as they depend on a relationship built on mutual respect and trust over time.

5.7.2 Workshops, master classes, conferences and professional memberships

Learning through observation of workshops and master classes proves to be a polarising issue for this participant group. The learning methods of collection as evidenced in the ‘patchwork’ method (see 4.8.2.2) and reflecting on a holistic example as seen in the ‘cookie cutter’ approach (see 4.8.2.1) can be seen in attitudes to learning through observing workshops and master classes. The participants who prefer to learn through
collection, the ‘patchwork’ method, found master classes to be a very useful way to gather new techniques and strategies:

I go to quite a lot of master classes and I take a lot of things. Like I remember Mark Walton, his big thing was turning the mouth piece round and giving it to the child to blow and he would do the fingers. (Amanda – violin – interview 1b)

The participants who are looking to reflect on a holistic example took a slightly more nuanced view on the learning opportunities that master classes present. Elizabeth comments that master classes are a performance by the master teacher and therefore do not faithfully replicate a real learning situation. She further notes that they are a highly effective way to see the technique/strategy that the master teacher intends to demonstrate but they are geared towards getting an instant result and therefore are less effective at modelling strategies that rely on a trusting relationship between student and teacher in order to work:

If you can take a violinist and say “you need to use elbow to get over the strings”. You’ll get an instantaneous effect and therefore you’ve succeeded in a good master class. But if you were saying “try and feel. What do you feel?” you are not just using your own technique but you are actually demanding from the student who is not the performer. (Elizabeth – violin – interview 1b)

For the ‘patchwork’ method participants, the big advantage of master classes is that the master teacher uses them to show only their most effective strategies whereas, for the ‘cookie cutter’ approach participants, this same idea poses a substantial disadvantage because it does not faithfully represent the master teacher’s everyday teaching practice and therefore strategies built upon trustful student/teacher relationships, strategies that show results over time and strategies that are implicit are not in evidence.

YouTube, for the participants represented an asynchronous form of master class through which it is possible to observe the interactions of master teachers and their students through the variety of master teachers who post videos of lessons. This allows participants to not only find new techniques and strategies but also find new ways of approaching a problem or to corroborate methods discovered through experimentation:
There are things that people do and then you sit there and go “oh there is another exercise for that one, why don’t you just do this one?” and then I realised that it’s... ‘cause different people have sort of different ways of learning. Visual ways of learning or sort of aural ways of leaning and other such things. I found it very useful to go on and have a look at all the varying different types of things and actually looking for new ways that people are sort of teaching (Robert – trombone/tuba – interview 1b).

YouTube is also considered useful for comparing different interpretations of pieces easily and in a video format that appeals to, and can be easily used by students. It also encourages students’ musical analytical skills in that performances by musicians of all levels of ability and experience can be found.

One participant suggests professional memberships as an avenue through which she feels that she ought to be able to improve her teaching practice. In actuality, for this participant, these professional associations are geared towards helping teachers build their businesses rather than informally and collaboratively improving their teaching and therefore these had limited use. For this teacher, a double reed specialist, these associations seem to be directed towards issues of piano teaching and the specialist double reed society meets so infrequently as to have very limited usefulness.

5.7.3 Analysing the teaching repertoire

The participants of case 1b find the use of method books to be a polarising issue. Some participants believe that method books are a reasonable way to begin teaching as these methods, while not always being musically exciting, represent a way of teaching correct technique within a program that progresses logically over time and has a proven record of success. Conversely, some participants feel that the rigidity of many method books pose a problem because they force students into a particular learning mould that doesn’t marry with their student centred teaching philosophy:

I really, dislike the idea of a method in general because it assumes something about the student already from the outset. (Peter – piano/voice – interview 1b)

The participants also dislike the quality of the music in many method books because they feel that the simplified music doesn’t effectively
scaffold students into the canon of repertoire for the instrument – from known to unknown. Furthermore, the arrangements of movie themes and pop music, while being attractive to children, often doesn’t represent an appropriate scaffolding of technique:

Harry Potter! The students are really keen to play and the first thing they do is say “look what I did by ear”. They’ve got one hand that can play the Harry Potter theme with terrible fingering [and you have to be encouraging] “That’s great! That’s good.” (Peter – piano/voice – interview 1b)

Although it is accepted that method books have a useful function in that they make explicit the teaching and sequencing of technique, the participants felt that working from the instrumental canon of repertoire was the most effective way to teach flexibly. It is believed that, rather than teaching pop arrangements and simplified arrangements of classical tunes, it is the role of the teacher to teach students to understand and enjoy unfamiliar music:

It is widely recognised that classical music is the best to develop technique. Most students and parents can see that classical music can lead to various different areas of music making. While doing this, students get to discover a world of music they might not have been exposed to. As a passionate teacher of classical and modern music I keep in mind “How do you know what you would like to learn until you have been taught it?” (Beatrice – piano – forum post 1b)

The case 1a participants choose to work within the limitations of existing method books and then scaffold into examination systems because these represent a means by which they can chart and assess their students’ progress over time. The case 1b participants are less concerned with finding a method to allow them to assess progress and more concerned with finding ways to teach that are uniquely suitable for each student. This leads this participant group to work towards developing a very large repertoire so as to be able to easily adapt music to each student’s capabilities, interests and learning styles. Participants research new repertoire in response to unique student issues and gradually increase their repertoire, and with it their flexibility of approach, over time. Olivia describes a difficulty with a student who only wanted to play pop tunes and her reluctance to acquiesce to this because she feels that much of the pop arrangements for clarinet are technically inappropriate and
artistically uninspiring. However, finding a strategy to accommodate the student opened up new ventures:

I found a book on how to teach elementary students to improvise over a blues (with a great backing cd) and we spent some time each lesson working through the lessons. I then got inspired and had a few lessons on improvisation from some jazz friends. I was really grateful for this experience because it gave me a whole new strategy that I have since used with many other children. I think it has broadened my teaching and made it more interesting. (Olivia – clarinet/sax – forum post 1b)

The case 1a participants discuss repertoire following a perception that students are unwilling to engage with ‘classical’ music. This perception does not seem to fit within the collective experience of the case 1b participants. These participants believe that students should be taught to like and appreciate classical music. They feel that the choice of appropriate repertoire is a responsibility of the teacher and not the student; furthermore they find that an imaginative and passionate approach to repertoire makes it quite easy to get young students to appreciate new and aesthetically ‘difficult’ music. Peter describes the processes of imaginative description that he uses to introduce contemporary piano music to young children:

I think if you get in from the youngest age possible I suppose, to say “yes this is what we have but music can also be... this music is dripping, it's the sound of a tap dripping and you know that’s what it’s suggesting and I want you to try...” and that sort of blows their mind and at the same time, they can probably [understand] it a lot better than people who have been institutionalised into their teens. Who then... once they get into the teenage years it’s harder to break them out of this “well that’s not music”. (Peter – piano/voice – interview 1b)

5.7.4 Experimentation

Case 1b participants view learning to teach through trial and error as being a positive and creative approach that enables them to stay interested in their teaching and be interesting to their students. Many simply state that they started through trial and error and they describe this as being an enjoyable process however five of these participants delve more deeply into the processes of reflection that go into this idea of ‘trial and error’:

I think it’s just the challenge of having a thing, like sort of thinking there’s a way to do it better, and then actually being able to find, how to find some way on the web or
wherever, or actually chasing around your head for months and sort of thinking if I do it this way or if I make up this worksheet or if I do it this way and then trialling basically different worksheets and different repertoire. (Leah – piano – interview 1b)

For Leah, ‘trial and error’ is a process that builds from known methods that work for her in combination with research and reflection. The other four participants who describe their process of experimentation in detail express a similar approach. Three of these four came to instrumental teaching from a classroom-based practice and they describe the various means in which they draw upon elements of this practice and use these as a starting point for experimentation:

I taught myself to teach music based off how I teach drama. As a drama teacher I had to learn about lesson plans and class control etc from trial and error. Ironically, the school I taught at, a prestigious Sydney boys school offered little in the way of how and what I should teach. (Nicholas – drum kit – web forum 1b)

For most of these participants, experimentation represents a powerful way to stay engaged and therefore be able to engage their students however the process of experimentation always begins from the ‘known’.

5.7.5 The role of a mentor

The participants describe the mentoring that they have received when beginning to teach and these experiences fell into three categories: 1) teachers who, while not actively mentoring their students, presented a powerful example to draw from; 2) family members who are teachers who modelled effective teaching and also actively mentored the participant in their early teaching; 3) teachers who actively mentored the participants through modelling effective teaching, discussion and observation of the participants early teaching:

Specific [to] flute related teaching, I learnt a lot from my flute teacher and observed some of his lessons to get ideas. (Caitlyn – flute – web forum 1b)

Similar to the case 1a participants, these mentoring experiences range from a passive mentoring situation as seen in chapter 4 (4.8.2), ‘teaching as you were taught’, to active mentors that discuss teaching experiences and provide the participants with guidance and resources. The participants feel that the active mentoring that they received was valuable
because it made explicit processes of teaching that would otherwise be hidden.

5.7.6 Peer learning

The case 1b participants discuss the ways in which they learn through informal conversations with their peers. For these participants, this form of communication occurs in one of two ways. Either it takes the form of informal discussions with teaching colleagues and generally focuses on interpersonal/communicative issues or business practice issues, or it takes the form of informal discussions with other members of performing ensembles and focuses on issues of instrumental technique. This is particularly true for participants who are involved with ensembles that operated predominately through informal means, rock and brass bands being obvious examples. Robert describes how this informal learning functions in a brass band:

You sort of sit there and get plotted in and then play and then maybe one or two would teach you how to breathe and pronounce notes sort of thing and then the rest, it’s listening to the people around you and other such things. (Robert – trombone/tuba – interview 1b)

The value of peer learning for this participant group is highly dependent on the culture of collaboration within the peer network and this culture is extremely variable. Leah describes peer learning as being a not terribly effective problem solving strategy for her because her network of teachers have a culture of reticence which Leah hypothesises might be due to not feeling expert enough. Leah observes that this reticence appears to be related to age and experience suggesting that a willingness to share is linked to a teaching life-stage:

The really old ones talk about it with no problem. Like the 75 and 80 year-old teachers, they have no hassles with talking about stuff. But once you get below that age until you get down to the 30s, some of them I’ve run into are quite happy, you know, they want to share and they want to find out stuff and all that sort of stuff. But that middle age group, very uncomfortable with sharing stuff. Yeah. But the older ladies, they’re just stunning. (Leah – piano – interview 1b)
At the other end of this continuum, is Flynn who found discussing elements of technique with more experienced band members to be a highly valuable method for learning:

I gained valuable help from senior players whose patience I must have sorely tried on occasions; the downside of the boozy, blokey camaraderie of the band business was a “take-no-prisoners” attitude to incompetents. (Flynn – trumpet – interview 1b)

**5.7.7 Scaffolding teaching**

A hitherto unrecognised category for learning is described by one participant of case 1b and it seems to be a potential avenue for learning distinct to singing teachers. Peter describes the process by which he learnt to teach singing:

I started singing when I was 20 and would often coach other singers because of my piano abilities. I would make sure they were singing in time and working with the piano, I studied vocal anatomy and vocal technique and started teaching voice, too, at 21. (Peter – piano/voice – web forum 1b)

In this way coaching, in which the focus is on musical expression and ensemble skills, scaffolds into teaching technique.

**5.8 Self-Assessment**

Issues of self-assessment are considered following the same means as the participants of case 1a in that participants consider examinations to be an effective means of measuring student progress and achievement and therefore, indirectly, measuring the success of their own teaching. Goal setting is also considered to be a useful means of assessing a student’s progress and therefore teaching effectiveness with participants favouring a journal system in which student goals and teaching aims can be tracked over time. One participant regards a student’s ability to be able to articulate concepts as being an effective indicator of the student’s understanding and therefore also an effective indicator of teaching quality.
A very small number of participants discuss issues of self-assessment compared to the case 1a participants, despite the latter being a much smaller group (see table 5.8).

Table 5.8: Self-Assessment

<table>
<thead>
<tr>
<th>Number of participants</th>
<th>Number of excerpts</th>
<th>Form of assessment</th>
<th>Ways through which participants assessed their teaching</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Measurement and milestones</td>
<td>Formal student examination systems</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Measurement and milestones</td>
<td>Meeting pre-agreed targets</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>Communication</td>
<td>Student can articulate concepts</td>
</tr>
</tbody>
</table>

5.8.1 Student-centred teaching

These experienced participants are concerned with finding a myriad of ways to teach effectively based on the individual needs of every student. In light of this, the idea of finding broadly applicable systems for assessment would seem to contradict a student centred approach which is predicated upon flexibility and creating a unique approach for every student. A potential explanation for the small focus on systems for assessing teaching quality might therefore be that this participant group have a very large interest in the idea of student-centred teaching.

Participants are still concerned with ensuring that their teaching is effective however they achieve this through communicative means with a student’s understanding of concepts and enjoyment of lessons being a litmus test for teacher efficacy. Barry, a tertiary guitar teacher describes his student centred approach:

All students will travel along at different levels and will have different learning methods e.g. some will do well with chord charts... visual learning, whereas others would rather read [standard notation] and absorb it quicker. Fun is the key word... and caring about them learning can’t be overstated. They must know that you care whether they learn or not. Fixing a broken string not only b’comes a part of the lesson but a part of the industry itself which enables them to have work related skills... a big thing in TAFE... (Barry – guitar – web forum 1b)
The issues discussed relating to student centred teaching divide into issues of student enjoyment (8 participants through 9 excerpts) and student understanding (9 participants through 12 excerpts).

The participants find that a student’s understanding and enjoyment is inextricably linked and if they closely work to tailor their teaching to each individual student then enjoyment and understanding usually follows one another. The participants work to tailor their teaching to their students through establishing a trusting relationship built on mutual respect and a desire on the part of the teacher to see the student as an individual:

As far as helping students I think a genuine caring interest in what is happening in their lives on a day-to-day basis goes a long way towards building a long-term relationship/friendship. This then flows on to their attitude to music lessons and getting to know them well means you can tailor their lessons to suit them better. (Leah – piano – web forum 1b)

The idea of tailoring teaching to a student’s understanding is described by one participant as a ‘light bulb’ moment and ‘light bulb’ moments are considered a powerful way for these participants to assess the quality of their teaching:

I think that each student learns differently and the times when I feel really helpful is when I explain something differently and they understand. I think the key is to learn how each student learns. It is such a good feeling when students have that ‘light bulb’ moment, where the concept I am trying to teach clicks. Seeing the change in their playing is very rewarding. (Caitlyn – flute – web forum 1b)

The interesting thing about teaching to ‘light bulb’ moments is that this style of teaching often necessitates highly creative and experimental approaches to problems in order to facilitate a student’s understanding and making teaching contemporary and relevant:

Making students not repulsed by Opera music is quite easy when you tell them the opera stories in normal sitcom drama style then discuss the themes for each person, maybe like Star wars has themes which depict each character etc. make them understand and relate = learning and achieving = happy student + happy teacher. (Kathy – french horn – web forum 1b)

In describing this student focused teaching approach, a number of the case 1b participants consider their role to be one of facilitation rather than teaching, which is a thinking that puts the student first and foremost in the dyad.
5.8.2 Reflection

As with case 1a, the participants could articulate reflective practices that they use above and beyond the reflection evidenced in the processes outlined above. Whereas case 1a participants describe the tools and strategies that they use in order to jump start their reflective thinking, case 1b participants are interested in the ways that reflecting on their teaching enables them to refine concepts and use this to improve their own performance. The reverse of this also holds true in that participants would work through a teaching problem using their own music making and then use this reflective process to refine their teaching of the problem.

The excerpt below illustrates the way in which reflecting on refining a concept so as to communicate it more clearly can also have a positive effect on the teacher’s own performance practice and it shows the lifelong learning exhibited by the teacher:

I love exploring new ways to teach different concepts and techniques and I find you have to get to the centre of how you understand that concept before you can find better ways to teach it. This understanding flows on to my performance. If I have a more advanced student who is having difficulty with a particular technique I apply the same thinking and together we go back to basics and work out a way to teach the technique. It helps them to think about what they are doing when they are playing. (Leah – piano – web forum 1b)

The opposite is also in evidence in this example that illustrates the ways in which a teacher can reflect on his or her own performance in order to more clearly articulate concepts for students:

I’m not sure that I’ve had my performance skills helped much by teaching as much as my teaching helped by my performing. Trying to teach a complex skill such as improvisation, I always ask myself, “How do I do it?” There are just so many nuances to that, such questions never get old and can bring so many surprises about what my mind/body has managed to automate through years of experience. That and observing/listening to others hones my observation skills so I can better teach others. However, once I get my mind around certain performance principles there is a certain benefit that carries back over to my performing, allowing me to take a perhaps more thoughtful (but not overly brainy) approach than I would have before I better understood the principles I fleshed out by teaching them. (Deborah – piano – web forum 1b)
Elizabeth describes her processes of reflection in action as:

On the spot, coming up with ideas on the spot and then trying them out on the spot and then deciding if they were good or how I can further them. So it is sort of prepared, you have an idea of what you want to do and suddenly you get a fantastic idea. So you drop that and go with the fantastic idea and see if that works and therefore go “I think I’m going to use that from now on.” (Elizabeth – violin – interview 1b)

However processes of reflection can occur just as readily away from the lessons as within them:

Hours stuck in the car when you can be thinking about how to do something. I like mulling time! (Elizabeth – violin – interview 1b)

5.9 The Ideal Teacher

This participant group, as with case 1a, have views on the qualities that an ideal teacher exhibits and these attributes are illustrated in a mind map form to ensure that no hierarchy is implied. As before, a relatively small number of participants posited ideal teacher characteristics and only rarely did these attributes overlap with the suggestions of others (see figure 5.4). These traits, taken together, show that interpersonal qualities are of overriding importance to this participant group as is seen with group 1a. In addition, Group 1b contributes interpersonal traits that would seem to be particularly student focused in light of the findings of section 5.8.1 student-centred teaching. These new additions are listening skills, being positive and being an interpreter, which in this context referred to the ability to scaffold a student’s understanding and aesthetic appreciation of music outside the student’s experience.
5.10 Transformative Learning

Of the eight participants interviewed from this data set, seven provide detailed narratives of experiences that have changed the way in which they think about their teaching and they go on to describe the lasting effects that these experiences have wrought in their teaching practices. These experiences are evenly either highly positive or highly negative however all seven are able to extrapolate broadly applicable changes to their teaching approach from these experiences that provide lasting positive effects.

The descriptions of the transformative experiences are all directly given in response to the question “Have you ever had an experience that changed the way in which you taught?” The resulting transformation of these experiences into a broadly applicable teaching philosophy can be seen in the occurrence of themes relating to the transformative experience within each participant’s forum posts and also in the responses to other questions in the interview data. Four of the seven transformative experiences and the changes to teaching philosophy and therefore the resultant changes to strategies are described below to illustrate this process. Two of the four participants’ narratives of transformation were chosen because of their
diametrically opposed views to students with learning difficulties and the
other two were chosen because of distinct early teaching and learning
experiences that led them to a particularly student centred approach.
Furthermore, these four transformative narratives illustrate the strong
emergent theme of student-centred teaching evidenced in this data set.

5.10.1 Robert – trombone/tuba

Robert learned to play his instrument within a high school music program
that had a very high success rate for producing musicians due to the
analytical approach of its director. This director had created a culture of a
research-based investigative approach to music teaching that was then
modelled by the teachers that he worked closely with. This teaching style
was modelled for Robert by his teacher in an analytical approach to even
the most artistic aspects of music making:

That is the thing - for example you do scales and other such exercises - and they are
all, as band conductors point out the whole time, in the music. I remember especially
with one of my teachers, I would play an exercise and he goes, “even though this is
still an exercise, I still want you to think musically and do a phrase and sort of build it
up, actually add some sort of feeling to it” – he would be like “play it like angrily, I
want you to play it with anger even though it is an exercise. Now play it like you are
calm, now play it like you are trying to be funny” and other such things. (Robert –
trombone/tuba – interview 1b)

Robert takes this analytical approach into his own teaching and this is
something that he had to develop to its fullest extent when he acquired a
student with high functioning autism. This student didn’t respond to
traditional teaching strategies so Robert found himself using a
combination of research and reflection in action to expand his analytical
approach to fit the needs of his student:

I suppose yeah, having completely sort of different students, especially my autistic
one, that’s the one that has been a really big complete turnaround in like everything.
Just I remember giving him his first lesson and him not paying attention you have to
point at the music and other such things and that got him going but just simple things
like exercises he can’t see patterns in things that have obvious patterns, for example
like lip slur exercises for like flexibility and other such things. (Robert –
trombone/tuba – interview 1b)

Robert found that this student couldn’t make sense of aural patterns and
he discovered, through research on autism and through experimentation
and reflection, that this particular student is very susceptible to visual patterns. He therefore can be helped to understand aural concepts such as pitching harmonics on the tuba through visual diagrams that seem to bear little relationship to musical symbols.

Table 5.9 Robert Philosophy

<table>
<thead>
<tr>
<th>Robert – Student centred analytical and research-based approach</th>
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<tbody>
<tr>
<td>He couldn’t see the pattern, he could do the fingers correct because I wrote out the sequence for him but he couldn’t do just the three partials. He just didn’t see the pattern there, that it was going up and down, he was staying exactly the same and then moving with each... he did the exact same thing. (interview)</td>
</tr>
<tr>
<td>At the moment that’s exactly what I am trying to get into him now. I’ve been doing sort of like “let’s do a scale now, let’s do like... look at the pattern there” and I’ll be like “now if we have for example, take this key, A is now flat. What happens to the pattern? and he goes “ok, it’s a change of one finger” so I am trying to teach him the different sort of patterns as they go up so that he can kind of understand where his fingers have to move to. (interview)</td>
</tr>
<tr>
<td>That one especially was really sort helpful, drawing it out for him so that he can see what’s going on. (interview)</td>
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</table>

Robert’s philosophy, based as it is in research and analysis, can also be a highly flexible one responding to the individual needs of students. This approach benefits Robert’s other students and also his growth as a teacher, because he is able to take strategies developed for an individual and make them applicable to all of his practice:

I suppose the whole gesturing with things and then drawing like little graphics on their music that I never thought to do until I had this boy. Especially with the lip slurs now. When they get into more difficult ones like you can get printed music and other such things for it but it’s easy to just go through the pattern and I just draw a little sort graph of the pattern and then the kid goes “ok I know exactly the partials to hit”. (Robert – trombone/tuba – interview 1b)

5.10.2 Sally – bassoon

Sally’s transformative learning experience grew from a similar situation to Robert’s. Sally describes herself as being quite a rigid teacher. Like Robert, she works from a research-based analytical teaching methodology and her teaching is grounded in her work as a researcher in instrumental pedagogy. Sally prefers to find solutions to problems through formal learning and research and describes her struggles finding solutions to problems through her preferred means of learning:
Yes. But there is no course or no workshop for teachers to deal with those things. Maybe they are actually aware of this but I don’t know any workshops or some courses to help us deal with those sorts of things (Sally – bassoon – interview 1b).

Like Robert, Sally acquired a student with learning difficulties, in her case, attention deficit hyperactivity disorder (ADHD). The unique challenges posed by students with learning difficulties are beyond the scope of this thesis however students that fall outside the range of average learners pose challenges that need creative thinking as was seen with Heather in case 1a. Whereas Robert used his analytical teaching style as a basis for experimentation in search of a solution, Sally tried to find a formal educative means to find a solution to her problem. She describes her frustration with this.

Table 5.10: Sally Philosophy

<table>
<thead>
<tr>
<th>Sally – formal learning and research based approach</th>
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<tbody>
<tr>
<td>At the moment I’m only doing my best to deal with that. It sounds really vague but I wish that I knew how to deal with [students with learning difficulties] and I have a better understanding for them (interview).</td>
</tr>
<tr>
<td>Because I didn’t know what to expect, I didn’t have patience and I didn’t have understanding. When I saw that a child had a problem I would take that as rude or not very bright. I know what ADHD is or somebody’s got a learning difficulty; I can see that but the thing is I don’t know how to deal with that properly (interview).</td>
</tr>
<tr>
<td>Yeah; at the beginning I didn’t know because I never... I don’t have ADHD. I’d heard about it but I’d never seen one. Actually the student’s parents admit that ‘my child has got such and such’ (interview).</td>
</tr>
<tr>
<td>I usually teach in a really strict way and I like to have a clear aim and I like to focus until I met a few students who have learning difficulties. Then... I’m not sure whether I enjoyed my teaching then because I genuinely couldn’t understand no matter how much I tried [Laughs]. I mean, I didn’t enjoy my teaching (interview).</td>
</tr>
<tr>
<td>But I thought I had to. What can I say? I don’t know how to deal with this so sure, there are some people maybe out there who know exactly what to do (interview).</td>
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</table>

Sally was unable to find a formal learning avenue to help her solve her problem of effectively teaching students with ADHD. She recognised that her rigidity and lack of patience was compounding the problem but was unable to find an effective solution. Sally eventually recognised that she was unable to be an effective teacher for that student at that time and she found another teacher for him:

At the end I had to talk to the parents because I realized myself that teaching one student G major, one octave for nine months was... it was enough for me. (Sally – bassoon – interview 1b)

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Sally recognised that this particular situation was untenable for both teacher and student but, without formal training in teaching students with learning difficulties, she felt that she couldn’t proceed:

After that experience I had to tell them the truth without making them feel offended. I had to tell them, “I’m sorry but I don’t have special training for dealing with this area.” It’s better to go to someone specially trained to deal with this situation. Believe me, I could do my best but I don’t know whether my best will suit the student (Sally – bassoon – interview 1b).

Sally learnt from this experience that she cannot be all things to all people and she now sends students with learning difficulties to trusted colleagues who feel capable to teach them. She also sees the limitations in her interpersonal approach to students and recognises that patience and compassion are soft skills that she feels that she is still developing:

I still don’t know how to deal with this and that made me feel that teaching is not easy. I talk about something that I know; I need to have compassion too (Sally – bassoon – interview 1b).

These are obviously issues that loom large for Sally because she nominates patience and compassion as being important traits for an ideal teacher and these traits are raised by Sally in the forum a number of times in various guises.

5.10.3 Peter – piano/voice

Peter had learnt to teach piano and singing in fairly unique contexts because he was actively mentored to teach both instruments and both these mentoring situations provided multifaceted models for reflection. Both his singing teacher and piano teacher were highly experienced educators who had developed systems for studio teaching that had proven success rates and, perhaps because of this, these mentors modelled a highly rigid approach to teaching that lacked any sort of collaborative discussion with their mentee.
Table 5.11: Peter Philosophy

<table>
<thead>
<tr>
<th>Peter – reflecting on highly rigid models</th>
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<tbody>
<tr>
<td>Generally comments and suggestions wouldn’t get taken on board and things wouldn’t happen that you would think would be a really good idea (interview).</td>
</tr>
<tr>
<td>And she was very rigid and it’s hard to learn from somebody who... you learn their method with them because there is no room for moving around (interview).</td>
</tr>
<tr>
<td>So everything was about her books, everything was about selling her books, everything was about making all of her books relevant to every student all the time and it bothered me intensely that there wasn’t the understanding that you know what, this isn’t working for a student, or this aspect of your method doesn’t work for me so I don’t... I need something else (interview).</td>
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Peter found that this active mentoring situation gave him concrete strategies and skills that allowed him to become effective very quickly:

Yeah I mean she helped me and she gave me a lot of her original lesson plans (Peter – piano/voice – interview 1b).

However, he found that the rigidity of this approach left him unable to deal with student situations that didn’t fit this model. From this beginning, Peter developed a student-centred approach in which listening to his students became an important soft skill as this allowed him to tailor his approach to each individual:

I suppose listening. It may be an odd one to say. I’ve been with some coaches maybe and talked to other music teachers and it would seem like they’re not really listening to their students. Some singing teachers that play piano, I think that’s really distracting and you’re not actually... (Peter – piano/voice – interview 1b)

Peter’s skill as a composer became a way in which he could develop his listening and student centred approach:

You talk about what they want it to be called and what they want it to be about. They don’t need to do anything on the composition side unless they want to and then you take that away and yeah it seems like they’ve sort of helped you compose a piece and generally it’s not too involved. I try to do it with everybody. (Peter – piano/voice – interview 1b)

This collaborative approach to composition continues to be a powerful tool for Peter that allows him to introduce new musical concepts to students in a kinaesthetic way and also allows him to introduce elements of extended techniques found in some of the 21st century piano music. In this way he finds that, through composition, he is able to scaffold his students’
understanding and aesthetic appreciation of music that is outside their experience.

Table 5.12: Summary of Transformative Experiences

<table>
<thead>
<tr>
<th>Transformative learning:</th>
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<tbody>
<tr>
<td>Robert: trombone/tuba:</td>
</tr>
<tr>
<td>• Highly analytical approach modelled on the example of his high school band director.</td>
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<tr>
<td>• Analytical approach stretched with a transformative experience with a high functioning autistic student.</td>
</tr>
<tr>
<td>• Found a non-typical successful visual learning strategy through research, experimentation and reflection in action to visually represent brass pitching.</td>
</tr>
<tr>
<td>• Reflective and research based analytical approach was highly flexible and transferable.</td>
</tr>
<tr>
<td>Sally: bassoon:</td>
</tr>
<tr>
<td>• Teaching philosophy grounded in a research-based analytical approach. Looked for solutions through formal learning.</td>
</tr>
<tr>
<td>• Approach stretched by a transformative experience with an ADHD student.</td>
</tr>
<tr>
<td>• Was unable to find a formal learning avenue through which to approach this challenge.</td>
</tr>
<tr>
<td>• Decided that student learning difficulties were beyond the scope of her teaching strengths and found a new teacher for this student.</td>
</tr>
<tr>
<td>• Believed that she needed to show more patience and compassion in future similar circumstances.</td>
</tr>
<tr>
<td>Peter: piano/voice:</td>
</tr>
<tr>
<td>• Actively mentored to teach within a highly rigid model. This left him with an inflexible approach to student problems.</td>
</tr>
<tr>
<td>• Peter developed a student focussed listening approach counter to the way he had been taught.</td>
</tr>
<tr>
<td>• Used his composition skills to meaningfully connect with each student and scaffold their understanding and aesthetic appreciation of music that was outside their experience.</td>
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5.11 Summary of Findings – Deeper Ideas about Teaching – Interviews and Web Forum Case 1b

After their early beginnings and initial explorations into teaching, this participant group found further informal means for building teaching skills and expertise. Whereas the participants of case 1a saw master classes as a useful and effective means through which to observe the teaching of others, this large group of experienced participants problematised master classes as a performance in which only the easily solved aspects of a student’s learning is presented and therefore does not realistically represent a typical student/teacher encounter. This does not negate a master classes’ usefulness for acquiring teaching strategies.
however it means that challenging aspects of studio teaching requiring a trustful relationship between student and teacher - expressive and interpretative choices being an example - are unlikely to be presented.

YouTube is seen as being a particularly useful resource in that it allows participants to observe the teaching of others through the videoed lessons of master teachers in the manner of a master class. These had the added advantage that master teachers explicitly described usually implicit processes of teaching as a tool for teaching/learning.

As with case 1a, the teaching repertoire is a polarising issue with participants considering method books to be a helpful way to sequence skills over time in a logical and ordered way, however, the quality of the repertoire presented in method books is seen to be a negative. These participants believe that the ability to teach a large variety of repertoire is key to a flexible and student centred teaching approach. They also consider an imaginative approach to repertoire involving a story telling, metaphorical approach along with collaboration on improvisation and composition to be a key to scaffolding a student’s appreciation of ‘aesthetically difficult’ music.

Figure 5.5: ‘Deeper Ideas’ Learning Pathways Cases 1a and 1b

Rather than devising uniformly applicable systems of measurement to assess their own teaching quality, case 1b participants are concerned with
devising unique systems built around effective communication following a student centred approach and, unsurprisingly, added to the picture of an ideal teacher built by case 1a participants, two further interpersonal traits that would seem to be uniquely student centred.

Figure 5.6: The Ideal Teacher Cases 1a and 1b

Participants described in detailed narrative, experiences that they believe to have been transformative. These experiences were incorporated into their teaching philosophy following the stages of experiential learning. Beyond these experiences, participants also clearly described the ways in which the processes of reflection on their own music making allowed them to better communicate concepts to their students. They also described the reverse, in which reflection in practice when teaching refined their playing.

Table 5.13: Summary of ‘Deeper Ideas about Teaching’ Findings

<table>
<thead>
<tr>
<th>Pathways for further learning:</th>
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<tbody>
<tr>
<td>✤ Observing the teaching of others was achieved through peer networks and professional development. Master classes were seen as being distinct from these because a master class’ performative frame does not mimic a typical lesson although the ‘patchwork’ learners found the master class to be an effective way to collect strategies.</td>
</tr>
<tr>
<td>✤ YouTube videoed lessons allowed the comparison of different teaching strategies, trouble shooting problems, corroboration of strategies devised through experimentation and comparison of differing interpretations and in this way</td>
</tr>
</tbody>
</table>
represented an online asynchronous master class.

- Analysing the teaching repertoire, in particular method books, ensured that skill acquisition was ordered and logically sequenced. Negatives were the quality of the included repertoire. Developing a large repertoire was seen as a way to effectively teach to the unique abilities of every student. An imaginative approach to repertoire was taken to scaffold a student's appreciation of 'aesthetically difficult' music.
- Experimentation was seen as a positive and creative approach and experimenting within a frame of known and effective strategies ensured quality.
- Mentoring experiences ranged from the passive mentoring of a powerful example to draw from to active mentoring through modelling effective teaching and discussion and observation of a participant's early teaching.
- Peer learning took the form of informal conversations focused on problem solving and was most effective within a broader collaborative culture.
- One participant found vocal coaching provided an effective scaffold into singing teaching.

**Self-assessment:**

Fell into three varieties:
- Measurement and milestones - ways of measuring incremental improvement over time involving formal examination, regular student performances and journals to track progress targets.
- Communication - allowed participants to determine their students' understanding of concepts.
- Systems of self-assessment were less important than a student centred approach that became an observational and communicative means to ensure quality of teaching.

**Reflection:**

- Reflecting thinking enabled participants to refine their articulation of concepts and improve their teaching.
- Reflection on their own practice processes to refine teaching concepts was just as useful as reflecting in and on the teaching process.

**The ideal teacher:**

- Is patient, flexible, can learn, is positive, is inspiring, is genuine, is a clear communicator, loves their subject and can pass this on, is a good listener, is an interpreter.
- Many of these attributes were unique to each participant or held by 2 participants. No single attribute appeared as more important (through participant rate or excerpt rate) than any other.
6

Case Study 2

Findings

6.1 Introduction

This chapter describes the findings of case study 2, which consists of a 1-hour focus group conducted with six instrumental teachers who are concurrently completing the third year of their bachelor of music degree. The six participants have been teaching from 6 months to 6 years and have between three and nineteen students each. This case was implemented to investigate the issues of significance for young instrumental teachers who are at the beginning of their studio teaching careers and to determine the ways in which these issues diverge from those of teachers with more experience.

The six participants were chosen through an informal and direct verbal invitation given during a professional practice course that I was teaching into and invited all third year Bachelor of Music students who were currently teaching one or more students themselves to contact me via email if they were interested in participating. This focus group was conceived due to a failure to get this young and inexperienced demographic to participate in case 1b. Informal enquiries revealed that although these participants were afraid to participate in a web forum, they were happy to take part in a focus group as this offered peer support and direct conversation with myself as moderator as I am known to them as one of their performance tutors.

This case discusses themes relating to the research question as experienced by this participant group and highlights differences between
this group and the previous. It also considers the difficulties of online communication as perceived by this group.

6.2 Early Ideas About Teaching

6.2.1 Why commence instrumental teaching?

Financial concerns were not the initial motivator for this group; rather, five of the six participants began instrumental teaching because someone encouraged them. Two were recommended as teachers by their own instrumental teachers and three started teaching when asked by a friend:

I’d sort of done occasional lessons here and there, some friends that I worked sort of said, “Come teach my kids.” Then my singing teacher got a few calls for if she knew a guitar teacher and she has like a studio that has sort of two rooms. She said, “Come and teach guitar because I’ve had a few calls” so essentially she’s kind of my boss and also my teacher. (Thomas – guitar – focus group)

Danny commenced teaching uniquely from all other participants in this study. He wanted to take part in the New Enterprise Initiative Scheme run by the NSW Department of Employment and Work Relations upon completion of a Certificate Four in Music at TAFE. This scheme requires applicants to devise a business plan that, if the application is successful, they will then be taught to implement effectively. Danny chose teaching, as it was something that he thought he would be successful at however his primary aim was to create a business rather than become a studio teacher per se.

They said to do the course you need to put together a plan for a business. So I looked at performing and teaching over the whole course of the thing. I was making more money in teaching so I wasn’t able to complete the whole NIES Scheme because of health problems but I just kept teaching though, so... business has come and gone over the years but I’m still [teaching]. (Danny – guitar – focus group).

6.2.2 The performing versus teaching paradigm

Unsurprisingly, considering they are all third year Bachelor of Music students and are therefore doing a large amount of performing at university, these participants see their performing and their teaching as being very distinct from each other. When a relationship is perceived it is viewed in a fairly uncomplicated way. Teaching is seen as being good for
the participants’ development as musicians although it is not seen as developing the participants’ performance practices in the same way as in other cases. Development, for this group, involved a perceived improvement in sight-reading skills and transcription skills as a result of teaching, something also mentioned by Arthur in case 4. It should be noted that four of these six participants, like Arthur, perform and teach within a rock and pop tradition that places an emphasis on transcription and playing by ear over sight-reading.

I’ve had the same thing but with transcribing by ear because I’ve never had to do it and I’d always read stuff and then they’d ask me to play some obscure song and I’d go, “There’s no tabs for it, there’s no sheet music, I can’t find it anywhere. Now I have to sit there and listen and then write it out. So that’s helped a lot, being able to think about sounds and sight and that kind of thing so that’s helped. (Samantha – drum kit – focus group)

Otherwise, these participants see instrumental teaching as an excellent way to earn a living as a musician with none of the complicated issues of teacher identity that are present in later cases.

Yeah, that’s why I chose it because it’s a way to earn money as opposed to a musician. (Fay – piano – focus group)

6.2.3 Teaching as you were taught

As has become a strong theme throughout this research, the case 2 participants draw strongly on the teaching that they have received in order to teach effectively. Interestingly, this group exclusively follows the ‘patchwork’ model to find effective patterns for teaching. The participants discuss the various strategies that they have learnt from their teachers and they show a sophisticated understanding of the pedagogical purposes of the strategies that they now use in their own teaching.

I’ve had a teacher that’s done that, like, “go and play it with the You Tube clip”. She transcribed it for me too and she was like, “Go there and...” and it’s good for the kid because... Like, I’ve got one student who loves playing duets with me; the end of the page has a duet part (I play it dodgily and she thinks it’s amazing). So playing with a You Tube clip can encourage their listening to other instruments while they’re playing and not just in their own little world of music. (Fay – piano – focus group)
This ‘patchwork’ model extends to communicative issues and appears as an adoption of mannerisms and the communicative mode exhibited by the teacher.

I’ll do a little lecture about life lessons and I go, “I sound like the crazy hippy drug-addled old man that I used to learn drums from” you know? Like, I’m twenty, I have no life experience but I’m still telling you, you need to learn how to read music because then you can play in a show and do all this…” (Samantha – drum kit – focus group)

6.2.3.1 The negative model

Notably, this participant group demonstrates a ‘cookie cutter’ perception of the negative teaching experiences that they have received and they consider these in a subtle and nuanced way as demonstrated by Samantha’s efforts to counteract in her own teaching a perceived lack of encouragement that she received early on. Samantha recognises that she places an almost excessive emphasis on her student’s creativity in reaction to this.

So now when someone makes something up, I’ll spend half an hour just going through it and trying to expand it, just letting them play and I’m like, I’m getting paid to just watch them, make shit up but it’s because someone wouldn’t let me do it. (Samantha – drum kit – focus group)

Jack acknowledges that although his teacher did not teach him effectively in terms of developing his technical ability, this teacher was encouraging and fostered a positive learning environment. This, for Jack, is the most important trait for effective teaching.

Like, I got out of heaps of bad habits in my twenties that I’d been taught wrong for many years and it didn’t take me long to get out of those habits but I had a positive experience with my teacher so I enjoyed playing and I continued with it. I think that’s probably the biggest factor to getting a young musician to become a good musician when they’re older if that’s what you’re after. (Jack – guitar – focus group)

Macy also had a complex relationship with her teacher, her Grandmother who appears to be a highly traditional and strict piano teacher.

It’s just her way of teaching. I mean like, she’s 95 years old so you know, so it’s so long ago. That’s how she was taught and stuff like that; so she just does the same thing but I kind of went… I enjoyed still going to lessons. I still went every week and I still practiced everything, mainly out of fear that she’d yell at me or something. (Macy – piano – focus group)
Although this appears to be a fairly negative and difficult learning situation, Macy comments that she still enjoyed her lessons, giving rise to a thematic tension between enjoyment and progress or freedom and discipline as was seen in case 1b.

From this consideration of negative learning models, two important themes emerge, themes that are strongly present in all the discussions of this focus group. The first is the desire that this group holds for lessons to be enjoyable for their students. This desire is often in opposition with the group’s desire that their students’ progress. The second theme that appears very strongly and is only seen with the same clarity in case 4, is creativity and the group’s desire that their teaching foster and facilitate their students’ creativity. Both these themes will be considered in sections 6.2.7 and 6.2.8.

6.2.4 Pathways for further learning – ‘early ideas’

Although these participants place a strong emphasis upon teaching as they were taught, nevertheless, other avenues for learning to teach are sought at this early stage and are illustrated as a mind map below.

Figure 6.1: ‘Early Ideas’ Learning Pathways Case 2
6.2.4.1 Formal study

The avenues for learning that further formal study might offer are not considered at all by this group. Perhaps unsurprisingly given that they are, at the time of this focus group, at the end of the final semester of their music degree. Four of the six are intending to commence their Master of Secondary Teaching in the next year although this is not discussed during the focus group interview.

6.2.4.2 Web-based research

The participants of case 2 are very well researched in pursuit of effective teaching however this research is overwhelmingly web-based. The participants of case 2 use the web extensively to develop their teaching practice. Whereas the participants of the other cases use musical examples for their students in the form of YouTube videos and use blogs of expert teachers for their own learning, this group predominantly uses YouTube videos for their own learning. These videos are either used to learn new repertoire or they are used to learn new techniques through observation and analysis of other performers. The emphasis on learning new repertoire through YouTube videos is particular to this participant group, and appears to be perhaps due to my observation that repertoire choice is left to the students rather than the teacher. Much of this repertoire is contemporary pop and rock and therefore, if unknown to the teacher, must be learnt aurally or transcribed from an audio or audiovisual source. Leaving the onus of finding repertoire to the student appears to stem from a strongly held belief that lessons be fun as considered in detail in section 6.2.7.

So literally I’m going, “What?” [when presented with an unknown piece] So You Tube! Get it on the phone, look it up, there’s a tutorial there. Brilliant! You play it, she learns it, she’s happy. I’m… ok. (Macy – piano – focus group)

If you could get it off the internet… like, I use You Tube to get songs. Kids come to me and ask them to teach them. A girl once asked me to teach her ‘We No Speak Americano’ on piano. I mean like, what are you?!! (Macy – piano – focus group)
The internet is also used by this group as a means to find sheet music with the expense of physical sheet music being raised as a deterrent.

Because if they just want to learn one song out of a book, you’re not expecting them to go buy the $50 book. Am I supposed to go buy the $50 book? (Fay – piano – focus group)

Sheet music on the internet, for the guitarists and pianists is also helpful in a developmental approach to reading as it allows the teacher to scaffold from guitar tablature or chords to stave notation.

I’ve downloaded so much legal sheet music it’s not funny. It’s really good to go to a lesson and even if the kid can’t read music, they can read tabs. Just not have these dodgy little tabs that have been done in text… (Jack – guitar – focus group)

6.2.4.3 The negatives of web-based research

In an attempt to understand why this group of participants are happy to use web resources and yet are reticent to communicate online, I asked them what they perceived the potential negatives of my web forums and, more broadly, online communication to be. For this group, YouTube’s culture of negativity and criticism is the major deterrent for online communication.

You see a video that someone’s put on, like ‘me playing Moonlight Sonata’ or something like that, they play it brilliantly. You watch it and you’re like, “Wow!” Read the comments and “Oh, you made a mistake at 5:43. That was a wrong note there. You’re pretty [hopeless].” (Macy – piano – focus group)

In considering the kinds of discourse that YouTube generates, Jack feels that there is an endemic lack of communication that produces a polarisation of highly opinionated posters who are always negative and critical against a proliferation of affirmative posters. Neither of these prove useful for constructive discussion and feedback.

Too many haters, though, that’s the problem; like everyone’s a hater. Once you go on YouTube, you see some guy and everyone’s got their own opinion. That’s one of the biggest issues of the internet… I just don’t want to touch it. I’ve even thought of doing a YouTube video of how to teach something but then I thought, no, I’m going to get two million people saying, “You’re doing this wrong” and two million people saying, “You go, boy!” (Jack – piano – focus group)

Fay suggests that if the site were a moderated environment, as in a music teacher forum, this would perhaps create a more respectful culture as
much of the critical communication of YouTube comes from a community that does not fit into a particular professional or collegial group.

Like if you’re a teacher, I’m a teacher, I can see you make a mistake but I’m not going to give you some huge derogatory comment about it. I’m going to say “Maybe you can do this better” and [not] being just a complete hater. Danny – guitar – focus group

In discussing these issues, the group decides that the anonymity of YouTube facilitates issues of subjective and critical communication. They therefore believe that a site that requires participants to give their real names would, by default, also require people to respectfully communicate with each other.

If everyone gave their names they couldn’t [just criticise] because they’d have to interact with the people… (Samantha – drum kit – focus group)

This leads the group to consider the various cultures of web communication portals and they feel that a teacher’s forum, by its nature, would develop a culture of professional communication in which differences would be respected.

But if it was a teacher’s forum I Think it would be different. I think if all of us were in a forum together I wouldn’t exactly be saying to you, “That way that you teach piano is pretty [dreadful]; I’m so much better than you” But we teach different; you’re classical, I teach more sort of the modern, things like that. So it’s a whole different thing. (Macy – piano – focus group)

The issue of this group’s reticence to participate in web-based discussion is clearly due to negative prior experiences with YouTube culture. Although these participants didn’t specifically give this as a reason for their unwillingness to participate in my web forums, informal discussions with an earlier group of students that I was teaching at the same university categorically showed this to be the case. I spoke informally with a small class of second year students in order to try and understand the issues of web communication from their perspective. These students explained that they were not prepared to discuss issues of teaching on the internet and they cited many personal experiences of highly negative criticism received or observed on YouTube as evidence. I believe that it is reasonable to make the assumption that the same concerns hold true with case study 2
although these participants are not quite as specific in voicing their concerns.

6.3 Deeper ideas about teaching

6.3.1 Pathways for further learning – ‘deeper ideas’

The pathways that participants have found to explore deeper ideas about their teaching are illustrated in Figure 6.2.

Figure 6.2: ‘Deeper Ideas’ Learning Pathways Case 2

6.3.1.1 Analysing the teaching repertoire

Rather than using the teaching literature to scaffold learning as has been seen with the other participant groups, this group allows their students to direct repertoire choice. This leads to learning opportunities for the teachers in terms of broadening their knowledge of repertoire for their instruments as well as the issues of sight-reading and transcription as discussed in section 6.2.4.3 above.

Allowing their students to choose repertoire fulfils the participants’ primary objective, that of making lessons fun. Within this primary objective, participants find that they are more able to scaffold their
students learning, working with repertoire that the students enjoy and chose for themselves.

Say they want to learn a Green Day song. I don’t give them any tabs, I’ll give sheet music. It’s very time consuming. It takes me a long time sitting there notating a song by ear but they do a song they enjoy learning and they learn to read sheet music.

(Danny – guitar – focus group)

For this participant group, allowing the student to choose the repertoire solves issues of sequencing, because the familiar and enjoyable music means that students are happy to progress more slowly and to work on problems for longer.

Like, a few want to play famous pieces but the technique is just not there so I give them the last five minutes; so they might only learn one bar of that song every week. So they’re still progressing and still learning the stuff so they’ll be able to play it but like, one wants to play Fur Elise; I’ve been teaching her for three months, she’s seven so it’s like okay, for the last four weeks we’re only up to the second phrase in Fur Elise, but she’s playing what she wants to play but I’m sneakily teaching her the other stuff as well. (Fay – piano – focus group)

The structure and effective sequencing of technique that methods such as the Suzuki Method or the Australian Music Examinations Board syllabus provide are considered by the group to be an effective way to map a student’s progress. It should be noted that these systems are being used for their structure and repertoire but independently rather than within the broader Suzuki performance or AMEB examination systems.

Most students are doing a ⁹CPM, ¹⁰ANZSCA or AMEB. Even if they’re not doing the exams, they’re doing the books in progression in conjunction with stuff they want to do as well. Some are doing very strict progressive... you know, “this is the way we go” but some aren’t. (Jack – guitar – focus group)

These systems pose a challenge for Jack. On the one hand they provide a structure by which progress can be measured, on the other hand, the rigidity of these systems prove to be a demotivator for some students and this runs counter to Jack’s objective that his students have fun.

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¹⁰ ANZSCA: Australian and New Zealand Cultural Arts Limited. An alternative examination system to the Australian Music Examinations Board with a particular emphasis on jazz and popular music.
Probably what I’ve learnt most from that is that kids can learn a lot if they’re keen. It’s all about motivation and it’s hard to keep something they don’t enjoy fun; so that’s probably the biggest challenge. (Jack – guitar – focus group)

6.3.1.2 Experimentation

This participant group relies heavily on strategies that they have acquired from their own teachers, although they recognise that there are often occasions when known strategies are ineffective. In this case the participants experiment within the repertoire of known strategies in order to find different ways of approaching a problem. They recognise that many musical milestones are achieved predominantly through repetition.

Sometimes it’s just a matter of repeated exposures to it. (Danny – guitar – focus group)

And they also recognise that repetition needs be presented in different ways in order to find an effective way to bring about a student’s understanding while still keeping them motivated.

I try different techniques. If you find the kid’s just not learning anything and it’s been a certain amount of time, you just go, okay, clearly whatever I’m saying is not getting through. I have a whiteboard in the class and I find that really works for the majority of the kids that just aren’t progressing so we go over to the whiteboard and I draw things. “Draw a semibreve; what is it?” They can do it because for some reason what’s on paper just isn’t the same as what’s on the whiteboard. (Macy – piano – focus group)

Macy feels that the success of this strategy lies in its ability to break up the regular routines of the piano lesson. This realisation reinforces the participants’ understanding that repetition is only effective if it offers some sort of variety and flexibility.

It’s different from just sitting in front the piano and just doing the same things over and over again till you get it right. Let’s change things up; we’ll go the whiteboard, we’ll draw. (Macy – piano – focus group)

Some experimentation comes from a familiarity with children and the ways that children learn. Fay points out that she invented the following strategy in order to help students return to focusing however it came from a keen observation of young children.

I have this theory or philosophy, I don’t know what it is... shake your hand; it works every time. If they’re not getting it, as soon as they shake their hand (I teach piano so it works; for drumming it might not). But they shake their hands and they get it. The
first time, the adult students look at you really hard. I'm like, “Trust me, just do it” and it just works. (Fay – piano – focus group)

Fay recognises that stopping and refocusing a student’s attention sometimes provides the mental break needed to return to a problem with renewed concentration.

Yeah, “Shake your hands” and they get it straightaway. it's like refocusing their attention and getting them back on track. Not over-thinking it because especially some of it's over-thinking and they just muddle their thinking or whatever. (Fay – piano – focus group)

6.3.1.3 The role of a mentor

The participants own teachers provide a powerful learning model for this group that they draw upon to teach effectively. For two, this model goes beyond ‘teaching as you were taught’ and becomes an active mentoring situation in which the participants teach in music schools owned by their teachers. This situation provides an environment in which the teacher could give active support and problem solving to their teaching student.

But Brian’s got 25 years experience there and it’s always a good option to talk to him. If I want, he'll even sit in on a lesson. As long as I keep the communication going with Brian, he's okay for me to make a mistake or do something dodgy because he understands that I'm still learning this and he wants to show me. So he'll gladly sit in on a lesson and help me out teaching with technique, which is probably accelerated learning. (Jack – guitar – focus group)

Jack’s comments on his relationship with Brian make it clear that he regards Brian’s expertise as offering a safety net within which he feels free to experiment.

In my situation if I have real troubles I can always discuss it with Brian, he also teaches there and he's my boss. I could say, “This kid, he's really giving me trouble. I don't understand; I don't know if he's not practicing...” and he'll always give me a helpful strategy otherwise I'll just continuously try my own things like these guys do. (Jack – guitar – focus group)

6.3.1.4 Peer learning

The participants did not consider the possibility that they could learn from their peers at all. Informal conversations with me throughout the year revealed a group of young teachers who are very insecure about their ability to teach effectively and they were highly concerned that they would have nothing to offer a web-based collaboration with peers. Furthermore,
they believed that any such collaboration held the potential to become a toxic environment in which respectful communication would not occur (see section 6.2.4.4). I believe that this focus group offered these participants an insight into the ways that respectful collaborative discussion and shared problem solving can occur and this can perhaps be concluded from the way the focus group discussion evolved at its close. Transmuting as it did, into a discussion that centred on a resolution to host a shared student concert. This discussion continued for 30 minutes after my digital recorder was turned off.

Macy: We should put a student concert on together. Danny: We can get the Penrith PCYC down there... (Macy – piano and Danny – guitar – focus group)

6.4 Self-Assessment

The participants are very concerned with issues of self-assessment believing that a student’s progress and enjoyment represents evidence of the teacher’s efficacy. They assessed progress and enjoyment through communicative means that are every bit as closely observed and well considered as the far more experienced participants in the other cases. These communicative means of assessment involve communication with parents, with student retention being seen as evidence of student progress and enjoyment and therefore teacher effectiveness.

Yeah, the first parent that said “look, my child’s not going to continue, she just doesn’t practice a lot.” I was just going, what did I do? Was it something I said and all that kind of stuff; But now, I get more than I lose. (Macy – piano – focus group)

Student communication can demonstrate student progress or pinpoint where a lack of progress may be occurring.

I’ve got some students, for one reason or another I’m not worried why they don’t improve for one reason or another. They go home and they’ve applied it and they’re, “I’ve tried this thing, I’ve been working on this all week but I still can’t get it!” (Danny – guitar – focus group)

This excerpt highlights Danny’s developmental approach to progress in which a lack of progress is not problematic so long as the student is

11 Police Citizens Youth Clubs run sporting, recreational and educational programs and provide premises for community groups

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engaged in problem solving along with the teacher. This co-construction of knowledge is critical to a constructivist approach and has been identified by research as being an approach favoured by novice teachers (Bautista et al., 2010, 2012; López-Iñáquez et al., 2013; López & Pozo, 2011).

If they seem to be taking home what you’re teaching them and applying it, then I would say they’re progressing but progressing doesn’t always equal getting better. (Danny – guitar – focus group)

This intriguing statement seems to support the proceeding one and implies that a teacher must consider the possibility that a student’s engagement and understanding often outpaces their technical development.

An observation of student behaviour and lack of communication also provides a means by which student assessment and therefore teacher efficiency can be considered.

And if they’re very stand-offish and they don’t seem to want to answer questions, that’s usually a sign that they’re not progressing and they’re not applying what you showed them last week so... (Danny – guitar – focus group)

6.4.1 The problem with ‘fun’

Research demonstrates that students spend more time playing their instruments and therefore progress faster if they enjoy playing (Renwick & McPherson, 2000; Sloboda & Davidson, 1996; Yoon, 1997). This idea is slightly turned around for this participant group who believe that student enjoyment itself represents progress and this belief presents problems for the group. They find that, in some cases, student enjoyment could be distinct from progress.

When I started teaching I went “okay, I’m not going to force these kids to do their scales”. There’s kids that come, they don’t even practise. One kid, she didn’t have a piano for like the first six months of learning so there was no progression, nothing coming from each lesson but she loved it. She absolutely loved it you know and she’d listen to everything that I’d say and the next week it would sort of go over her head because she didn’t have anything to practice on; but ‘cause she enjoyed it so much you just go, “yeah alright. You don’t practice but that’s ok, we’ll just keep going.” (Macy – piano – focus group)

Macy seems to be happy to accept her student’s lack of progress in light of the student’s obvious enjoyment. For Macy, learning the piano is as much
about social skill development and developing relationships with an adult as it is about playing an instrument. That said, it would be interesting to see if the student continued to enjoy her lessons with a prolonged lack of progress.

Samantha uses an extrinsic motivator to reward boring and repetitious tasks as this helps her to maintain her student’s enjoyment and still effect progress.

I bribe them if they don’t practice, like they get lollies at the end of term; it’s all tax deduction so it doesn’t matter how much... (Laughter). (Samantha – drum kit – focus group)

Research has found that a student’s intrinsic motivation is maximised when students learn repertoire that requires a reasonable amount of effort to master (O’Neill & McPherson, 2002; Yoon, 1997) and this is something that Macy confirms in her teaching.

I always tell them, “I wouldn’t give it to you if I didn’t think you could do it. One girl that I had, she’d chuck a nana every time – “Oh, I won’t do it!” and she’d roll around everywhere and you literally have to pick her up and sit her down and I’m like, “Look at that music. I wouldn’t give it to you if I didn’t think you could do it.” She sits and she plays it and I’m like, “Is it that hard?” (Macy – piano – focus group)

This tension between ‘fun’ and progress can be resolved if the polarity of ‘fun’ and progress is re-imagined more broadly into the less contradictory paradigm of freedom and discipline as seen in case 1b. The division between freedom and discipline can be managed to facilitate student enjoyment in a student centred focus with an emphasis on creativity as these teachers demonstrate.

6.4.2 Student centred teaching - creativity

The case 2 participants find that encouraging their students’ creative explorations is a powerful motivator that allows them to manage the division between freedom and discipline and in this way facilitate student progress.

One other girl, she’s got this little piece that she plays that she kind of wrote, a couple of notes here and there, and she loves it so much that she’ll play it literally every second of the lesson. Like literally, halfway through a song she’ll stop to play her’s and...
it’s like... “I’m sick of that song, stop playing it now!” but I let her play it because she loves it so much and then I’m kind of like, “That’s brilliant! I love that song, I love it how you play it and it’s brilliant! Now let’s get back to this so that we can learn the technique and you can make that song better!” (Macy – piano – focus group)

Macy’s example values her student’s creative explorations by showing enthusiasm and she draws a connection for her student between technique and the ability to create more complex compositions. In this way her student sees technique as a means to a more creative outcome.

But instead of going, “That’s wrong” or “That note that you’ve written, that’s not what you’re playing right there”, it’s all... just embrace it, embrace what they’re doing, not saying “What you’ve written there is awful”. (Macy – piano – focus group)

For Macy, this validation of the student as creator of music is very important and criticism has no place in this.

Other participants take a more active involvement in their students’ creations.

Creativity’s a big deal, I think. Even my little students; they come up to me and they’ve got a music stave with 23 lines and they’ve drawn like just scribbles in there and I say, “Can you play this for me?” And we play around with it; we put a chord or we write words to the song that he’s written; we play around with it. And he has a great time. I think it’s supporting his creativity so when he does understand that music stave has only five lines, he will still feel confident enough to write on the stave. (Jack – guitar – focus group)

Jack can see that his encouragement and support of his student’s composition will pave the way for a learner who sees music as something that can be expressed rather than passively consumed. It is possible to imagine that this kind of early learning would pave the way for a mature and experienced learner further down the track who is unafraid to make his own expressive choices in performance as was seen with the creative teaching of the case 3 participants.

6.5 The Ideal Teacher

Whereas the other case participants have a strong sense of what the ideal teacher is and they tend to measure themselves against their beliefs of the qualities of this ideal, these novice participants work from an understanding of the tools that their teachers had provided them. The
beliefs that came from the group and could not be traced back to the teaching that they had experienced were the value of a transformative experience for their students, described simplistically as ‘fun’, also the value that they placed on their student’s creativity. Many of the values of an ideal teacher seen in the other cases describe interpersonal qualities whose net result is to achieve a transformative learning experience for students. In this way these themes are linked. The emphasis on creativity is interesting and is potentially a product of the Bachelor of Music degree that the students had almost completed. This degree places a high degree of importance on creativity and provides students with many ways to demonstrate and develop their creative music making. Perhaps in this area these participants are also ‘teaching as they are taught’ in that degree.

6.6 Transformative Learning – Joint Reflection Through Peer Dialogue

Due to the conversational nature of the focus group interview, examples of transformative learning are not as readily apparent as in the other cases. The participants did describe experiences that had changed the way in which they taught and they also described the ways that they applied these changes however these experiences seemed to lead to the acquisition of strategies ‘patchwork style’ rather that the paradigm shifting alterations seen in the other cases. Whether this is due to the nature of the group discussion and interview process, or due to the teachers’ relative inexperience is impossible to ascertain.

The focus group format lent itself to group problem solving and it is in this capacity that detailed narrative considerations of learning experiences are revealed. Samantha raises a concern that she has had when asked to teach a musical genre that she is unfamiliar with.

I had a kid walk in and say, “I want to learn hip-hop drums and I just went what? He hadn’t played anything before and he was like, “I want to play hip-hop.” I was like... I
have no idea how to teach that. What the hell is hip-hop drumming? It’s just a drum machine. (Samantha – drum kit – focus group)

I asked Samantha how she solved this problem.

Well, I haven’t. I’m just going to teach him rock [laughs]. (Samantha – drum kit – focus group)

Fay points out that rock represents the acquisition of fundamental skills that might scaffold into Hip Hop.

Samantha concurs with this suggestion but points out that her gap in knowledge still represents a stumbling block.

I try to find an Eminem song or something that has the same kind of groove to it or something but... I have no idea what to do with him because hip-hop stuff’s just... I’ve never encountered it; I’ve never wanted to play it or learn it or anything so it’s kind of... I don’t know where to go from there. (Samantha – drum kit – focus group)

Macy suggests that YouTube has been an effective resource for all the participants in this group when solving similar problems, however Danny provides a new and interesting counter argument to this.

People say that people ‘who teach are people who can’t do but I think that’s probably one of those wrong things. You have to truly know something before you can teach it and teach it well. (Danny – guitar – focus group)

Danny’s argument alludes to an embodied praxial understanding of music that can’t simply be acquired through passive observation.

This discussion leads the group to consider that a solution to Samantha’s problem might simply be sending the student to another teacher with expertise in the requisite area.

Sometimes there’s nothing you can do for the student. Like Danny said, if you can’t teach them what they want to learn or all that kind of stuff, you can literally go, “Look what you want to do is not my forte; I can’t do it, so here’s a teacher who can teach you everything you want to know. No hard feelings here.” (Macy – piano – focus group)

Rather than seeing that as being representative of failure, an issue that other participants have struggled with, this group considers this in terms of being a ‘best practice’ way of building business connections while doing the best for the student.

And that’s a good way of getting connections and knowing who’s teaching in the area to go, “I can’t but I can find you someone. I’m not giving up on you; I’m finding someone else who’s better equipped to teach you.” (Fay – piano – focus group)
Table 6.1: Transformative Learning

<table>
<thead>
<tr>
<th>Transformative learning – Group problem solving</th>
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<tbody>
<tr>
<td>• The problem with ‘Hip Hop drums’: acquisition of rock fundamental skills might scaffold into early Hip Hop drums’ skills.</td>
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<tr>
<td>• Gap in knowledge still represents a stumbling block.</td>
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<tr>
<td>• YouTube is suggested as a resource however this is countered with the idea that embodied knowledge cannot be learnt from YouTube.</td>
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<tr>
<td>• Another teacher is suggested as a solution.</td>
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<tr>
<td>• Rather than seeing this as a failing, the group consider this solution to be a ‘best practice’ way for supporting the student while making music community connections.</td>
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6.7 Summary of Findings – Focus Group Case 2

This chapter describes the findings of case study 2 and finds that the inexperienced group of teachers has begun to teach in the same manner as the other participants in the study. Whereas financial considerations were a motivating factor in all the other participant groups, this group overwhelming commenced studio teaching because a teacher or friend encouraged them.

These participants consider their performing and teaching to be generally distinct from each other although they find that a student led approach to repertoire choice involves a development of sight-reading and transcription skills.

The case 2 participants draw strongly upon the teaching that they have had in order to teach effectively. They consider this teaching in terms of an acquisition of strategies ‘patchwork’ style, although a more nuanced reflection on this teaching comes from a consideration of negative experiences.

When needing to expand on strategies acquired through ‘teaching as you were taught’, the participants of case 2 discuss formal education and research but turn overwhelmingly to web-based research, generally YouTube performances and tutorials. Although these participants use YouTube for their own research, they were adamant that they would not participate in any form of online discussion with issues of negative and destructive criticism being embedded into the culture of YouTube.
communication. Also a useful avenue for further learning is the teaching repertoire. This participant group allows their students to choose repertoire and this exposes them to a wide variety of music, which they use to scaffold the reading of staff notation from tablature and chord symbols.

The participants experiment within the framework of known strategies acquired from ‘teaching as you were taught’ and also from observations of child behaviour. Two of the participants are involved in a mentoring relationship with their own teachers who also employ them in music schools. This relationship provides the security to experiment in the knowledge that issues could be discussed with the mentor. The participants do not consider the possibility of peer learning although by the end of the focus group, it has become a new possibility for them with the organisation of a group student concert being discussed at the close of the discussion.

Figure 6.3: Pathways for Further Learning – Cases 1a, 1b and 2

The participants take a student centred and communicative approach to self-assessment and this leads them to consider the tensions inherent in ensuring that the students have fun against the imperative that the students show progress. This problem is solved in part through the participants’ approach to student creativity, which becomes a powerful
motivator for the students. This group works predominantly from the tools that their teachers have provided them and they do not look to an abstract concept of ‘the ideal teacher’ as a model. Creativity is a strong theme for all of these participants, a theme that cannot be traced back to the teaching models that they have been provided, although it can be traced back to the teaching model of the Bachelor of Music degree that they are completing. This suggests that the degree itself supplied ‘patchwork’ model teaching strategies to scaffold students’ creativity.

Transformative learning cannot be seen in this case in the way it has been seen in other groups. This perhaps is due to the relative inexperience of the teachers, or perhaps due to the collaborative and communicative approach that a focus group facilitates. Nevertheless the participants provide highly descriptive examples from their teaching practices and the group work to discover a solution to a problem of a participant through discussion.

Table 6.2: Summary of Findings – Focus Group Case 2

<table>
<thead>
<tr>
<th>Why instrumental teaching:</th>
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<tbody>
<tr>
<td>• Financial concerns not a motivator.</td>
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<tr>
<td>• Commenced teaching as a result of encouragement from others.</td>
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<tr>
<td>• One commenced teaching in order to start a business.</td>
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<table>
<thead>
<tr>
<th>The performing versus teaching paradigm</th>
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<tbody>
<tr>
<td>• See performing and teaching as being distinct.</td>
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<tr>
<td>• Relationship is uncomplicated with teaching seen as being good for teacher development in sight-reading and transcription skills.</td>
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<tr>
<th>Teaching as you were taught:</th>
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<tbody>
<tr>
<td>• Strongly draw on learning experiences to teach.</td>
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<tr>
<td>• All follow the ‘patchwork’ model.</td>
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<tr>
<td>• The ‘patchwork’ model extends to communication issues and teacher mannerisms and communicative modes are adopted.</td>
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<tr>
<td>• Negative models considered in a subtle and nuanced way ‘cookie cutter’ style with participants’ own opposite teaching reactions considered.</td>
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<thead>
<tr>
<th>Pathways for further learning – ‘early ideas’</th>
</tr>
</thead>
<tbody>
<tr>
<td>★ Formal study: not considered although 4 of the 6 were about to commence the M.Teach.</td>
</tr>
<tr>
<td>★ Research: overwhelmingly web-based. One teacher had adopted a philosophy found through research that supported his ‘fun’ approach.</td>
</tr>
<tr>
<td>★ Web-based research: YouTube for own learning to acquire new repertoire or new techniques. The need to learn new repertoire through audiovisual means is perhaps a result of a student led approach to repertoire choice.</td>
</tr>
<tr>
<td>★ The web is also used to find copyright free sheet music.</td>
</tr>
<tr>
<td>★ Negatives of web-based research: culture of negativity and criticism on YouTube. No</td>
</tr>
</tbody>
</table>
meaningful discourse, not moderated. Anonymity encourages subjective and critical communication. Different web communication portals have different cultures.

### Pathways for further learning – ‘deeper ideas’

- Star Students choose repertoire that facilitates their teacher objective of keeping lessons ‘fun’. Scaffold from known to unknown both in repertoire choice and notation style. Use examination systems to apply a curriculum but generally don’t use the exams themselves. Examination systems create tension between freedom and discipline.
- Star Experimentation: used within a repertoire of known strategies to approach a problem in different ways, also to create repetition without becoming boring. Knowledge of children became a frame for experimentation.
- Star Own teachers were the primary learning model. For two, these teachers actively mentored the ‘learning to teach’ process. This gave teachers security within which they felt free to experiment.
- Star Peer learning: was not considered a possibility and yet by the end of the focus group, participants were building their own peer-learning network.

### Self-assessment:

- Considered this in terms of a student’s enjoyment with enjoyment and student communication representing teacher effectiveness.
- A student’s engagement and understanding can often outpace their technical facility.

### The problem with ‘fun’

- Participants believe that student enjoyment represents progress.
- In some cases student enjoyment is distinct from progress.
- Extrinsic motivators can be used to reward progress and therefore keep enjoyment.
- Scaffolding repertoire difficulty increases enjoyment potential.

### Student centred teaching ‘creativity’

- Encouraging creative practices is a powerful motivator.
- Students learn that technical facility leads to expanded creative practices.
- Students learn that they can creatively manipulate music rather than passively consuming it.

### The ideal teacher:

- Values and facilitates transformative experiences of students.
7

Case Study 3

Findings

7.1 Introduction

This chapter describes the findings of case 3, which consisted of in-depth interviews conducted with eight experienced instrumental teachers in order to more fully describe the findings of cases 1a and 1b and also case 2 to determine whether participants would discuss any further issues of significance. This case was determined to be a significant addition to the findings of case 1b particularly because that data set had a relatively low number of long term participants compared to the participant rate of the group as a whole.

The eight participants of case 3 were chosen through snowball sampling. All were experienced teachers, five female and three male, who had been teaching in a music studio for more than 10 years and taught between 16 and 77 students. This chapter discusses the strong emergent themes that have been described in cases 1a, 1b and 2 however it focuses on these themes through the experiences of these case 3 participants. The chapter also highlights where aspects of these themes diverge from the previous descriptions.
7.2 Early Ideas About Teaching

7.2.1 Why commence instrumental teaching?

The case 3 participants describe commencing instrumental teaching as being something that they didn’t actively choose to do. Rather it was something that they took up because a serendipitous opportunity presented itself or because either their instrumental teacher or a parent, who provided a good exemplar of instrumental teaching, encouraged them. One participant describes the encouragement that he had received from his father who, while not being a musician, valued music to such an extent that he drove his son one hundred kilometers per week to attend violin lessons. The obvious value that his father placed on music provided a strong inspiration for his son.

I grew up in a place where in the country the Sisters of Mercy were the only teachers and I had to go a hundred kilometers a week to get to that violin lesson. So I think that made me really value it, my parents and I, we had to go to great lengths just to get to a music lesson. (Patrick – violin – interview)

This participant group also considers financial concerns to have been a strong motivation to commence instrumental teaching and, as with the other participant groups, commenced teaching because it was something that they felt they could do and would be good at. This idea highlights the commonly articulated assumption that because a musician is good at playing their instrument it follows that they must be good at teaching their instrument also. Three participants in this group reflected on this paradigm when describing their early teaching experiences.

People have said to me, you know, you’re a really good teacher and I always kind of wondered what that meant, like, as far as, did it mean that, was I explaining concepts clearly? Or was it just that I was personable? Maybe a combination of the two? Or was it my playing and being personable? I don’t know. (Matthew – bass – interview)

Whereas the other two participant groups give altruistic reasons for their continued involvement in instrumental teaching, this group highlighted the ambivalence that many musicians feel regarding their instrumental teaching careers, an ambivalence that has been discussed in the literature (Huhtanen, 2000/2002, 2004). This ambivalence seems to originate from
the tensions inherent in balancing a teaching and musician persona and appears to be rooted in early attitudes to teaching being a fallback career choice rather than as a part of a portfolio career (Bennett, 2005, 2008, 2012; Bennett & Stanberg, 2006). This attitude, Bennett suggests, stems from the acceptance of a pre-conceived hierarchy of music careers and this is described by Natalie below:

I was at the Con, the Con High. And like anyone who went through, you know, 30 years ago we were all going to be international performers and teachers were the pits and nobody wanted to be a teacher. Anyone who did, we said was ‘hopeless’. We were terrible little snobs. (Natalie – flute – interview)

Bennett suggests that a musician cannot simply be defined as a performer, rather, twenty first century musicians must be multi-skilled professionals working within a range of cultural fields and this amalgam of practices form the basis of a portfolio career (Bennett, 2008). Natalie’s early ambivalence evolves into a teacher identity that is built around a portfolio career but it still shows aspects of these tensions. Lucy clarifies this position:

Yeah. I don’t think that I would enjoy teaching as my only musical activity but I quite enjoy it as being part of my life because it helps my performing and... it certainly helps with my income. (Lucy – flute – interview)

For Lucy, teaching ‘helps her performing’ in that it provides financial security that allows her the freedom to take performance opportunities that she finds creative and musically rewarding but that aren't well paid.

The teachers overwhelmingly describe commencing teaching as being something that occurred in quite a passive way, rather than being the result of their active choice and this could well be a result of the tensions outlined above.
Table 7.1: Ambivalence for Teaching

<table>
<thead>
<tr>
<th>Ambivalence for teaching</th>
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<tbody>
<tr>
<td>And I just fell into it. When we moved from Canberra to Sydney, I thought I can’t cope with the traffic; that was the main thing and so I fell into music. (Fiona - piano - interview)</td>
</tr>
<tr>
<td>Uh, well, I kind of fell into it. Actually, you know it was just something that I was able to do, between gigs, you know, or lack of gigs I should say. (Matthew - bass - interview)</td>
</tr>
<tr>
<td>Well it is a job, I started doing it because that is what I could do and I didn’t really know what I could do, what else. (Annette - sax/clarinet - interview)</td>
</tr>
<tr>
<td>I’m feeling quite ambivalent about it – I think it’s a hard… (Natalie - flute - interview)</td>
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</table>

Many of these participants see their instrumental teaching in terms of being an aspect of a portfolio career and regard the flexibility and autonomy of this work as being an important reason for their continued involvement with it:

I knew I would have to be able to run a business because that was one of the great attractions, to be self-employed. (Georgina – violin – interview)

7.2.2 The performing versus teaching paradigm

In consideration of the ‘portfolio career’ context raised by the participants, it seems important to investigate more deeply to consider participants’ attitudes regarding the balance of their performing careers against their teaching careers; or to simply see where teaching fitted within the portfolio. A number of issues arise as a result of this further questioning. The first directly relates to issues of teacher identity touched on in section 7.2.1, that is, the perception of these participants that teaching isn’t valued within Australian culture and therefore teachers are not respected and do not have good role models to draw upon as Natalie notes:

Is it saying something about the models that we don’t have as pedagogues? Because we don’t value teaching in our culture, do we? (Natalie – flute – interview)

I would question this assertion that instrumental teachers don’t have good pedagogues as models in light of the findings on transformative learning in all of the cases in this research. Perhaps what is being illustrated here is that the consideration of ‘teacher as pedagogue’ is not being considered in distinction from ‘teacher as model for the effectiveness of the profession’. These two issues have distinctly different outcomes and should
be discussed in exclusion of each other. Fiona considers the model of her
great aunt as representative of piano teaching as a profession:

She was a well-known Adelaide teacher. Now this is interesting because it’s a bit in
the blood, isn’t it? She was a piano teacher and I thought, ‘gosh, I hope I don’t end up
like her!’ (Fiona – piano – interview)

I found this statement intriguing and asked for clarification which
prompted the response:

I didn’t know her as a teacher but I did look at other piano teachers and I didn’t think
their lives were particularly exciting. (Fiona – piano – interview)

It appears that, for these participants, the way out of the problem of a lack
of respect for the profession and the perception that instrumental teaching
is unexciting, is through a portfolio career. The participants believe that
teaching within a portfolio career represents security against the
uncertainty of a career as a performer and performing keeps the musician
inspired. Table 7.2 illustrates the ways that participants think about their
teaching, which I coded as ‘portfolio career’.

Table 7.2: Portfolio Career

<table>
<thead>
<tr>
<th>Portfolio Career</th>
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<tr>
<td>I suppose if there were lots and lots of gigs then I would have done less teaching.</td>
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<tr>
<td>(Matthew - bass - interview)</td>
</tr>
<tr>
<td>I don’t think that I would enjoy teaching as my only musical activity but I quite enjoy it as being part of my life because it helps my performing and... it certainly helps with my income. (Lucy - flute - interview)</td>
</tr>
<tr>
<td>Studio teaching’s been a real backdrop, you know? I suppose it has been real bread and butter for me for a long time. (Natalie - flute - interview)</td>
</tr>
</tbody>
</table>

This consideration of striking a balance between teaching and performing
also has a knock on effect on participants’ perceptions of the ways in which
their teaching and performing inform each other, with many seeing this as
a highly valuable relationship. Table 7.3 shows this relationship.
Table 7.3: Teaching/Performing Relationship

<table>
<thead>
<tr>
<th>Teaching/Performing Relationship</th>
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<tbody>
<tr>
<td>I'm teaching a lot better now and a lot clearer and simple about what it is that I want to have happen. Um but that clarity is also reflected in my playing now sort of thing. (Edward – trombone/tuba – interview)</td>
</tr>
<tr>
<td>I have so much trouble with the breathing in that that teaching has actually helped me to get some things about singing which is really weird. (Annette – sax/clarinet – interview)</td>
</tr>
<tr>
<td>That gets around a lot of those things because I think it keeps me fresh as a teacher, being out there performing. (Lucy – flute – interview)</td>
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Edward described the need for a balance between teaching and performing and explained the necessity, in his practice, for a 50/50 split between teaching and performing. Edward believed that too much performing made him a less effective teacher because he lost his patience:

> There have been times where I've just been doing an awful lot of performing and what happens in that situation because you're working around professionals who do everything so quickly and efficiently that you start getting a little bit impatient with the students. (Edward – trombone/tuba – interview).

Conversely, the continued focus on the sounds of his students had a detrimental effect on Edward's playing without the influence of professional performance to counteract this. Edward describes this problem through the perspective of his Alexander Technique training:

> I remember, actually it was going back to my Alexander teacher who said, you know, you do have to be careful because you will take on the body language of other people. I know there's a lot of performers out there that don't like doing an awful lot of teaching in one day because they feel like they end up sounding like their students at the end of the day. (Edward – trombone/tuba – interview).

### 7.2.3 What do I know?

Whereas the participants of case 1a, 1b and 2 drew upon the example that their early teachers had provided as a model for their initial teaching, this participant group envisaged their early teaching a step before this stage. Case 3 participants began their early teaching with an exploration of the fundamental question ‘what do I know?’ The answer to this question came from the participants varied experiences as performing musicians and therefore they taught, initially, from their embodied knowledge of instrumental technique as performers:
So I was really like a performer just like “ok, what do I know?” (Annette – sax/clarinet – interview)

Also from intuition supported by years of music making:

So it wasn’t really anything I got out of a book, it was just something that I knew intuitively. So I followed my own intuition on that score and it was right, and then subsequently I read all the books and they said the same thing so I knew I probably was on a winner there. (Fiona – piano – interview)

7.2.4 Teaching as you were taught

As is becoming a pattern in this research, case 3 participants used the teaching that they had received when learning as a model for effective teaching in the beginning. This participant group predominantly (six participants) fit into the ‘cookie cutter’ approach and is seen to reflect on the practice of one or two teachers. Patrick describes the teaching that he had from Sister Anne as a boy and explains the way this teaching has informed his role as a strings director responsible for a team of instrumental teachers:

She didn’t set those boundaries and said that ‘you must play preliminary grade violin pieces before I let you touch this stuff’. That’s the thing is – ‘I’ll let you play more difficult music when you are capable of it now’ none of this exciting stuff would be happening if I pose those limitations on the teachers and the students ok? So...

(Patrick – violin – interview)

This group of teachers could clearly describe the effectiveness of the model provided by their teachers and also clearly describe the ways in which their practices diverge from their teacher’s example. In reflecting on this model, they also discuss the learning that they gained and its real-world applications within their teaching practice. I will describe these discussions in more depth in section 7.4 below.

Two of the teachers consider the idea of ‘teaching as you were taught’ in terms of the ‘patchwork model’. Both of these participants broaden these ideas to consider any teaching/learning opportunity a situation for reflection with all of these opportunities offering something that can be applied to an instrumental teaching context. Matthew considers this form of learning as being analogous to learning musical improvisation:
Yeah. I suppose it’s like when you are learning improvisation. You mimic other players and learn their vocabulary so that it becomes your own. (Matthew – bass – interview)

Matthew notes that this idea of teaching as you were taught in the ‘cookie cutter’ manner, has more application in the classical music realm rather than the jazz world that Matthew learnt within. Matthew believes that, when learning jazz and rock/pop styles, it is more usual to have a variety of teachers or to learn from peers, making the ‘patchwork’ model more useful due to the variety of exemplars.

Yeah, I think that’s more of a classical thing actually, you know because I think again... like when I think about the people that I went to, I admired their playing, there was something about their playing that I wanted to learn about you know and so I would sort of ring them and ask if they would come and teach me and yeah... they were probably in the same boat I was. They were just sort of passing on information. (Matthew – bass – interview)

It is possible that this informal, peer-learning model is an experience specific to Matthew rather than a form of learning typical to jazz, rock and pop as he suggests. Arthur from case 3 also performs and teachers from within the jazz and rock genres and his experiences of learning, although similar, also include learning from within the master/apprentice model.

7.2.4.1 The negative model

The teachers who reflect on the early teaching that they consider to have provided a negative model (2 participants) describe this in purely ‘soft skill’ interpersonal terms. These examples are not considered to have been ineffective however they were uninspiring.

Table 7.4: The Negative Model

<table>
<thead>
<tr>
<th>The Negative Model</th>
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<tr>
<td>I don’t think my piano lessons were particularly exciting lessons. I loved learning but they weren’t exciting. I didn’t ever have a teacher who actually talked to me [laughs]. No time wasted. At least there was no ruler or anything like that. (Fiona – piano – interview)</td>
</tr>
<tr>
<td>Well he was. I mean, he made you play well but he wasn’t sort of that inspiring. (Edward – trombone/tuba – interview)</td>
</tr>
</tbody>
</table>

Fiona considers this lack of inspiration to go further than the teaching/learning scenario, becoming a negative example of piano teaching
as a career. Although this is only one example, perhaps this idea is the basis of the ambivalence that these participants feel regarding studio teaching generally.

7.2.5 Pathways for further learning – ‘early ideas’

The ways in which participants have found to expand their learning are illustrated in the chart below (figure 7.1) and reflect those found in the previous cases. As before, these codes have been illustrated as a mind map to avoid conveying a sense of hierarchy.

Figure 7.1: ‘Early Ideas’ Learning Pathways Case 3

7.2.5.1 Formal study

Four of the eight participants describe the formal study they had undertaken in addition to their music performance qualifications and these were not necessarily music orientated but, nevertheless, provided new insight into their teaching practice. One participant had recently completed an Honours year in Psychology and her research investigated performance anxiety in musicians. One had studied Alexander technique, a third had completed the AMEB Associate Teacher of Music Diploma and two more had completed a Bachelor of Secondary Music and Primary Teaching respectively. Four of the teachers believe that formal
qualifications in education are advantageous for instrumental teachers because they prepare teachers for many of the ‘soft skills’ of instrumental teaching, such as styles of learning, personality types, behaviour management and giving effective feedback as well as the organizational skills such as creating a curriculum and planning lessons. It should be noted that only two of the four participants who are strongly in favour of the value of classroom teacher training for instrumental teachers hold classroom-teaching qualifications.

The teachers that studied psychology and Alexander technique respectively both found the programs provided them with a new lens through which to view their practice, providing a new vehicle for reflection. These programs of study also provided them with new approaches, which they applied and incorporated into their teaching processes:

> It was a particular school of thinking with the Alexander technique which was going back to Frederick Matthias Alexander's method of observation and stuff and then of course, then I started really observing my students and um, you know, you see what works and doesn't work, I mean it's still something I do every single day. (Edward – trombone/tuba – interview)

### 7.2.5.2 Research

Six of the participants describe the kinds of research that they do to develop their practice as instrumental teachers and this research predominantly focuses on issues of instrumental pedagogy. In particular, teachers are interested in sharing resources that have been of particular use to them. These resources are books that focus on soft skill interpersonal issues, hard skill technical issues and organisational issues. One participant noted that her fascination with instrumental pedagogy stems from the fact that, for her, this is a relatively new area of focus:

> I've done a lot of reading since and I'm much more interested in actual pedagogy. So at first, I didn't know it existed. (Natalie – flute – interview)

This interest in instrumental pedagogy stems not only from a desire to teach effectively, but also through the need to develop an effective curriculum as Edward explains:
I mean I'm at the stage now where I just want to take 6 months off from teaching and rewrite my whole pedagogy. Even like right from the very beginning stages to right to the very advanced stages. I feel like I've gathered enough information about what I'm doing but I just need some time just to reorganize it. (Edward – trombone/tuba – interview)

Lucy’s research grew from a frustration at the lack of resources available for teachers and developed into a method for playing and teaching the flute that she has now had published and distributed:

Well, I think these books that I've written have been an exploration into teaching in themselves and I've learnt a lot about teaching through trying to... what's the word... kind of consolidate information and draw together the various strings of teaching that can often be confusing I think, for the student. (Lucy – flute – interview)

The big advantage that all these research avenues pose for the participants is that they allow an examination of the myriad different ways that educators approach fairly universal problems. As Matthew describes:

I've probably got, you know, twenty books on the same subject but everyone's got a different way of saying it you know? So yeah, I think I have that quality where I like to seek out information, I like to seek out how people are delivering the information and then maybe thinking, “I really like the way such and such did that, maybe I could take a leaf out of that book and incorporate it into my own teaching. (Matthew – bass – interview)

7.2.5.3 Web-based research

The participants of case 3 use web-based research to investigate the teaching of others to find great performances as models for teaching and learning, to provide resources for students and to provide an educational tool for the students’ families, a form of support that research has found to be essential (Creech, 2009, 2010; Creech & Hallam, 2009; McPherson, 2009; McPherson & Davidson, 2002).

YouTube proves to be a particularly useful tool to observe the teaching of master teachers and the performances of their students. For Edward this is useful because it allows him to trace the linage of master teachers, thereby making teaching patterns of the master teacher particularly explicit through two or more generations of students. This is particularly valuable according to Edward when the master teacher has passed away
leaving their methods recorded on blogs by their students, many of whom are master teachers themselves.

Table 7.5: Web-Based Research

| Web-based research | 
|--------------------|--------------------------------------------------|
| You look for the second or the third generations from these master teachers and they tend to put more stuff on the web because the master teachers, you know, they passed away years ago before computers became household items. (Edward – trombone/tuba – interview) | 
| So yeah and of course, you know, I'm always curious so how do they do it? and of course, you know, you listen carefully for performances and you think “well he's teaching them”, you know, and just discovering Kurt Sassmannshaus who actually was a student of Dorothy De Lay. (Edward on the issue of teaching/performing lineage – trombone/tuba – interview) | 

One participant has been involved in formal learning via distance using a web-based platform for delivery and he finds that the flexibility of this and the quality of the resources encourage him to keep learning in this fashion.

After you do the course you've also got access to that whole thing, the recorded chats and everything for a whole year after that so you can kind of like revise... and I've photocopied stuff and I've kind of like got them bound at home and so that's like a reference for life. (Matthew – bass – interview)

Three of the participants use web-based resources as tools to support the learning of their students rather than themselves. Two of these three use web-based recordings, particularly YouTube, to educate the families of students as, for many, the student’s music lessons were the family's first experience of classical music.

7.3 Deeper Ideas about Teaching

7.3.1 Pathways for further learning – ‘deeper ideas’

The deeper and more recent ways in which participants have found to expand their learning have been illustrated in the chart below (figure 7.2) and reflect those found in the previous cases.
7.3.1.1 Observing the teaching of others

Participants feel that observing the teaching of others allows them the advantage of critically comparing different teacher’s approaches. Edward finds this to be particularly useful when comparing the teaching of instruments outside his direct experience as a lower brass teacher:

I mean from my brass teaching, what’s fascinating ‘cause, you know, I’ve been learning violin with the students here for the last 3 years, just to see how they approach... like violin teachers approach teaching the violin. (Edward – trombone/tuba – interview)

When the teacher being observed is a master teacher they bring a level of clarity of thought and expression that makes the approach exceptionally transparent:

Well their hearing is so good that they absolutely know... they can absolutely, without wasting time say exactly what has to be done, and firmly because really, they have the best interests of the students at heart. (Fiona – piano – interview)

Of ongoing concern is the difficulty of accessing the teaching of others. One participant finds that commencing studies in another instrument allows him to ‘observe the teaching of others’ directly from the perspective of a student, permitting him to reflect on this learning both from a student and teacher’s perspective. Reflecting on the approaches of his violin teacher
has given Edward a new lens through which to view his brass teaching practice:

I just think in a way they’re really streets ahead of the way we do winds and brass because I think we’re so general in what we give the students and yet on the violin they’re so precise and systematic and, you know, to hear Kurt Sassmannshaus “Great you’re doing that exercise. Good. Now if you do this for 3 minutes everyday within 3 years, you’ll have a beautiful staccato” and we don’t think like that. (Edward – trombone/tuba – interview)

Three of the other participants in this group find team teaching ensembles to be an effective way to observe the teaching of others and a further two regard teaching Higher School Certificate performance one-on-one within a school environment as being an effective way to access feedback from other teachers, as well as to directly observe their teaching.

In relation to ‘observing the teaching of others’, participants in this group find that they can reflect on, and learn from, the performances of students of other teachers. These performances do not necessarily have to be live for learning to take place:

I’ve got a Japanese high school band [on YouTube] playing a transcription of Daphnis et Chloé and it’s just incredible and I don’t miss the strings at all and that’s inspired me. So these are normal high school students. How come they can do it? Do you know what I mean? (Edward – trombone/tuba – interview)

Observation of live performances of the students of other teachers can be achieved through the combined student concerts of a network of like-minded teachers, as Fiona and Matthew find, or through the role of examiner for the Australian Music Examinations Board, as in the situation of Lucy and Natalie. For these participants, much can be extrapolated about the teaching through simply reflecting on the performances of the students:

Yeah. I’ve learned so much from my teacher colleagues and from hearing their students play. There are some extraordinary young pianists coming up just through my colleagues. (Fiona – piano – interview)

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12 The Australian Music Examinations Board (AMEB) is the leading provider in Australia for examinations in music, speech and drama. http://www.ameb.edu.au
7.3.1.2 Workshops, master classes, conferences and professional memberships

Master classes were discussed by 4 of the 8 participants of case 3 and they were believed to offer limited value for teacher training. Although master classes and workshops are considered useful in their ability to expose teachers to new approaches, they are limited in their capacity to show student improvement and do not convey any sense of a teacher’s long-term methodology:

I dutifully go when one someone famous is out. And I don’t often come away totally inspired pedagogically. (Natalie – flute – interview)

Perhaps this dissatisfaction has roots in Elizabeth’s insightful reflection on the value of master classes in case 1b. She feels that these events showcase a teacher’s best strategy but don’t provide a detailed and nuanced view of a teacher’s practice.

7.3.1.3 Analysing the teaching repertoire

The participants of case 3 discuss the learning to be had from the teaching literature purely in terms of methods and method books. Five of these participants consider the associated issues in depth and were generally in favour of method books as a teaching and learning tool because they make the strategies of master teachers explicit. The caveat for the use of instrumental methods is that the sequencing of learning stages has to be flexible enough to accommodate a variety of learner abilities:

I think it’s essential to find the tutor books that give you multiple books at the same level, ‘cause a lot of these students won’t be, you know, advanced as such, have that gift for just roaring ahead, that’s your exceptional students, they need a lot of uh, a lot of work at the same level to really be confident. (Georgina – violin – interview)

In pursuit of a solution to the effective sequencing problem and perceived resultant gaps in the literature, both Patrick and Lucy have produced, published and distributed their own method books. Lucy has published a beginner method that effectively addresses the issue of sequencing learning stages on the flute and is researching to create another volume
aimed at intermediate learners who are underrepresented in the teaching literature:

One of my next projects that I’m really interested in working on is I’d really like to develop and work out how to teach intermediate level kids how to have better technique; so like tone development and finger technique because I think that’s a, there’s a real gap in the learning for a lot of students and also for the teachers that’s quite hard to get kids from that kind of second grade level through to a level where there’s a lot of resources for more advanced students to develop their technique. (Lucy – flute – interview)

Patrick’s method is designed to be flexible enough to work without a rigid sequence of steps as he believes that this is the most effective way to teach a large spectrum of student ability:

A lot of the Americans who had published methods, Essential Elements, whatever, you will often hear a sequential program and look that’s great but you know what I have come to the realisation, and I am not trying to write a sequential program because kids don’t think like that. (Patrick – violin – interview)

These teachers therefore, consider rigidity with sequencing to be the biggest liability with instrumental methods. Georgina approaches this problem by using methods with a huge number of similar learning stages that she can condense as needed. Lucy has published a volume that, through it’s highly well researched and logical approach, provides a sequence that is designed to be effective for every student, and Patrick has designed a method that can be used by teachers without following a rigid sequence of steps at all. Edward and Fiona do not use method books but reflect on them to develop their own learning as teachers because they believe that method books provide an insight into the mind, and therefore the teaching, of their creators.

7.3.1.4 Experimentation

Experimentation is considered to be an important aspect of learning to teach effectively, however in order for it to be successful the experimentation needs to be informed by prior learning or bounded in some manner. Effective experimentation, therefore, is informed by embodied knowledge born from a professional musician’s practices:
I didn’t think about it. I think you learn on the job on your feet. If someone couldn’t do something you came up with a strategy. I certainly had no idea there was a thing called pedagogy for years. It was entirely I suppose, intuitive and processing ‘look, how did I do this’. (Natalie – flute – interview)

Or it is bounded by prior learning:

It has been a lot of trial and error and of course, you know, um when I got to the Conservatorium my teaching improved a lot when I had Alexander technique lessons (Edward – trombone/tuba – interview)

Or bounded by teaching within someone else’s framework:

I was part strings teacher and part classroom teacher which I loved and I think that’s when I started to experiment with different teaching and learning models but with a very traditional head of department that I had to work with. (Patrick – violin – interview)

Although the teachers consider experimentation to be a critical element of effective and innovative teaching and they can describe the various parameters needed for effective experimentation to take place, these parameters are not explicit for them. It is remarkable to see therefore, that the elements needed for experimentation to be effective remain concealed:

I had no idea! I had no idea. And look, sometimes you’re effective, aren’t you, and sometimes you don’t succeed. You try really hard but you can’t win with every student. Maybe some teachers are better than others. (Fiona – piano – interview)

7.3.1.5 The role of a mentor

The role of a mentor for the participants of case 3 falls into the same three variations as was seen in case 1b. 1) Teachers who provided a powerful example which participants are able to learn from through reflection; 2) Family members who were able to provide a powerful example and/or also were active mentors through their own teaching practices; and 3) Teachers who actively mentored through the process of teaching the participants to teach. This spectrum of mentoring situations is valuable because it provides explicit teaching on processes that remain hidden through observation:
Table 7.6: Parent as Mentor

<table>
<thead>
<tr>
<th>Parent as Mentor</th>
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<tr>
<td>They would discuss their students in front of us and the difficulties that they were having with certain students and different techniques that they'd explored to improve certain issues, particularly rhythmic things. There was always a lot of discussion about ways of improving students' rhythm. (Lucy - flute - interview)</td>
</tr>
<tr>
<td>But I was very confident because my dad has been an instrumental teacher for 35 years, so I was living at home and I was 15 at the time and I knew if I had any questions, I could go straight to him and he was really savvy with running concerts, accounts, dealing with parents. (Georgina - violin - interview)</td>
</tr>
</tbody>
</table>

And also provides an inspiring model for the participants to draw from:

Table 7.7: Inspiring Mentor

<table>
<thead>
<tr>
<th>Inspiring Mentor</th>
</tr>
</thead>
<tbody>
<tr>
<td>That's right, and so she (Nancy Salas) was a very great inspiration for me. She just had a wonderful intellect and a wonderful way of telling you what she had done and it was entertaining. (Fiona - piano - interview)</td>
</tr>
<tr>
<td>I think, I look back to my actual teach training and I was fortunate enough to have Richard Gill as a lecturer just for my first year at the Sydney Conservatorium and also I probably learned more, not from being in his lectures but being in Sydney Youth Orchestra with Richard Gill as a conductor. (Patrick - violin - interview)</td>
</tr>
</tbody>
</table>

7.3.1.6 Peer learning

As was seen with case 1b, the case 3 participants find peer learning to be a valuable way to develop their thinking about teaching and this learning occurs either through informal 'water cooler' conversations with peers or through more formal performance outcomes orientated situations where peers are able to critique students of others. Whereas the case 1b participants found the value of peer learning to be highly dependent on the culture of the peer networks, the case 3 participants are all in favour of the value that peer learning provides:
Table 7.8: Peer Learning

<table>
<thead>
<tr>
<th>Peer Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>The huge bonus is that you get to relate with the people you teach but, for your own professional development certainly, it’s great to be connected with teachers that are more experienced and yeah, can just talk to you about it. (Georgina - violin - interview)</td>
</tr>
<tr>
<td>So you learn a lot. And they’ll say to you, ‘Oh, that student’s good.’ or ‘That was a good performance.’ and you think, ‘Oh! Well maybe it wasn’t too bad.’ (Fiona - piano - interview)</td>
</tr>
<tr>
<td>At that time there wasn’t too much of a curriculum to follow, so it was like me and Steve Hunter, another great bass player. We were like the two bass guys and we would have to structure, you know, put together a curriculum. (Matthew - bass - interview)</td>
</tr>
<tr>
<td>Most of the stuff, finding out what other teachers are doing, [comes] just from conversations with people. (Edward - trombone/tuba - interview)</td>
</tr>
<tr>
<td>And the other thing I found fascinating is having the yearly discussion with the federal examiner because they’re always such clever, wonderful people. Every year you spend a couple of days doing licentiates and just having lunch with them and talking to them. I’ve just learned so much. (Natalie - flute - interview)</td>
</tr>
</tbody>
</table>

7.4 Self-Assessment

This participant group mainly considers issues of self-assessment in terms of student performance outcomes rather than student understanding or learning process. Formal examination is considered to be a helpful means by which teacher effectiveness can be measured.

Most of the examiners are very good. And I always read the comments very carefully and I always work from the comments and wherever I can, I try and improve. Yes, so you can learn a lot from that process. (Fiona – piano – interview)

Edward notes that open and trustful communication is very important in the one-on-one lesson. He believes that teachers rely on student feedback in order to assess their effectiveness and this will only be useful if the students are unafraid to be candid. This suggestion holds a key to a possible reason for this participant group’s relatively small concern for self-assessment, that this group has a very large interest (22 excerpts) in issues pertaining to student centred teaching.

7.4.1 Student-centred teaching

Case study 3, like the preceding group, has a strong interest in the myriad of ways found to minutely tailor their teaching to the individual. This ideal is built on flexibility and therefore perhaps contradicts ideas built
around systematising self-assessment. Whereas formal exams became ways to assess teaching quality based on the product of student learning - the performance, a student centred approach allows teachers to consider their effectiveness in light of student development. In this regard the journey becomes the destination for both teacher and student:

It’s not about turning out international level students; it’s not about students getting As or associate diplomas or whatever. It’s actually that each person can find their best and you’re able to understand what that is. (Natalie – flute – interview)

The key to understanding what each student’s best is, as Natalie suggests, is to be able to develop an empathetic approach that takes into account students’ differing motivations and personalities and can adjust accordingly:

Table 7.9: Student-Centred Teaching

<table>
<thead>
<tr>
<th>Student-Centred Teaching</th>
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</thead>
<tbody>
<tr>
<td>Probably the most essential thing is a profound interest in the individual, ‘cause that’s why they come to you one-on-one. It’s so that you can really meet their needs. (Georgina – violin – interview)</td>
</tr>
<tr>
<td>And their personalities come into it so much, so just learning to be receptive to their personalities. (Annette – sax/clarinet – interview)</td>
</tr>
<tr>
<td>You have to get to know who they are what they love, what drives them, what excites them ok and to be a really great teacher you have to say “ok well I’ve got to get in these kids heads and I have got to see the world through their eyes” (Patrick – violin – interview)</td>
</tr>
<tr>
<td>You have to realize what the reasons are, what’s the motivation for the student and start working with it and then, if you need to you can just give it a different direction. (Edward – trombone/tuba – interview)</td>
</tr>
</tbody>
</table>

The way to assess the quality of these adjustments of approach, as Matthew noted in section 7.2.1, is through the quality of communication and, interestingly, through balancing a student-centred approach with a systematic method that allows comparison across the student body.

7.4.2 Systematised teaching

Many of these participants describe the systems that they use within a student centred approach, noting that systems that can be used with all students can be a powerful way to assess effectiveness because they allow teachers to directly compare student progress. Edward describes the
tensions between these two seemingly incompatible methodologies and the reasons for their concord:

On one hand it sounds like I'm trying like find the ultimate way to teach my students but actually I know within that it's got to be completely different for every single student and then but, you know, I want that basic pathway to follow but how I get to those sort of signposts along the way it's going to have to be tailored differently to every student. (Edward – trombone/tuba – interview)

For Annette, a systematised approach is very effective to get beginners playing quickly and effectively and her approach becomes more student-centred as her students progress:

Just learning to pick the issues that any person, student, is going to have quite early and try and sort of set them up in the right direction with the basics and I am still trying to get that together but I think I am getting better at that. (Annette – sax/clarinet – interview)

Some skills that teachers have particularly concentrated on refining, fit as a systematised method within a student centred approach:

Table 7.10: Systematised Method within a Student Centred Approach

<table>
<thead>
<tr>
<th>Systematised Method within a Student Centred Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>I mean the way I teach the modes of the major scale for example, I've got that down to a science and so I know that's quite successful and when I get to that with a student, it's like at that point I give them the ready-made... you know? (Matthew – bass – interview)</td>
</tr>
<tr>
<td>I've learnt to teach very well the rhythmical side because I had to work it out myself, so I've done that really well. I have very good structured, step-by step processes there. (Natalie – flute – interview)</td>
</tr>
</tbody>
</table>

7.4.3 Reflection

Beyond the reflective practices that are evidenced in the teachers’ consideration of transformative learning experiences, teachers use new experiences as a lens through which to reflect on their practice. These new experiences could be anything from formal learning situations such as Edward’s experiences learning Alexander technique, through to simply responding to students’ interests and using these as triggers for both teacher and student to view music making in new ways:

What we should have done that I am doing in my job now in schools, I should have taken that learning that the kids were already excited about and integrated that more [into my teaching]. (Patrick – violin – interview)
Patrick’s transformation resulted from early classroom teaching experiences in an extremely under resourced school and the accompanying realisation that resources are not essential in generating an excitement for music, so long as the music taught is practical music making in line with the interests of the students. This realisation, however, was not aligned with the expectations of the school administration:

If all you’ve got in your classroom are thirty desks and a stereo, back in those days that’s all we had and sadly many schools that’s all they still have and every kid’s got a pen or whatever. If you get them singing or doing percussion on the desk tops, or whatever, as I did one time and this deputy principal came past and said well that is dreadful music lesson because you are making so much noise! (Patrick – violin – interview)

Participants note that reflection was something that they developed through experience:

And I didn’t think about it – maybe I did years ago - but I’m only consciously thinking about this in the last few years, it may have been automatic before. (Annette – sax/clarinet – interview)

7.5 The Ideal Teacher

The participants of case 3’s views on the ideal teacher are illustrated below in mind map form. As with the other cases, this is to ensure that no hierarchy can be interpreted from the characteristics exhibited.
As with the other participant groups, interpersonal skills are of particular importance. The case 3 participant group added ‘being humble’ to this collection of soft skills along with ‘humour’ and ‘lateral thinking’.
Interestingly, this participant group considers that the ideal teacher should be a consummate performer, the first group to do so. This trait is suggested from a consideration of the appropriate level of performance skill needed to teach:

> Because what we as a culture expect as a level; people think if you’ve got AMus somehow you’re some you beaut musician when you’re not. So I think there’s a problem with lack of defining what’s an appropriate level of performance skill to teach - but you certainly need some. (Natalie – flute – interview)

The issue of a lack of definition of an appropriate level of performance skill needed to teach is contentious and is an ongoing issue. This is demonstrated by the development of *Professional practice guidelines for studio music teaching in Australia* (Watson, 2011) which provides a highly detailed professional code of conduct for instrumental music teachers that yet does not address teacher performance skill as being an issue pertaining to teacher professional practice.
7.6 Transformative Learning

Five of these participants provide detailed narrative descriptions of experiences that had fundamentally changed the way in which they taught. Because these participants were not asked to participate in a web forum there was no vehicle for them to talk about their current day-to-day teaching practice and therefore demonstrate these transformations in action. Consequently, the outcomes of transformative learning cannot be seen in quite the same way as in the previous cases. Nevertheless, these participants raise transformative learning experiences and often explicitly describe the results of this learning.

7.6.1 Natalie – flute

Natalie is an accomplished musician, flute teacher and AMEB examiner. A powerful transformative learning experience for her came when she decided to undertake a psychology degree:

Doing a psychology degree has changed things enormously for me. That’s been huge, I think. And again, it came in after... like, I started that when I was 40. And going back, being an undergraduate and having to... and the last time I was at Uni, the pc had only just been invented... it was very embarrassing. Suddenly everything’s suddenly... (Natalie – flute – interview)

Her work as an AMEB examiner had already given Natalie an interest in performance anxiety but her studies in psychology and her experiences as an instrumental teacher gave her a research focus for this interest that she developed into an honours research project:

Actually I had one adult student who none of the strategies I always use worked. The more she performed, the more she fell apart. Very gifted, very talented; just got worse and worse; which was almost what motivated me to come up with that topic and as an examiner, too. (Natalie – flute – interview)

This research focus has transformed her approach as an instrumental teacher, allowing her to find concrete strategies, informed by her research to help students with performance anxiety. Natalie has now refocused the workings of her studio to effectively deal with issues of performance anxiety:
Well, interestingly enough I think my own teaching practice has sort of worked to implement or worked to solve the problems of musician’s performance anxiety before they arose because I do performance classes, we do performance classes once a term; we have a studio concert every term. The kids have to perform, I make them. So they start off by performing for their peers in groups then they move on to their parents and exams, eisteddfods and so on. (Natalie – flute – interview)

7.6.2 Fiona – piano

Fiona is an accomplished pianist and piano teacher whose transformative learning experience came when she decided to study for the AMEB associate teacher of music with specialist piano teacher Nancy Salas. Fiona had had a series of competent piano teachers however Nancy Salas was the first who really inspired her, demonstrating through example that excellent instrumental teachers should be inspiring:

She was the woman who actually decided that something should be done about teacher training through the AMEB. TMusA came about through her and she used to teach TMusA classes, it was really comprehensive. You need, I think, to have that inspiration because until that point I was very doubtful about piano teaching. I thought it would be unrewarding and there would be children who just didn’t want to practice. That’s probably the case still but you’ve got to find a way around that, don’t you? (Fiona – piano – interview)

The other important learning experience that Fiona took from Nancy Salas’ teaching was that excellent educators teach in a highly explicit and logical manner. Until this experience, Fiona had tended to teach in a fluid and intuitive manner:

That’s right; the other stuff was all so intuitive. But of course the rhythmic stuff, the metric stuff, this is what Nancy Salas did so well. She described the difference between meter and rhythm. Now that was the first time I’d ever heard that. (Fiona – piano – interview)

Fiona has taken this logical and explicit approach into her own teaching of rhythmic concepts in a way that is very different from her previous intuitive approach:

So the moment the divisions became very difficult, I would tend to gloss over them and I think if anything, that’s where I’ve gone that I really love now, all the difficult divisions in notation. I love teaching that and devising ways of making it easy and all the cross rhythms and all that sort of stuff. I now revel in all cross rhythms [Laughs]. Yes, I revel in it now. (Fiona – piano – interview)

Fiona has also built upon this transformative experience with further research:
I found a book called *On Rhythmic Expression*. Have you ever found this book? I picked this up and thought... ‘this is extraordinary. Rhythmic expression, what does it mean?’ But it means upbeats and where you’re moving to in a phrase and all those things create rhythmic expression. (Fiona – piano – interview)

She has incorporated these approaches to rhythm into her fundamental approach to teaching the piano.

If you’re teaching rhythm and you’ve got a young person and you want to explain what a crotchet is, it’s just like walking, it’s just like a leg. It’s easy, so immediately a slow walk becomes a crotchet. That gives them a sense of timing immediately so timing doesn’t really become an issue for me. (Fiona – piano – interview)

7.6.3 Matthew – bass

Matthew is a jazz bass teacher, arranger and academic and he has spent much of his teaching career teaching bass one-on-one. Matthew’s transformative learning experience came from resolving a learning difficulty with a student early in his teaching career.

Yeah and there was one guy I had that I remember very well, he couldn’t keep time to save himself. Like his body was just so uncoordinated it was just like you know, he’d bend himself like that and then he’d play a note, he just looked like a robot you know? And it was just really, really hard for me but like when I finally got through, it was such an exhilarating thing, not only for him but for me as well. (Matthew – bass – interview)

For Matthew, the strategies used to resolve his student’s pulse and rhythm problems held little importance in this transformative experience. What was important was the enthusiasm and encouragement that Matthew used to help give his student the confidence needed to help resolve this issue and the memory of this enthusiasm has been the aspect of this experience that has stayed with Matthew:

I don’t know, I just remember that there was a lot of encouragement on the way you know, it’s like “come on man, you can do it. You’ll get it, don’t give up now, you’re so close”. All that sort of stuff. You’re coaching them, you know, you’re kind of like willing them over the finish line. And then when he got it, I mean... now he’s just like this really good bass player. (Matthew – bass – interview)

The importance of a teacher’s enthusiasm and positivity is something that Matthew has taken into his teaching post the powerful validation that this experience provided.

It was probably a highlight of my teaching too because I’d never seen someone so elated by suddenly finally getting it because a lot of those light bulb moments, you
Matthew frames his beliefs on quality instrumental teaching within the ‘power of the positive’, particularly interpersonal skills of enthusiasm and communication, as a result of this experience.

Table 7.11: Transformative Learning

<table>
<thead>
<tr>
<th>Transformative learning:</th>
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</thead>
<tbody>
<tr>
<td>Natalie: flute:</td>
</tr>
<tr>
<td>• Formal study of psychology was a transformative experience.</td>
</tr>
<tr>
<td>• Research into performance anxiety was born from a transformative experience and then informed other experiences.</td>
</tr>
<tr>
<td>• Used this research to refocus studio practice to effectively deal with performance anxiety.</td>
</tr>
<tr>
<td>Fiona: piano</td>
</tr>
<tr>
<td>• Transformative experience of teaching mentor.</td>
</tr>
<tr>
<td>• Learnt that instrumental teachers could be inspiring.</td>
</tr>
<tr>
<td>• Also to teach in a logical explicit manner. Until then Fiona had taught intuitively.</td>
</tr>
<tr>
<td>• Recognised her weaknesses through reflection on these experiences.</td>
</tr>
<tr>
<td>• Further research helped her address these weaknesses and build solutions into a fundamental approach formed from mentor.</td>
</tr>
<tr>
<td>Matthew: bass:</td>
</tr>
<tr>
<td>• Transformative experience of resolving a student’s issue through building an encouraging and enthusiastic interpersonal relationship.</td>
</tr>
<tr>
<td>• Matthew has built a teaching philosophy that centres on the ‘power of the positive’.</td>
</tr>
<tr>
<td>• This philosophy is informed by enthusiasm and clear communication.</td>
</tr>
</tbody>
</table>

7.7 Summary of Findings - Interviews Case 3

As has become a strong theme with most of the participant groups in this study, the experienced participants of case 3 began studio teaching because of financial reasons, providence and encouragement from others. This encouragement came from either an instrumental teacher or a teaching parent. This experienced participant group, noting that they have spent their lives making music, felt that instrumental teaching must be something that they knew how to do and were the first group in this study to consider ways in which this theory could be tested.

This group shares a sense of ambivalence to instrumental teaching that appears through their descriptions of commencing teaching through a
passive response to prosaic factors rather than through an active drive and enthusiasm to teach. This ambivalence also asserts itself through a consideration of teacher identity with participants believing that instrumental teachers do not have strong role models. Case 3’s consideration of weak role models centers on the model as a template for an effective career and encompasses issues of a lack of respect for studio teachers and the perceived lack of excitement in a studio-teaching career. This same participant group describes very strong and inspiring pedagogical role models and does not seem to be able to reconcile these two ideas. This seems a critical factor of Bennett’s (2008) hierarchy of musical careers that places teaching as a ‘plan B’ position behind performing. These experienced participants recognise that they have had effective teaching however these effective teachers still do not represent good role models because they believe that a good role model for a musician, even a twenty first century music practitioner with a portfolio career, should be an expert performer.

This ambivalence ensures that this group regards their practice in terms of being an aspect of a portfolio career – they don’t define themselves as teachers first – and they therefore show a certain pragmatism to instrumental teaching as a career with career flexibility and the ability to be self-employed particularly seen as being advantageous. With the advantages posed by a portfolio approach to career building being clearly articulated, it is a strange omission that these participants do not describe or consider their role models in these terms. Therefore, a sense of the role model’s teaching practice and performing practice informing each other or even if there was indeed a performing practice was never conveyed. As this group believed in the importance of the portfolio career and described the fruitful ways in which their performing provided new insight into their teaching, this is a notable omission.

The group thought about their beginning teaching from a fundamental position of ‘what do I know?’ which encompasses an embodied
understanding of instrumental technique and also the intuition or instinct that comes from years as a musician. Beyond this praxial knowledge of music and instrumental technique, this participant group takes a ‘cookie cutter’ approach to ‘teaching as you were taught’, reflecting on the example of their teacher and clearly articulating the ways in which their practices diverge from this example. One participant from this group had learnt music through a rock/pop frame and noted that the ‘patchwork’ model was more suited to these informal peer-learning traditions. This is something reinforced by other musicians from aural traditions and was considered more deeply by the novice participants in chapter 6. Negative models are considered by this group in purely ‘soft skill’ interpersonal terms and provide more insight into the issue of teacher identity as discussed above.

In searching for further learning, this group has followed similar pathways as the other cases however their experiences and understanding of these pathways show variation. As with the other cases, a number (5) of this participant group has undertaken formal qualifications both in classroom teaching and other disciplines and they find that these provide a new lens through which to examine their teaching practices. They describe searching for new experiences to shock them from the everyday and these new experiences all inform their teaching. The issues of transferability seen with case 1a is not seen as an issue for these participants who could find correlations between music teaching and other quite disparate disciplines. This flexibility of thinking is also seen in a similar attitude to the transference of strategies between the teaching of different instrumental families.

Case 3’s wide-ranging attitude to learning to teach can also be seen in their attitude to many of the pathways to further learning with a critical comparison of fairly disparate approaches being taken when using traditional research modes, web-based research and when observing the teaching of others. This attitude makes learning from master teachers
from outside the instrumental group being taught no impediment to learning new strategies, as was learning from the performances of students of others. This critical survey approach is followed through to a creative conclusion when approaching the teaching repertoire, which saw two participants publish their own instrumental methods in an attempt to logically and flexibly sequence skills. A third participant found a method that, in its small incremental steps, offered sufficient flexibility for her teaching as steps could be omitted as needed.

As was described by the participants of case 1b, master classes are seen as being an effective way to acquire new teaching strategies ‘patchwork’ style, however, master classes lack the facility to make explicit a master teacher’s long term methodology and cannot show a student’s incremental improvement over a period of time. This means that much of the processes of teaching were still implicit and meaning can only be guessed at.

These participants are comfortable with a collaborative approach to their practices and are open to experimentation if this is bounded by their own prior learning or by someone else’s frame or curriculum. In this vein, these participants also have built peer-learning networks that range from informal conversations to more formal situations in which peers provide feedback on each other’s students. Whereas case 1b considered the efficacy of peer learning to be dependent of the culture of sharing within the peer network, the case 3 participants found peer learning to be effective irrespective of culture. Perhaps this is because this group has built more formal peer learning networks that are based around student performance and this diminishes the possibility of direct confrontation between peers. As was seen in the other cases, mentoring situations range from reflecting on an ideal example through to active mentoring based around modeling and discussion. Active mentoring means that implicit processes are explicitly explained and therefore remains a very effective method of learning. Figure 7.4 illustrates the pathways for further learning shown by cases 1a, 1b, 2 and 3. Although none of these are unique to case 3,
taken together these pathways build a clear profile of the similarities of personal learning networks.

Figure 7.4: Pathways for Further Learning – Cases 1a, 1b, 2 and 3

Formal examinations are considered to be an effective means to externally assess the outcomes of teaching, the student performance. Student progress and understanding are considered from within the tensions between a systematised approach to teaching and a student-centred approach. The participants consider a student-centred focus to be an effective means to assess their own quality and regard an open, trustful and empathetic mode of communication to be key in this. Systems are considered to be an effective way to compare learning and progress across a student cohort and the participants have devised systems that quickly progress beginning students and teach universal skills systematically. This teaching, however, occurs within, or scaffolds into a student-centred approach.
This is the first participant group to consider expert performance to be a necessary quality for the ideal teacher although they could not determine the necessary level of performing skill, noting only that there needed to be some level of musicianship. All other qualities nominated by participants in all of the cases are ‘soft skill’ qualities.

Although this participant group did not participate in a web forum and therefore did not discuss the processes of their day-to-day teaching experiences in the level of detail that the web forums allowed, transformative experiences are still highly evident. This is due to the explicit detail in which they describe these key experiences and the ways in which they can extrapolate learning acquired from these and describe their applications in other contexts.

Table 7.12: Summary of Findings – Interviews Case 3

<table>
<thead>
<tr>
<th>Why instrumental teaching:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Non-musical reasons of finance, chance and encouragement by others with this encouragement coming from a teacher or instrumental teaching parent. Described commencing teaching passively rather than active choice.</td>
</tr>
<tr>
<td>• Considered the question - does being a good musician make you a good teacher?</td>
</tr>
<tr>
<td>Ambivalence over teacher identity.</td>
</tr>
<tr>
<td>-----------------------------------</td>
</tr>
<tr>
<td><strong>The performing versus teaching paradigm</strong></td>
</tr>
<tr>
<td>- Participants believed that instrumental teachers do not have good role models. This assertion does not make a distinction between effective pedagogue models and effective professional practice models.</td>
</tr>
<tr>
<td>- Lack of respect/unexciting solved with the balance that a portfolio career provides.</td>
</tr>
<tr>
<td>- This idea of balance appeared at a pedagogical level with performing and teaching informing each other.</td>
</tr>
<tr>
<td><strong>What do I know?</strong></td>
</tr>
<tr>
<td>- Drew from an embodied understanding of instrumental technique to teach.</td>
</tr>
<tr>
<td>- Intuition supported by years of music making.</td>
</tr>
<tr>
<td><strong>Teaching as you were taught:</strong></td>
</tr>
<tr>
<td>- ‘Cookie cutter’ approach allowed clear articulation of the example provided by the teacher. Also analysis of where practices diverged from this example.</td>
</tr>
<tr>
<td>- ‘Patchwork’ method was more applicable to pop/rock frame because of the emphasis on multiple exemplars and peer learning.</td>
</tr>
<tr>
<td>- Negative models were described purely in ‘soft skill’ interpersonal terms.</td>
</tr>
<tr>
<td>- For one participant this negative example gave a negative view on instrumental teaching as a career.</td>
</tr>
<tr>
<td><strong>Pathways for further learning – ‘early ideas’</strong></td>
</tr>
<tr>
<td>- Formal study: further non-musical study gave new insights into music teaching practice. Classroom educational qualifications prepared teachers for the ‘soft skills’ of instrumental teaching.</td>
</tr>
<tr>
<td>- Teachers did their own research and this focussed on instrumental pedagogy. This research was used for instrumental technique and curriculum building. The advantage of research is that it allowed for an examination of different methods to approach universal problems. The disadvantage was the perceived lack of available resources.</td>
</tr>
<tr>
<td>- Participants used the web for research to observe the teaching of others, to find performance models, to find downloadable resource material and to provide support for student’s families. One participant noted the multi-generational teaching lineages appearing which gave him a direct access to master teachers’ strategies.</td>
</tr>
<tr>
<td><strong>Pathways for further learning – ‘deeper ideas’</strong></td>
</tr>
<tr>
<td>- Observing the teaching of others allowed a critical comparison of various approaches. Particularly useful across instruments. Accessing the teaching of others remained of issue with returning to lessons themselves and team teaching providing ways that this could be achieved. Performances of the students of others also provided an insight into the teaching of others.</td>
</tr>
<tr>
<td>- Master classes had limited ability to show incremental improvement and didn’t show a teacher’s long-term methodology. Good for collecting strategies ‘patchwork’ style.</td>
</tr>
<tr>
<td>- Analysing the teaching repertoire, in particular method books, made the strategies of master teachers explicit however sequencing of learning needed to be flexible. Two participants had published their own methods that addressed sequencing issues. A third chose a method with multiple similar learning stages.</td>
</tr>
<tr>
<td>- Experimentation was useful if informed by a musician’s knowledge, bounded by prior learning or by teaching within someone else’s frame.</td>
</tr>
<tr>
<td>- Mentoring experiences ranged from the passive mentoring of a powerful example to draw from to active mentoring through modelling effective teaching and discussion and observation of a participant’s early teaching. Mentoring provided explicit teaching on implicit processes and provided and inspirational model for reflection.</td>
</tr>
<tr>
<td>- Peer learning ranged from informal conversations to more formal situations involving critiquing the students of others. Not culture dependant for this group.</td>
</tr>
<tr>
<td><strong>Self-assessment:</strong></td>
</tr>
<tr>
<td>- Considered in terms of performance outcomes rather than student process or understanding. Formal examination was considered to effectively assess teacher effectiveness in this regard.</td>
</tr>
</tbody>
</table>
### Student-centred teaching:
- A student centred approach allowed participants to assess their effectiveness in light of student understanding and development.
- Considered open and trustful communication to be key for teacher assessment with a student centred focus.
- A flexible and empathetic approach was key.

### Systematised teaching:
- Balancing a student centred approach with a systematic method allowed for comparison across the student body.
- A systematised approach gets beginners playing very quickly and can scaffold into a student-centred approach over time.
- Some universal skills can be taught systematically within a student-centred approach.

### Reflection:
- Participants sought new experiences as triggers for reflection.

### The ideal teacher:
- Is patient, flexible, can learn, is inspiring, loves their subject and can pass this on, is a good listener, is exacting, has people skills, is a great performer, is humble, is a lateral thinker, teaches with humour.
- Many of these attributes were unique to each participant or held by 2 participants. No single attribute appeared as more important than any other although the attributes of love of subject, people skills and can learn had a slightly higher participant/excerpt rate.
- This group was the first to consider performance quality to be an important attribute.
8

Case Study 4

Findings

8.1 Introduction

This chapter describes the findings of case study 4, which consists of in-depth semi-focused interviews with eight expert studio teachers. The case was implemented in order to determine issues of significance for this group of highly accomplished teachers and to build a picture of expert teaching within the context of the Australian informally-educated studio teacher domain. It also contrasts these issues with the previous cases.

The eight participants, 5 men and 3 women, were chosen through snowball sampling and were expert teachers as determined by their nation-wide reputations based on teaching, publications, recordings or performing profiles. They were also selected based on their skill teaching students of all ages and experience rather than only highly accomplished tertiary students as is commonly the case with expert studio teachers. All of these experts have been teaching for thirty years or more.

This case discusses the themes relating to the research question as experienced by this expert group and in doing so highlights the differences in experiences, while learning to teach, between this group and the previous experienced groups of cases 1a, 1b, 3 and the novice group, case 2.
8.2 Early Ideas About Teaching

8.2.1 Why commence instrumental teaching?

Surprisingly, this group of highly expert teachers cites similar and prosaic reasons for commencing teaching as seen in the other three cases. These are reasons of financial necessity, encouragement by others and providence. Beyond this, these participants came into studio teaching from the distinctly different profiles of expert performance (4 participants) and classroom and ensemble educators (4 participants). Only two of the four participants fitting the expert performance profile followed the pattern seen with the previous groups, that of commencing studio teaching while a conservatoire student. The other two were invited to teach at a conservatoire based on their performing profile.

Because of my position in the orchestra I was invited to teach at the Conservatorium so that’s what decided me. (James – bassoon – interview)

Three of the classroom and ensemble group commenced studio teaching by invitation as a result of their ensemble and classroom music teaching profiles and one became an expert band director out of his early beginnings studio teaching while at the Sydney Conservatorium.

I was at the Con, you know, looking for bit of extra money and I heard years ago from [a band director] at Chatswood that they need a clarinet teacher, so I just went “yeah ok” and did some sax and stuff, so I just got into it that way. (Raphael – clarinet – interview)

Two of the participants are adamant that they never intended to teach; rather, they intended to perform. Nevertheless, a teaching career found them as a result of their performing profiles.

I never really wanted to teach the piano. I just want to play the piano. So for many, many years, I just did everything and anything that I could. Occasionally, I have a student here and there. But that was only just to get some bread on table. To keep my car running, and have the lifestyle that I aspired to. But I realized that really teaching was not something that I really wanted to do. (Gavin – piano – interview)

After time Gavin came to appreciate and see the value of his teaching but this was, for him, a process of evolution.
8.2.2 The performing versus teaching paradigm

Although these expert teachers demonstrably teach instrumental music from within a portfolio career, the tensions of teacher identity and its related issue of the value that Australian society places on music learning and teaching that arose with the case 2 group, are, with the exception of one participant, not present.

This difference is of particular interest and should be explored more closely. The experienced teachers of case 2 feel that Australian instrumental teachers do not have positive role models to look to when learning to teach and yet I believe this to be a fundamental difference between this expert group of teachers and all the other groups in this study. The expert group of teachers differentiate themselves because they are in the distinguished position of being able to observe the teaching of others much more easily. This situation exists because of opportunities that have arisen as a result of this group’s expertise as performers and classroom/ensemble teachers.

William describes the opportunities he has had to observe the teaching of others through the networks of piano competitions and master classes that he has built up Australia wide. These experiences exposed him to many differing teaching styles however one Italian teacher was particularly memorable.

Hephzibah Menuhin told me about this teacher in Italy. She said that she’s a fantastic teacher and we had her out here a number of times and she was very, very good with explaining everything and how to develop things [so] that [students] don’t go wrong. (William – piano – interview)

This type of experience was common with the expert teachers who actively sought opportunities to observe and learn from the teaching of others.

James describes the differences in bassoon teaching and learning that he saw while on a Churchill Fellowship in the 1970s, allowing him to investigate bassoon-teaching practices in Europe and America.

There was more individuality in [the] styles of different countries. So that meant very much individual styles of reed making for instance, so in England for instance, much
lighter kind of reeds and some of the German players had very heavy reeds and so they were going for a different kind of sound, and Czech ones again. So there is also the belief in vibrato or non-vibrato so different skills were in teaching different styles. (James – bassoon – interview)

Madeline also explicitly describes her processes of reflection when considering these observed teaching experiences.

I've heard some of the people from overseas give talks and you sort of always question “is this the right way to do it?” should you change things and you do change things around from time to time and sort of... I mean you just don't say “well I will do this all of the time”. (Madeline – violin – interview)

A perceived lack of respect for instrumental teaching as a profession is also not an issue for the expert teachers, again, because of their backgrounds in elite performance or highly experienced classroom/ensemble teaching. In fact, for five of these eight teachers, it does not appear as if their teaching careers have developed from small beginnings in the way that has been seen in the other cases of this study. Rather, five of these experts have had their early instrumental teaching experiences in private schools, universities or conservatoires, which means that their understanding of the respect that the profession engenders would be quite different from the normative experience.

Only Raphael raises the issue of a perceived lack of respect for instrumental teachers and he sees this as being a part of a bigger issue of a lack of career path, training and promotion opportunities, a situation exacerbated by the lack of regulation in NSW as compared to some of the other Australian states.

If you’re in Queensland, you’re employed by the department but then there’s the expectation that you are professionally developed enough and there are benchmarks you have to meet as a teacher whereas here, you can play the guitar and read music. We need someone, there you go, here’s a student. (Raphael – clarinet – interview)

The reality of Raphael’s description is slightly more nuanced as the instrumental teachers of Queensland that are employed by the department are required to teach in small groups rather than one-on-one (Education Queensland, nd) and although New South Wales instrumental teachers are not required to hold formal teaching qualifications or complete ongoing professional development, their quality is investigated
by their individual employer when working in schools. Regardless, Raphael’s comment highlights an institutionalized lack of career building that leads to a lack of respect for instrumental teaching as a profession.

The expert group as a whole, despite small differences, recognise a symbiotic relationship between their teaching and performing practice in much the same way as was seen in case 2. These teachers consider that the act of very clearly communicating a skill or concept to a student requires teachers to refine their own thinking and therefore improve as musicians.

It made me think differently about my own practice method. I would then suddenly realise, if I really want to get that passage smooth and right or beautiful or natural, I have to go through the steps that I actually teach my students to do. Whereas before, I would say I’ll just cut the corners. But now, I’m actually consciously making these steps. (Gavin – piano – interview)

8.2.3 What do I know?

As was seen with the experienced participant group of case 2, this expert group also considers their quality as performers to be a predictor of their quality as teachers.

The idea of teaching came up and I thought “well that sounds like a skill that I already have” (Arthur – guitar – interview)

The expert participants can see that although performance skills are important for applied music teachers, they are not necessarily a determining factor for quality teaching so they reflected on ways to monitor their quality early in their teaching careers. This early reflection resulted in a number of ideals that drove their quest for quality including the following theories: 1) If the students were enjoying learning then the teacher was probably teaching effectively; 2) If they, as teachers, were enjoying the act of teaching then they were probably effective; and 3) if the early teaching snowballed into further teaching then they were probably teaching effectively.

I think if someone enjoys teaching, it means they’re probably quite good at it; and in one way or another, they were little 10-year old boys, they were cute, they were sort of doing band program things; I tried to make the lessons fun and I think they told their
other friends at band program that they had a nice teacher and off it went. (Daphne – clarinet – interview)

One of the expert performers within this expert teacher group explicitly describes the process through which his early informal and collaborative learning as a rock and pop, and later, jazz guitarist scaffolded his ability to teach effectively. Although Arthur had had formal guitar lessons as a child, he describes much of his early learning as occurring through informal means within a strong culture of musical sharing and exploration. The culture of sharing as seen in the rock/pop community and as described by Green (2002) is strongly reminiscent of the learning that occurs within the brass band community as described by Robert in case 2. Arthur says:

When you’re a kid like you are quite happy to just go out and ask, like, “What’s that? Can you show me that?” You know because it doesn’t feel that you’re actually, you know, you feel you’re on the same sort of wavelength or the same pathway. (Arthur – guitar – interview)

I ask Arthur to expound on this a little.

Well I’m really just talking about just pleasure really, like just sitting with people playing music and you know like but you’re both at a young age and obviously everybody has different levels. I mean I think sort of kids, like older kids, are much less reticent about asking somebody. (Arthur – guitar – interview)

These experiences seem to evolve organically into something more teaching focused as Arthur acquired more experience as a musician.

So there’s always somebody who wants to maybe play with you or learn something and sit and play with somebody and they go, “Oh, what’s that? What are you doing there?” So I suppose you get used to the idea of learning and teaching. (Arthur – guitar – interview)

From within this culture it was a small transition to begin giving more formal guitar lessons that drew from these early experiences. When considering these beginnings, it isn’t at all surprising that Arthur describes believing that teaching was a skill that he already had when starting to teach formally.
8.2.4 Teaching as you were taught

The expert group describes with great detail the way that they were taught. While the experienced and novice groups describe both early teachers and the teaching that they had when already accomplished musicians, the experts consider only their latter learning experiences which were focused on the role of technique in service of interpretation. Daphne comments on the contradiction between the kinds of teaching that she was receiving in contrast to the teaching that she was giving:

I was working in an elite level and I was sort of working very hard on my own playing. Parts of that were appropriate to my little children and parts of it weren’t because I was spending two hours twice a week with my teacher working on the detail of one note. And these kids they would’ve walked out with boredom so it was entertainment; nothing like the way I teach now, completely different approach from the way I teach now. (Daphne – clarinet – interview).

This group clearly articulates the ways in which they were taught and also describe the ways in which their teaching has developed from these initial influences. These discussions and learning influences will be discussed in section 8.4 and in chapter 9.

Two of these eight teachers describe the influences that their teachers had had on their own teaching and learning in terms of the ‘patchwork’ model. This is possibly due to the fact that both of these teachers have been exposed to a huge variety of teaching practices as described in section 8.2.2 and 8.2.3. Unlike many of the other teachers who identified with the ‘patchwork’ model of learning to teach, the two participants discuss these exemplars in terms of representing a holistic model of teaching much in the way that has been seen in the ‘cookie cutter’ approach but with a greater variety of examples. In this way William and Arthur provide vignettes of each teacher along with a consideration of the skills brought into their own teaching from these experiences.

8.2.4.1 The negative model

None of the eight participants of case 4 describe negative learning experiences as being a source of learning for them. The negative models
described by all the other cases have focused on soft skill/interpersonal issues and this participant group is notable in that their descriptions of powerful teaching models predominantly focus on technical/pedagogical issues and the teacher’s ability to effectively communicate these. Any discussions of issues of the teacher/student relationship are described to illustrate a positive learning experience.

8.2.5 Pathways for further learning – ‘early ideas’

As with the novice and experienced groups, the ways participants have found to expand on their learning has been expressed below as a mind map to avoid conveying a sense of hierarchy.

Figure 8.1: ‘Early Ideas’ Learning Pathways Case 4

8.2.5.1 Formal study

Of the eight participants, only two discuss the formal study that they have undertaken in pursuit of developing their teaching practice. Raphael sees formally recognised learning geared towards studio music teaching as being a way in which the issues regarding teacher quality, as well as a lack of career path, training and promotion opportunities, as discussed in section 8.2.2, can be improved. After years as an academic in the United States, Raphael was invited to return to Australia to a Head of Winds position in an academically selective Sydney boys’ private school. A
primary attraction this position offered was the professional development that the position required. Raphael believes that ongoing formal professional development is an effective way to differentiate the career instrumental teachers from hobbyists and thus maintain a minimum standard for the profession.

You literally see someone who is a parent, a well-meaning parent, and there’s a demand at the school and they want to get something going and they can’t find someone. They read music and play a bit of guitar and piano [and] stand in front of the kids [and teach band] which is, you know, it’s nice that it happens but then you don’t put a well... It’s that whole thing, you don’t put a well-meaning parent in front of kids to teach science. (Raphael – clarinet/sax – interview).

This belief that formal professional development is a means by which organisations can maintain quality teaching is also held by the AMEB as they also have an ongoing professional development requirement for their examiners.

Daphne, as a recording artist and conservatoire teacher, has no mandatory professional development requirements however she undertook a Master of Music by research followed by a PhD in order to investigate issues pertaining to her teaching practice. She considers commencing her masters to be a pivotal moment in the development of her teaching because it allowed her to investigate, from a research perspective, strategies that she had developed within her studio teaching practice.

I decided I wanted to go back and do my Masters. I wanted to stimulate my mind some more and I wanted to explore what about performing and what about teaching were the essential elements because I thought that I was coming up with some really good strategies but I thought that [it] was a bit arrogant to sit down and write a book about that; but I thought I would like to really explore that and the way to do that was to give myself a research project and go for it. (Daphne – clarinet – interview).

8.2.5.2 Research

A further five teachers describe the ongoing informal research that they undertake in order to continue to learn. This research consists of reading and reflecting on academic papers and books with a focus on instrumental pedagogy, broader issues of general education, child development and historical music research and the kinds of reflecting on this follows similar patterns modeled overtly by their teachers. Participants would either read
to gain new strategies (strategic model) or new insights (inspiration model). Here is an example of inspiration model from reading for research.

I know that when I read this book of Volkov called Testimony, and it’s all about Shostakovich. And these were all dictated by Shostakovich to Volkov. He wrote a book, and even if only one-tenth of it is the truth, and I think more of it is the truth, things must have been pretty tough in Soviet Russia. But what is inspiring about the whole thing is that he said continually that he learned more from Glazunov in the bars and in the restaurants of Moscow than he ever did in the classroom. Because that’s when he saw Glazunov living out his attitude to life in a general life situation. (Gavin – piano – interview)

8.2.5.3 Web-based research

Only two of the expert group use web-based resources to research or simply as an educational tool in lessons and a further participant is highly opposed to this form of research. In much the way that experienced case 2 participant Edward used the internet for research, Raphael uses the internet as a means by which he can observe the practice of other teachers and he particularly notes that he finds the international clarinet society discussion forums useful as well as various blogs created by master clarinetists and conductors. He also finds websites such as JW Pepper\(^\text{13}\) useful in order to research new music. Daphne feels that YouTube is a useful support for lessons for her students because it makes recordings highly accessible but she does not use any web-based resources for her own learning.

Arthur sees web-based learning as being a negative thing for his students and consequently does not use any web-based resources in his teaching or to further his own learning. As a tertiary guitar teacher, Arthur sees many students who have learnt to become accomplished guitarists through auto-didactic means with many of these students choosing YouTube as a way to aurally learn new skills and repertoire. From Arthur’s perspective, this means that many of his students have excellent skills of mimicry but a limited understanding of the techniques that they were imitating. This means that students are not learning broadly applicable musical skills; rather they are learning many skills from first

\(^{13}\) http://www.jwpepper.com
principles again every time they approach a new piece. This approach, for
Arthur, dramatically slows down progress and hampers technique. His
thinking here supports thinking seen in other cases, where the sequencing
of the building blocks of learning is something that often remains tacit
unless a skill is explicitly taught as in traditional one-one-one lessons,
master classes or mentoring.

They have said like you can learn multiple things at the same time and it can take you
5 years. Or you can learn, you know, 5 things, sort of one after the other and it will
take you 25 years. You know, but you should have just done it at once all at the same
time. You know, you could learn it in a much more reasonable period. (Arthur –
guitar – interview)

Arthur believes that the communicative power of the teacher within the
one-to-one teacher/student relationship is instrumental to music learning
and technological applications can, in no way, replace that.

I think I can give them something different. I can give them all sorts of advice to
make that work. I still think the teacher is like the central point in all of that. And
you want to come and give them emotional feedback. It’s kind of like “you’re playing
that really well” which is what they can’t get from, you know, staring in the screen.
(Arthur – guitar – interview)

8.3 Deeper Ideas About Teaching

8.3.1 Pathways for further learning – ‘deeper ideas’

The deeper and more recent ways in which participants have found to
expand their learning have been illustrated in the chart below (figure 8.2).
8.3.1.1 Observing the teaching of others

As was discussed in section 8.2.2 this expert group of teachers have a fairly unique access to observe the teaching of others and also to observe the product of the teaching of others in student performances. All eight have been asked to adjudicate competitions, guest-teach at other institutions, many outside Australia and to teach master classes. One has been the AMEB federal examiner, one has been an AMEB woodwind examiner and one is a teacher trainer for Suzuki Australia, all of which create a unique opportunity to observe the students of others and to reflect on their own practice as a result.

I’ve just been to Canberra and done a workshop and done some teacher training, every single time I go into a workshop situation and teach somebody else’s children I learn something, come back and look at my own students differently. (Florence – piano – interview)

These teachers see their opportunities to model their teaching for others, to observe other master teachers and to reflect on and critique the performances of the students of others as being inextricably bound up in a teaching and learning relationship.

In January we have got various people from overseas [visiting] including a Japanese teacher who is a piano teacher but she also does a lot work in early childhood with
early childhood music so I will go along and see her work as well as do work myself so there’s a lot of interaction there. (Florence – piano – interview)

8.3.1.2 Workshops, master classes, conferences and professional memberships

Workshops, master classes and conferences prove to be a polarising theme for the expert participants of case 4. Madeline, William, Raphael and Florence believe that these avenues for learning offer the opportunity to be exposed to differing perspectives. This, they believe, help free teachers from the idea that there is only one way to achieve a particular result. As Raphael notes:

There is something you can learn from anyone [that is, another expert in any context]. (Raphael – clarinet/sax – interview)

The ability of workshops and master classes to provide a learning opportunity for teachers that demonstrates differing teaching perspectives appears to be something that is needed and desired by teachers as illustrated by the numbers of teachers that attended the first master class that William hosted.

I mean, the first time I put it on, I got 250 teachers. (William – piano – interview)

James is ambivalent about the usefulness of master classes. Although he believes that they are a valuable way to find new approaches and strategies, he feels that, after a while, they become repetitive.

Well I go to them from time to time but it’s got to the stage where they get a bit boring. I’ve heard it all before. (James – bassoon – interview)

He also believes that master classes have the capacity to offer too much conflicting information for students and this can be counterproductive for learning, with students needing the scaffolding of the teacher to help them to find the advice that will allow them to solve the problem amongst the contradictory instruction. Although this scenario is a problem of too much information rather than Arthur’s scenario of the YouTube approach that involves too little expert knowledge, both these viewpoints relate to a strongly held belief of many studio teachers, that a variety of teachers or approaches can provide conflict that is detrimental to progress.
Well not only at the same time, it could be one after another, go to one teacher, go to the next teacher and they rubbish everything else that the previous teacher has done and take you back to basics. This happens a lot, not just in bassoon, it happens a lot in many instruments. (James – bassoon – interview)

These teachers also describe the conferences that they attend, the professional memberships that they hold and the role of these in further learning. These are useful in their ability to introduce new repertoire and new strategies although Gavin feels that the competitive approach that many conferences foster is detrimental to a sharing and communicative approach to teaching.

“Yes! I’m the keynote speaker here”. But what does that really mean? You’re just a bigger waffler than somebody else [Laughs]. And you’ve actually being able to sort of pull the wool over everybody’s eyes a little bit more than other people. That’s why I would never attend conferences because I don’t believe in them. I mean, I’ve had one experience and it was…Well, for me it was anti-music. It has nothing to do with music and everything to do big egos. (Gavin – piano – interview)

8.3.1.3 Analysing the repertoire

The group of experts place a high value on repertoire choice. Almost half (31 of 71) of the comments relating to the repertoire are attributed to the expert group of teachers, which illustrates the value that the group place on repertoire choice. These teachers believe that well-chosen repertoire allows the teacher to effectively scaffold the sequencing of technique and expressive choices. They also believe that well-chosen repertoire supports a highly student centred approach in which music can be chosen to highlight the strengths of each student, tackle particular weaknesses while allowing students creative expression through choosing music that particularly appeals to their tastes and interests.

You think “I will choose this piece and the boys will like it” but they hate it and you choose another piece and you think they will hate it and they love it so it is amazing what they do like and they are quite definite in what they like and what they don’t like some of these boys. (Madeline – violin – interview)

William describes in detail the way that his music choices particularly fit individual students.

She’s doing a Schubert impromptu and that’s the G flat one and it’s getting her to think of three levels. The bass, in the middle, and the melody on the top. It’s nearly there. Before I said “I can only hear the middle part, I don’t want to hear that”. (William – piano – interview)
William also notes that the piano has a long tradition of using excellent music as a teaching tool, rather than the method books more commonly used to approach early teaching in other instrumental groups.

I've mentioned about the composers having to write things suitable for the children and there's fantastic things that they did... Kabalevsky of course. (William – piano – interview)

Repertoire choice also enables the use of music to support a highly student centred approach for Arthur. He believes that by introducing a huge range of styles and genres of music to his students he can help them develop their own style and sensibility. Arthur also believes that some styles of music can only really be appreciated and understood through playing rather than simply listening and, in this way, performers are keeping unusual genres alive for select audiences.

I think certain musics, for example, are more fun to play than they are to listen to. You know, for example, one of the reasons why people love something is because they really enjoy doing it. The audience is not huge but that's not necessarily the point you know. It's more the actual participation in it that the people... (Arthur – guitar – interview)

The teachers also discuss the value of methods and method books and this discussion centres on the difficulty of finding a method that fits the style of the teacher and learning needs of the student effectively. Two of these teachers have been able to find a method that particularly suits their approach and fits the needs of their students. Florence is a senior teacher and teacher trainer for Suzuki Australia and it was her search for a teaching method that particularly fitted the learning needs of small children that drew her to the Suzuki method at a time when Suzuki was a relatively unknown method in Australia.

Yes, so I was very interested and I thought “well here's a way of teaching piano for very small children”. When I got back to Australia I couldn't find anything about it so I found a book that the original [inaudible] child book that had got in it two Suzuki books and there was an introduction set about listening but of course I didn't have CDs or anything. So originally I just made recordings on a little tape recorder and you see I just played it. (Florence – piano – interview)

Daphne has developed, through experimentation and through research, a particularly systematic approach to teaching the clarinet. She describes
the process of searching for better methods as her teaching became more effective. In the beginning:

I had a couple of books; I’d get them to bring around their band stuff. It was more about entertaining them in the lesson and keeping them interested and motivated to learn, and it was trial and error about what motivated them and trial and error about what actually gave success. (Daphne – clarinet – interview)

The methods that Daphne used in these early teaching stages were the band method that students brought from their school band programs and *A Tune A Day for Clarinet* but after time and experience she found a method that worked with and supported her highly systematic approach.

I like that [*Enjoy Playing the Clarinet by Ruth Bonetti*] because every page... and I use if for my adult beginners as well as my young people now, because at the top of the page it has new material; and then all the way through it works very systematically. You can almost self-teach out of that book and the teacher is guiding. So even my young teachers that I start up, I will recommend they use that book as a sort of a guide about how to take someone through to a certain level. (Daphne – clarinet – interview)

An issue raised by teachers in the other cases is the problem of finding methods that effectively sequence learning for a variety of learner abilities. This problem is also considered by Raphael who highlights issues of pacing with many methods that necessitate using a number of methods simultaneously.

Yeah, it’s like higher register here we come and you think “I really need some more time consolidating what they’re already doing”, so it’s – and then it becomes an expense thing because you sort of think “oh, do I get the kid to buy 3 books?” (Raphael – clarinet/sax – interview)

This issue of rigidity and pacing with method books is an issue that has been raised by many participants in other stages of this study also, thus highlighting its importance. These problems aside, Raphael also notes that learning and teaching new repertoire is an excellent way to develop his own teaching and a flexible and creative approach to repertoire allows him to tailor his teaching to the individual student.

Gavin is an advocate for the flexibility that repertoire choice offers in a student centred teaching approach and he believes that method books undermine that flexibility and promote the idea that there is only one correct approach.
It’s like going into a marriage and saying, you must change to my criteria. Well, if any marriage... No marriage can work like that because once it starts, once that comes in operation, in the end, that marriage is bound to fail. Because no one wants to change and they will resent it. (Gavin – piano – interview)

He draws on the lineage of excellent composers as piano teachers, which was also raised by William in this case and by Doug in case 1a, to consider this issue further.

The best teachers in my opinion in the history teaching are the people who never wrote methods. Chopin. Arrau never wrote a method even though he did have very fixed ideas about certain things. Liszt never wrote a method but yet he influenced most of the great teachers. But then, all these lesser people like Leschetizky and Dalberg, they all wrote methods. Czerny wrote methods. (Gavin – piano – interview)

These teachers see repertoire choice as being an effective means through which teaching can be adapted to suit the individual needs of each student. This is particularly apparent with piano teachers who appear to have a systematised way of drawing from inspirational models and the music of inspirational models as evidenced in the Russian School of teaching. Beyond this, methods can provide a highly effective tool to help deliver a systematic approach if the method is well designed. Otherwise, methods pose the same problems as has been seen in the previous cases, problems of pace and sequencing not fitting an individual student’s needs.

8.3.1.4 Experimentation

The case 4 teachers all describe the processes of experimentation that they used when they began teaching and many described this as simply being a process of trial and error. James addresses this idea of learning through ‘trial and error’ from an expert’s perspective, describing it as a process of going through a repertoire of solutions for problems born from an embodied understanding of technique. As his experience and student cohort grew, he was able to apply a success with one student to others and thus systematise his approach.

Some people never sort of cotton on and you’ve got to try... “this didn’t work for someone, it worked for somebody else but it doesn’t work for this one” you know that sort of thing. (James – bassoon – interview)
Beyond this experimentation in pursuit of a solution, Gavin advocates experimentation in pursuit of a creative voice.

Well, it’s the curiosity about sound, curiosity about repertoire, generally being curious about everything—about breathing. Why is a pause here so important? Can we extend that pause in order to make it even more impressive? Can we work a little bit on the rhetorical side of this piece of music, you know. What did Bach really mean when he [sings the opening of Toccata and Fugue in D min]. (Gavin – piano – interview)

8.3.1.5 The role of a mentor

The case 4 expert participants discuss their own roles as mentors to their adult students, many of whom are embarking on teaching and performing careers of their own. These participants believe that their role as mentors is to make the implicit processes of teaching explicit.

And I’m very keen to teach teachers as well. I have a lady that comes in from out west who found herself teaching a studio of clarinets; came to me to fix up her technique. We spent two years together and she’s done some very high level exams now with me and her studio got all A+ and they were getting like Bs and Cs. So she’s rebuilt her playing and in the process we’ve talked about practice techniques and she’s rebuilt this whole studio. Now that’s affected not just one person, I’ve affected 30 kids – that excites me. (Daphne – clarinet – interview)

These participants are also very concerned about the inspirational model that they provide for their students, knowing that this model is something that the students will copy in their own early teaching.

If you’re doing something that you wouldn’t want to be done to you then you know that you’re actually not doing the right thing because it’s like you’re learning to teach as I discovered by going to lessons, by attending lessons. (Arthur – guitar – interview)

Furthermore, their role as high profile Australian teachers and musicians lends their relationships with their students added import and weight. This also gives them a duty of care to be effective and inspirational mentors.

I’ve got to be responsible for my teaching, and I want to support the students as much as possible and not only as a piano teacher but also as a mentor for the students because they really need it. They need feedback. They need confirmation of their own value from professionals whom they respect. (Gavin – piano – interview)

Many of these teachers talk about the mentoring that they have received themselves and much of this mentoring was from their own instrumental teachers as has been discussed in section 8.2.4, ‘teaching as you were
taught’. One participant describes the inspirational model that her husband, an economics teacher, provided for her. This model of highly student centred teaching became a template for Madeline’s own student-centred approach.

I learned a lot from my husband because he was teacher but not of music, he taught economics. And I went through a box of his after he died and cards from over forty years of teaching and they all said exactly the same thing no matter where he was... he taught in many states. “He taught me how to think and he taught me how to believe in myself”. (Madeline – violin – interview)

8.3.1.6 Peer learning

The case 4 participants consider peer learning to be an effective way to improve their teaching and they all teach within environments in which peer collaboration and even team teaching is usual. William was instrumental in building the network of regional conservatoriums seen throughout NSW and parts of Queensland and he embarked on this in order to create environments in which studio teachers could network with each other in a collegial way and therefore be exposed to each other’s teaching.

Then we went to Tamworth and I had to go there and just get the people, the local teachers not to be frightened of what was going to happen because they were going to be on show much more and also we could bring people in there and in Tamworth, they have a big symphonic size orchestra, at a very good level it is now. And that was one of the best of them but all of them, they’ve got, you know, like 1,200 students. (William – piano – interview)

Other peer learning networks that these teachers are highly involved in are the collegial environment of the piano school of the Sydney Conservatorium, the concert band and orchestra festivals, the structured peer learning that Suzuki Australia provides and the culture of sharing within the Sydney jazz scene.

Raphael points out that although his work environment encourages collaboration and team teaching, he actively seeks out peer learning opportunities and will observe rehearsals of any peers that are open to this form of collaboration.
You know, you're a sponge and absorbed all this stuff and then other people, you know, I love watching [expert Sydney concert band conductor] conduct 'cause it's wonderful. Just such a good musician but then he's got that wonderful mix of rapport, musicality, technique, and stuff like that and it's hard, and aural skills, all sorts of things. He and I have talked about this on and off for years. (Raphael – clarinet/sax – interview)

In contrast to this, Raphael notes that many teachers are resistant to peer collaboration and this is something that is particularly obvious in his role as an adjudicator of concert band festivals in which many ensemble directors don’t collect the adjudication reports.

And there are people who – there are people say, that when you adjudicate their groups, won’t read anything. (Raphael – clarinet/sax – interview)

Raphael considers this to be a fundamental difference between his early teaching and now. As an inexperienced teacher he didn’t seek out opportunities to observe and reflect on the teaching of others whereas now, as an expert teacher, this is something he searches out.

8.4 Self-Assessment

The participants of case 2 describe in detail the ways in which they assess the quality of their teaching through the measurement of student learning. This measurement falls into the two categories seen in case 1a, ‘measurement and milestones’ and ‘communication’. Also seen with two participants is the highly student centred approach seen in case 2 where excellent communication becomes a means to tailor an approach minutely to each individual student, this approach being dependant on an ability to closely observe student behaviours to track progress.

Of note with the expert set is the highly explicit manner in which they describe these self-assessment methods. It seems likely that this extreme specificity is born from the understanding held by these teachers that they are, in many cases, teaching teachers. Whether explicitly as Florence does in her role as a Suzuki Australia teacher trainer, or simply as a part of making embodied understanding explicit in the knowledge that most professional musicians teach as a part of a portfolio career (for example Creech et al., 2008; Bennett, 2008, 2010; Bennett & Stanberg, 2006). This
is something that Arthur, Gavin, Daphne, William, Raphael and James do or have done when teaching conservatoire students.

Daphne describes an example from her own practice of a ‘measurement and milestones’ system for measuring student progress.

I’ve always had diaries for my kids but about ten years ago I became very strictly religious about them keeping practice task diaries and not just the school ones that they were supposed to have ticked by their parents but they had to write down exactly what their goals were, and the goals would be targeting specific things that would be changed around and every time they did a repetition, the goal would change. So it became incredibly specific which is what I use now with my teaching. (Daphne – clarinet – interview)

Whereas Florence uses a communicative approach that is designed to allow her students to verbally articulate their understanding.

But even if it means you’ve got to ask ten questions to get the right answer, you get the child’s brain thinking and the other thing I tell my trainees is if you ask a question and you get an unexpected answer always inquire why because most children will tell you what they think is the right answer so if you get an unexpected answer the chances are there’s a misunderstanding somewhere. (Florence – piano – interview)

William takes a highly student centred approach in which he uses repertoire to tailor this approach to each individual and then evaluates student progress through acute observation.

But that Schubert one... but the top notes with the fifth finger, that has taken her a bit longer but she is mastering it now. It’s controlling the bottom fingers you see. (William – piano – interview)

8.4.1 Philosophical and creative approach

Whether teachers prefer to use a systematised approach that focuses on the product such as ‘measurement and milestones’ or a communicative approach either focusing on a student’s ability to articulate their understanding as seen in case 1a with experienced participants or a student centred approach that focuses on a teacher’s ability to closely observe and communicate with their student as seen in case 4, with expert participants, the overarching focus is developmental. It tracks incremental improvement in skill over time. Interestingly, when teaching students who are themselves, elite performers, as five of the eight participants predominantly do, this developmental focus changes to a focus on the
creativity of the product and these teachers consider their success in terms of their ability to awaken a creative and original musical response from their students. This creative approach seems to either be the finishing point of a technique based approach as James favours.

I try to work with the students – I think it’s good if they have their own ideas... For instance if it is a cadenza or something I like them to first of all, play it in time so that they get some idea of the notation and then what do we do with this to make this... there’s a passage going [sings fast semiquavers], we’re not going to that in a cadenza without rubato and so how are we going to deal with it? We can start by playing slowly then faster and faster then slower, let them try and experiment that a bit and if they do something that is not quite what I would do but if I feel that it works, then it’s ok. They have to have their own expression. (James – bassoon – interview)

Or it seems to grow from a teacher’s overarching teaching philosophy as Gavin demonstrates.

The only thing we have as a point of contact between a composer and us, or between composer and performer—is the score. Not another recording, because another recording can completely deflect your integrity about the performance. I mean, no one wants to hear me playing a version of Pogorelich when I’m playing a Scarlatti sonata for instance. People want to hear the real me even if it is not as polished as Pogorelich. But they don’t want to hear a copy of Pogorelich or a copy of Horowitz. So I always tell students to be wary not to brainwash yourself by someone else’s performance. It’s good to hear someone else’s performance. But only after you’ve really sorted out what you want to get out and discover yourself. (Gavin – piano – interview)

8.4.2 Reflection

Two of the eight participants talk specifically of the reflection in and on their practices within the context of having success with a whole spectrum of students. Whereas the other six participants teach in situations where a high level of achievement is required and low achieving students can be passed onto other teachers, Madeline and Florence are expert teachers who predominantly teach school aged children. For these two teachers, a reflective practice is seen as a powerful tool for helping low achieving children and children with learning difficulties to progress. Florence feels that the low achieving students offer far more of a learning opportunity for her than do the high achieving ones.

Anybody can teach a talented child; it takes skill to teach a child who has learning difficulties or who finds an instrument, you know doesn’t necessarily move to it quickly or who is slow to develop aural discrimination, whose coordination is slow to develop, whose spatial awareness is slow to develop. Now the children that I have
taught over the years who have been challenging I have learned far more from.
(Florence – piano – interview)

Florence believes that Suzuki teacher training differs from other kinds of instrumental pedagogy training in its ability to explicitly teach reflective practice.

This is where Suzuki teaching is so different and this is one of the things that you have to really work hard with teachers is you have to look back on yourself what is it that I'm not doing. (Florence – piano – interview)

Dr. Suzuki when he set up, in Matsumoto, the Talent Education Research Institute, the emphasis being that teachers should constantly think and research about what they are doing “can I do this in a better way?” So I think that is important. (Florence – piano – interview)

Madeline on the other hand, received her initial teacher training from her Diploma of Secondary Education and arrived at the same philosophy, also believing that a teacher learns more from the students with less natural ability.

You have to learn from the boys, from the people you teach you learn the most from and I knew one of the very good piano teachers here in Australia and she said she learned more from the people who weren’t very good than from the people who were very good. (Madeline – violin – interview)

She describes the clarity of approach needed to teach children who do not find music making natural or easy.

Everything has to be clear in their mind not just in your mind. They have to understand what you are saying and you have to put – you can put it in terms of... even their sport sometimes, you know if you are doing sport you have to hold things the right way if you are holding a bat, cricket bat if you are kicking your football...
(Madeline – violin – interview)

8.5 The Ideal Teacher

The mind map below illustrates the views of the expert participants on the attributes of the ideal teacher with the focus on interpersonal skills continuing from the other cases.
As was seen in case 3, the expert group also considers performance skills to be of particular importance to the ideal teacher’s profile. This is unsurprising given that many of these participants are elite performers themselves. Traits particular to this participant group are discipline, empathy, imagination and being knowledgeable. Also interesting are the omissions of lateral thinking, listening and being an interpreter given that these themes appear strongly in the participants’ reflection on their own teaching. Perhaps these participants see this skills as being a part of expert performance rather than being distinct teaching skills or perhaps the listening and lateral thinking that goes with problem solving and therefore effective teaching are not seen as distinct and learnable skills for these teachers? It certainly appears as if, for this group, interpretation is given a higher order category of creativity and imagination and these are highly present issues within their consideration and discussion of their own teaching.
8.6 Transformative Learning

Five of the eight participants could pin the transformations in their learning down to a key experience, or a number of key experiences that catalysed reflection and caused a change in their approach to their teaching. Although the small day-to-day details of these transformations could not be seen in the manner that the web forums allowed, nevertheless, these participants explicitly described transformations, and the resulting impact on their teaching, in precise detail.

8.6.1 Arthur – guitar

Arthur’s transformative experience came through his time teaching guitar at a Skill Share centre to chronically unemployed people who would be, due to communication problems, homeless and with mental health issues, unlikely to find employment. Arthur saw this as ‘frontier teaching’ and had an enormous amount of respect and care for the people that he taught.

You know but I appreciated his songs. Even though they were kind of crazy, I sort of thought, look he was one these people that you know, he’s never going to be out in public doing it and it’s a very, it’s almost special in a way to have heard these songs because I don’t how many people in the world ever would. (Arthur – guitar – interview)

This experience and many others while teaching at the Skill Share centre was a catalyst for Arthur’s philosophy that music has the power to transform people.

Yeah. You don’t know how far they’re going to go, if at all, but you sort of think that you might have changed their life slightly as opposed to changing their musical ability. (Arthur – guitar – interview)

Arthur learned to bring about transformation with these students through flexibility and patience and the understanding that progress is not confined to simply the musical aspects of music making.

Absolutely enormously flexible in that situation, yeah, I mean I can talk endlessly about that particular group of people because – but yeah, I don’t know, I think that’s the reward of teaching though, is like when you get that sort of – even if it’s just like a matter of who this person is. If you can get something through to them, like even if it’s small in that kind of environment... (Arthur – guitar – interview)
This belief is something that colours Arthur’s current teaching with tertiary performance students and can be seen in his relationship building approach in which he cares as much about his student’s lives as their music making.

But I think if you’re trying to make people feel comfortable, then I think it’s [the teacher/student relationship] going to work more often than not, so to place it that way and don’t become sort of like cynical I guess, as time goes on. (Arthur – guitar – interview)

This comment aligns with much of the literature on instrumental teaching that emphasises the importance of the quality of the interpersonal relationship in creating a successful learning environment for the student (Davidson, Moore, Sloboda & Howe, 1998; Gaunt, 2008; González, 2012).

8.6.2 Gavin – piano

Gavin’s transformative experiences grew from the relationships that he has formed with other great musicians. These relationships have resulted in a metaphorical way of describing a methodical and systematic teaching method. This description of a conversation with the pianist Claudio Arrau is typical of a number of similar encounters described to me.

And I remember, because I had a lot of contact with Claudio Arrau, who of course is one of the greatest pianists who ever lived. And he said, “Playing the piano is not only about reading the notes. It’s really reading behind the notes. Hearing it internally, feeling the keys, seeing the keyboard and all the rest of it. And then ultimately, you will get to the stage when you’re studying something, all these facets happen at the same time. The problem-solving happens on all the levels at the same time. But it only comes once you’ve actually pulled it apart like a flower, each petal, so that you understand how the flower is made. And then you put the flower back together again, and you can actually treat it and you can smell the flower, see the flower, and touch the flower. (Gavin – piano – interview)

Gavin uses this flower as an analogy for a highly scaffolded approach to his teaching that appears again and again in his reflections on interactions with his students.

But with students, you have to literally keep on… the petals have to be unveiled and have to be made clear before they can get to the next stage. For instance, first of all, analyse the music before you even put your fingers on the keyboard. Because as soon you start putting your fingers on the keyboard, you start making decisions which are not actually well thought out… Until you sort them out in your mind. (Gavin – piano – interview)
Metaphors as representations of a developmental and scaffolded approach appear often in Gavin’s considerations of his teaching and appear to be a fundamental way in which he relates to, and inspires his students and maintains a holistic and student centred relationship.

And I say to them, “Go out to the botanical gardens, and you will suddenly realize that you can’t speed up growth and that you can’t speed up development.” Everything needs to take time in order to be perfectly formed. And once you start thinking like that, they will go out there and look at it, “How long will that tree take to grow? 20 years? 30 years? 40 years?” And when you think of the Huon pine of the Stuart pianos, 3,000 years already before Christ. This tree was built and now I’m playing an instrument which has a wood veneer of a tree 3000 years old. (Gavin – piano – interview)

8.6.3 Daphne – clarinet

Daphne describes returning to university to undertake a Master of Music by research as providing a powerful transformative learning experience.

I wanted to stimulate my mind some more and I wanted to explore what about performing and what about teaching were the essential elements because I thought that I was coming up with some really good strategies but I thought that was a bit arrogant to sit down and write a book about that; but I thought I would like to really explore that and the way to do that was to give myself a research project and go for it. (Daphne – clarinet – interview)

This research project lead to the commencement of a PhD investigating the practice efficiency of professional musicians and allowed Daphne to systematise her teaching in this area with the result that she has become highly effective at producing accomplished clarinettists at much younger ages. This proven effectiveness has lead Daphne to be fairly rigid in her expectations of her students.

And this is the other thing that’s changed with my teaching, is I’ve developed like a contractual agreement. I try and frighten off anyone that wants to learn from me. I say, “I expect very high amounts of practice; you have to do exactly what I say and keep a diary and lessons might or might not be fun but I’m a very scary teacher...” and I try and really terrify them away. When they come back, I know they’re serious. (Daphne – clarinet – interview)
Table 8.1: Transformative Learning

<table>
<thead>
<tr>
<th>Transformative learning:</th>
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<tbody>
<tr>
<td>Arthur: guitar:</td>
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<tr>
<td>- Transformative experience of ‘frontier teaching’ chronically unemployed.</td>
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<tr>
<td>- Saw his role as using music teaching to facilitate transformations in people.</td>
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<tr>
<td>- Learned and used skills of flexibility and patience.</td>
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<tr>
<td>- Came to an understanding that progress was about lives and not just music.</td>
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<tr>
<td>- Catalysed Arthur’s relationship building approach.</td>
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<tr>
<td>Gavin: piano:</td>
</tr>
<tr>
<td>- Transformative experience of relationships with great musicians.</td>
</tr>
<tr>
<td>- Resulted in a metaphorical way of describing the methodical and systematic.</td>
</tr>
<tr>
<td>- Metaphors as representations of a developmental and scaffolded approach.</td>
</tr>
<tr>
<td>- Help Gavin to maintain a holistic and student-centred relationship.</td>
</tr>
<tr>
<td>Daphne: clarinet:</td>
</tr>
<tr>
<td>- Transformative experience of commencing a Master of Music by research.</td>
</tr>
<tr>
<td>- Gave research basis and allowed the development of her highly systematised approach.</td>
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<tr>
<td>- Research has made her teaching highly efficient and she has become very rigid in her expectations as a result.</td>
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8.7 Summary of Findings - Interviews Case 4

As has been seen throughout this study, the expert case 4 participants began studio teaching for practical reasons. Unlike the other groups, only two of these participants commenced studio teaching while conservatoire students, the other six began instrumental teaching from established careers as performers, classroom music teachers or ensemble directors. Unsurprisingly, from these beginnings, these participants saw their instrumental teaching as part of a portfolio career however they didn’t exhibit the ambivalence to a music teacher identity that was seen with the participants of case 3. This is perhaps due to aspects of the unique profile of this group. Firstly, as experts, the lack of respect for the profession described by the participants of case 3, does not factor. Secondly, as experts, these teachers are in a privileged position of easily accessing the teaching of others therefore strong and inspirational role models are numerous. These participants had a unique view of this ability to access the teaching of others, seeing it as offering a teaching and learning symbiotic relationship.
This group, as was also seen with the previous experienced group, considered their beginning teaching from a fundamental position of ‘what do I know?’ considering a musician’s praxis to be a reasonable starting point. These expert participants could see that performance skills did not necessarily predict teaching quality and, in their early years, considered student and teacher enjoyment to be a determining factor. One of these participants had found that the peer-learning and collaborative environment of rock and pop effectively scaffolded his teaching skills years before he actually commenced teaching one-on-one.

These participants reflected on their own teachers when beginning teaching however they only considered the teachers of their latter years of learning. Perhaps this is due to the fact that six of these eight participants predominantly taught conservatoire students even in their earliest teaching and therefore these teachers offered more transferability. Six consider the teaching that they had had in terms of a multi-faceted exemplar ‘cookie cutter’ style. Perhaps, to take the analogy further, in the hands of these experts, the ‘cookie cutter’ has undergone a ‘master chef’ transformation.

A further two had had a large variety of learning experiences and yet still consider these in terms of a holistic model rather than the acquisition of strategies as has been seen with other discussions of ‘patchwork’ learning. In considering all these examples of ‘teaching as you were taught’ these participants focus on pedagogical issues primarily. There was no consideration of negative models at all and the discussions that centred on interpersonal ‘soft skill’ issues were used to illustrate positive attributes.

The expert group presents similar pathways for further learning as the other cases however it shows the most diversity within these and this is perhaps due to the participants’ distinct profiles coming into studio teaching. Formal study is only discussed by two of the eight participants and even within these two, formal study is used in distinctly different ways. One participant takes a systematic approach to formal learning,
using it for ongoing professional development that is built into his teaching role and supports a belief that formal instrumental teaching qualifications have the ability to standardise the profession and thus improve quality. The other takes a transformational attitude to her formal learning, using a qualification in music research to create a formal learning environment that is uniquely tailored to questions that she has within her teaching practice.

Teachers take a similar transformational or strategic approach to their autodidactic research, reading to acquire new strategies or approaches, usually pedagogical in focus, or reading for a transformative experience with a focus on people rather than strategies. Web-based research is only used by two participants and is used to observe the practices of others similarly to the other cases, to research repertoire and to access recordings as teaching resources. Distinct differences are seen between participants here with Arthur believing that informal web-based music learning on the part of his students encourages mimicry and inhibits the acquisition of transferable and correctly sequenced skills. He believes, as others have in this study, that the communicative and personal paradigm of the one-to-one lesson makes the implicit explicit so that ideally students understand the reasons for strategies and their ordering and can transfer strategies to other applications appropriately.

A spectrum of beliefs is also seen in this participant group’s attitude to master classes, workshops and conferences as avenues for further learning with some considering them to offer an effective means for strategy acquisition. Alternatively, master classes and workshops are seen as being repetitive and the variety of approaches presented can be confusing for students. Gavin believes that conferences foster a competitive undercurrent that discourages a collaborative approach to teaching and learning.

This participant group believe that a student centred approach that relies on the close tailoring of strategies to suit the individual necessitates a
broad knowledge of repertoire. Well-chosen repertoire can highlight a student’s strengths, it can be used to focus on a student’s weaknesses and it facilitates a student’s development of a creative voice. Four of the eight participants discuss their attitudes to method books with three taking a critical survey approach to the available methods until finding one that uniquely suites their needs. Gavin is opposed to methods, raising the lack of flexibility seen in other cases as being an issue as well as the built in implication that a method represents the only correct approach. For Gavin, method books undermine a student-centred approach.

These expert participants demonstrate two distinct uses for experimentation. The first is the problem-solving experimentation seen in the other cases of this study in which experimentation is bounded by a musician’s embodied understanding of instrumental technique and new approaches are tried and discarded until a solution is achieved. These successful strategies are then applied systematically across the student body, raising overall teaching quality. The second form of experimentation seen is creative experimentation in which a freer and more playful form of experimentation is used in pursuit of developing a student’s creative voice.

As was only seen before with Emma in case 1a, these expert participants consider issues of mentoring from the perspective of the mentor. These participants believe that mentoring is a powerful way to learn because it makes processes explicit as has been described by other participants. They also believe that the inspirational model provided by an effective mentor is important because an inspirational model has the power to change the way people feel about their professional identities.

Whereas peer-learning opportunities have been seen in all the cases of this study and have been a useful form of learning for most of the participants, this group operates within environments where peer-learning is a normal part of the culture. Many of these participants actively seek opportunities for collaboration with Raphael noting that many instrumental teachers are resistant to peer learning and
collaborative opportunities and it is something that he himself has grown to seek out with experience.

Figure 8.4: Pathways for Further Learning – All Cases

Self-assessment is considered from within the same frames as have been seen throughout this study. The unique differences that this group display is their explicit explanations of these processes, perhaps born in the understanding that many of these expert participants’ students are themselves teachers and therefore the unambiguous and exacting language reveals mentoring origins. When teaching conservatoire students a focus on the creativity and uniqueness of the performance product becomes evident and this is filtered through the expert teacher’s overarching philosophical approach.

Two of the eight participants explicitly describe the role of reflection in their teaching and it is notable that this is particularly a concern for the teachers of school-aged students although the conservatoire teachers actively discuss their repertoire choices to advance student technique and this pre-supposes reflection. Regardless, these two teachers see low achieving students as offering a higher potential for teacher learning than high achieving students due to the clarity of approach needed. Both of these teachers had classroom teacher training and one is a Suzuki teacher
trainer and believes that the Suzuki method offers a unique form of instrumental teacher training in its ability to explicitly teach reflective practices.

Figure 8.5: The Ideal Teacher Cases 1a, 1b, 3 and 4.

Themes unique to case 4 that add to the profile of the ideal teacher are knowledge, imagination, discipline and empathy. This is the second group to consider performing skill to be an important trait, unsurprising considering that many of these teachers have expert performer profiles. A love of music and the ability to share this appears of great importance when all these attributes are considered together along with a flexible approach, the ability to learn and patience.
Explicit and descriptive narratives of transformative learning experiences allow for the extrapolation of lessons learned and their applications to other contexts. Although these transformations are individual and unique, the lessons learned come from master, from research and from students.

Table 8.2: Summary of Findings – Interviews Case 4

<table>
<thead>
<tr>
<th>Why instrumental teaching:</th>
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<tbody>
<tr>
<td>• Non-musical reasons of finance, chance and encouragement by others. Came into instrumental teaching from expert performance or classroom music/ensemble director profiles. Only 2 commenced teaching while a conservatoire student.</td>
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<table>
<thead>
<tr>
<th>The performing versus teaching paradigm</th>
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<tbody>
<tr>
<td>• Issues of teacher identity not present even though all participants teach as part of a portfolio career.</td>
</tr>
<tr>
<td>• Many opportunities to observe the teaching of others. Therefore exemplary teaching models were numerous.</td>
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<tr>
<td>• Lack of respect for studio teachers not an issue due to unique expert profiles of this group.</td>
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<tr>
<td>• Symbiotic relationship between teaching and performing built around effective communication.</td>
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<tr>
<th>What do I know?</th>
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<tr>
<td>• Drew from an embodied understanding of instrumental technique to teach.</td>
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<tr>
<td>• Saw that performance skills were not necessarily a predictor of teaching quality.</td>
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<tr>
<td>• Student/teacher enjoyment was considered a marker of teaching quality.</td>
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<tr>
<td>• Aural informal music traditions scaffolded early teaching through peer collaboration.</td>
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<tr>
<th>Teaching as you were taught:</th>
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<tr>
<td>• Considered only latter learning experiences.</td>
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<tr>
<td>• 2 considered this in terms of the ‘patchwork’ model perhaps because they had had a large variety of learning experiences.</td>
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<tr>
<td>• These 2 reflected on multi-faceted exemplars in the ‘cookie cutter’ style but with many more examples.</td>
</tr>
<tr>
<td>• No discussion of negative models. Focus is predominantly on pedagogical/technical issues rather than interpersonal issues. Any ‘soft skill’ issues have been used to illustrate positive attributes.</td>
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<thead>
<tr>
<th>Pathways for further learning ‘early ideas’</th>
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<tbody>
<tr>
<td>• Formal study: Only discussed by 2. Ensures teacher quality and helps maintain minimum standard. Lends a research basis to teaching practices that can be tailored to individual situations.</td>
</tr>
<tr>
<td>• Teachers researched to gain new insights (inspiration model) or new strategies (strategic model).</td>
</tr>
<tr>
<td>• Web-based research only undertook by 2. Used to observe the practice of others, to research repertoire and access recordings.</td>
</tr>
<tr>
<td>• Arthur saw web-based learning as a negative for students because it encouraged mimicry and inhibited the acquisition of transferable and correctly sequenced skills. He saw the communicative power of the one-to-one relationship as irreplaceable.</td>
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<tr>
<th>Pathways for further learning ‘deeper ideas’</th>
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<tr>
<td>• Unique access to observe the teaching of others due to guest-teach, adjudication and master class opportunities. Modelling teaching for others and learning from the teaching of others were closely bound in a teaching/learning relationship.</td>
</tr>
<tr>
<td>• Master classes and workshops for some provided an opportunity to consider differing perspectives. On the other hand, they became repetitive and the variety of perspectives could confuse students.</td>
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<tr>
<td>• The competitive culture of conferences was seen as detrimental to collaboration and...</td>
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peer learning.
- Sequencing technique and expressive choice relied on well-chosen repertoire. Also supported student-centred teaching in which repertoire can be chosen to highlight strengths and address weaknesses. Wide ranging repertoire helped students develop their own style.
- A critical and selective approach to method books allowed teachers to find a system that worked for them. Even with a critically selected method pacing and a lack of flexibility continued to be a criticism of method books with one regarding methods as undermining a student centred approach and promoting the idea of one true method.
- Experimentation was useful if informed by a musician’s knowledge and became more useful as successes increased incrementally and could be applied systematically. Experimentation was also useful in pursuit of the creative voice.
- Saw mentoring from the master teacher as mentor perspective. Made implicit processes explicit and provided inspiration.
- Taught within environments where peer collaboration was usual. Actively sought opportunities for collaboration. One noted that many teachers are resistant to collaborative opportunities.

**Self-assessment:**
- Considered in terms of ‘measurement and milestones’, ‘communication’ and ‘student-centred’. Explicit description of processes of assessment perhaps born from the knowledge that they are teaching teachers.

**Philosophical and creative approach:**
- Developmental focus with developing students. Focus on the creativity of the product with conservatoire students.
- Teach from an overarching teaching philosophy.

**Reflection:**
- 2 of the 8 taught school-aged students and used reflective practices as a tool to help low achieving students progress. These were seen as being more of a learning opportunity for teachers than high achieving students because of the clarity of approach needed.
- Suzuki explicitly teaches reflective practices.

**The ideal teacher:**
- Is patient, flexible, can learn, loves their subject and can pass this on, has people skills, is a great performer, teaches with humour, is positive, is empathetic, is knowledgeable, is imaginative, is disciplined and is a clear communicator.
- Many of these attributes were unique to each participant or held by 2 participants. No single attribute appeared as more important than any other although the attributes of love of subject, is a great performer and is flexible had a slightly higher participant/excerpt rate.
- This group was the second to consider performance quality to be an important attribute.
9

Conclusions

9.1 Introduction

This chapter discusses and summarises the major findings from the research, responding to the research questions. It begins by drawing together the findings from the five research stages with existing understandings from the research literature about instrumental teaching, web-based learning and informal theories of adult learning. The second section outlines the findings as they pertain to the first research question, the third research question and then the second research question and draws together common threads from each of the research stages. Thirdly, implications are discussed in relation to future research and limitations and recommendations for further research are outlined.

9.2 How Do Instrumental Teachers Learn to Teach?

The literature considers the problems associated with one-to-one music instruction, namely an entrenched conservatism brought about by a lack of formal teacher training and, in place of this, a strongly held belief in the effectiveness of teaching following the model of teaching as one was taught (Gaunt, 2008, 2010; Mauleon, 2004; Riggs, 2006). This is an unfortunate situation given that less than four percent of tertiary students are able to make a career solely from the traditional avenues of orchestral and solo performance (Daniel, 2005). Given these issues, research has been oddly silent in investigating the ways that studio music teachers do learn to teach in light of a lack of teacher training opportunities with a studio pedagogy focus. Research has investigated the phenomenon of ‘teaching as you were taught’ and has described its limitations as being excessively
technique and demonstration focused, perpetuating a lack of understanding of pedagogy and restrictive of an investigation of more innovative methods (Daniel, 2004a, 2004b, 2005; Hallam, 1998; Jørgensen, 2000; Lennon & Reed, 2012; Mills & Smith, 2003). The investigations of these limitations paint a picture of a model of teaching based on passive transmission however this only represents a place of beginning for many teachers (Casey, 1991) and was certainly only a starting point for the participants of this study who quickly recognised that effective teaching depends upon a variety of exemplars beyond that initial model.

Beyond this initial model, the literature demonstrated a variety of ways in which instrumental teachers learn to teach and these could be viewed on a continuum of learning that ranged from highly formal and accredited qualifications to informal autodidactic practices. These were illustrated as a continuum in figure 3.2 in chapter three. The figure below illustrates the findings of this research as it fits into the continuum of learning practices seen in the literature. The white boxes represent informal self-learning strategies that have not been investigated by prior research.

Figure 9.1: Learning Continuum from the Findings
9.2.1 Learning from masters

This research found that instrumental teachers used the examples provided by their teachers in ways that belied the idea of ‘passive transmission’. These teachers either deeply considered a variety of aspects of the model presented to build a nuanced profile of one exemplar, or they reflected on a variety of teaching examples and used these to build a collection of useful teaching approaches and strategies. The limitations of ‘teaching as you were taught’ were found to be a difficulty in being able to transfer knowledge to other situations given that the reasons for methods and strategies used by the exemplar were often not explicit. This led the participants to find further masters to learn from and these further masters were found in master class situations, conferences and were accessed through professional memberships. They also appeared as mentors and through observing the teaching of others. Mentoring was a complex issue for many of these participants due to the implicit and incidental nature of any teacher training that occurred within the one-to-one lesson, an issue described by Gaunt (2012) who notes that “while one-to-one tuition may naturally include elements of mentoring, evidence also suggests that traditionally it has focused on transmission of craft skills” (p. 27).

The participants who found the most value from mentoring were those who learnt to teach from teachers who saw their roles as being dual and distinct and who kept teacher training separate from the teaching of music craft. The expert participants saw their role as one of mentor to their students, however, with two exceptions, they didn’t see their role as mentor as actively modelling the skills of teaching.

9.2.2 Learning from peers

The potential benefits of peer learning have been considered with regard to music students within a university context (for example Burt-Perkins & Mills, 2008, Lebler, 2006, Latukefu, 2009; Ritterman, 2000) however not
from the perspective of the potential that peer learning could offer an experienced practitioner. This study found that opportunities to observe the teaching of peers were quite limited although participants still found opportunities through team teaching scenarios, through observing the ensemble teaching of peers and, in some cases, through the experiences of parenting which made it possible to observe the teaching of peers through the learning of a child. Peer-learning situations were more accessible through the ‘water cooler’ conversations that occur naturally during breaks in a teaching day in workplaces that employed a number of teachers simultaneously. Peer-learning was used for group problem solving and to expand upon a repertoire of teaching strategies ‘patchwork’ style. The focus group and web forums showed the potential to facilitate joint reflection through peer dialogue and thus, become a vehicle for transformative learning rather than only strategy acquisition however this very much depended upon the kinds of relationships built between group members. This issue will be considered in more detail in section 9.3.2.

9.2.3 Learning from research

Initial formal research-based learning came, for some, from formal classroom teacher training. This, however, was found to have limited application to the music studio although the soft skills and organisational skills learnt were considered to be helpful as was the mentoring received by supervising teachers during practicums. Teachers explored other formal avenues of learning about teaching however these were largely vocational qualifications and were not helpful in terms of career advancement which is an issue also raised by Watson (2010) when describing the unique difficulties of instrumental teaching in Australia. Participants’ autodidactic research took the form of reading about teaching and researching on the web with self-directed learning approaches followed the same frameworks as seen in ‘teaching as you were taught’. Participants took a ‘patchwork’ approach to research in which
they critically surveyed a collection of writings or websites in order to collect a variety of useful approaches or strategies, or they took a ‘cookie cutter’ approach in which one model would be reflected upon deeply to serve as an inspirational example. Writings, whether books or web-based, that deeply investigated the teaching of one exemplar in the holistic context of that example’s life and times leant themselves to a ‘cookie cutter’ reflective approach. Books or web resources providing specific teaching strategies that were more removed from context in order to provide more transferable information, such as web forums like the ones used in this study or books dedicated to practice strategies for example, leant themselves to a ‘patchwork’ approach.

9.2.4 Learning from students

This research found learning from students to be a by-product of the problem solving that is a part and parcel of teaching. By this, I mean that the participants generally considered the students to be passive recipients of the experimentation and reflection in pursuit of problem solving bounded in the kinds of learning described above. Only the expert group considered this idea differently. They saw their relationships with students as much more of a partnership that recognised that students bring prior experiences and knowledge to this relationship that teachers can learn from. There is very little literature that investigates the learning potential offered to teachers by students themselves in a one-to-one teaching situation. Perhaps this is, as Burwell (2005) suggests, due to entrenched ideas of apprenticeship and its implication that a master’s ideas hold more value than a learner’s. It is notable that this situation appears to be distinct to studio music teachers and practice-led researchers take a far more collaborative view to the learning potential offered by students (Bennett, Wright & Blom, 2010; Cuskelly, 2006; Hannan, 2006). Cuskelly (2006) noted that teaching clarified ideas and effective communication for her participants and Hannan’s (2006)
participant found that approaches to teaching and his students’ creative responses to these approaches all informed his own creative practice.

9.2.5 Strategic learning

Whereas participants fitted either the ‘patchwork’ or ‘cookie cutter’ profiles when reflecting upon the teaching that they had had, both models were used in the self-learning methods for ‘early ideas’ for distinctly different outcomes and these outcomes and attached approaches can be considered in terms of a polarity between systems versus individual inspiration. This polarity is a theme which is present in many aspects of this research. If participants wish to determine a most relevant and appropriate method from many, determine whether a solution to a problem is likely to be effective, or find the outer parameters of a variety of similar approaches, a systematic survey of multiple resources was taken. This approach was particularly applied to ‘hard skill’ issues.

If participants wish to use self-learning for inspiration, they were likely to find a single exemplar to deeply reflect upon ‘cookie-cutter’ style. This was notable as an approach to ‘soft-skill’ issues of inspiration, motivation and interpersonal communication. A number of the deeper ideas about teaching leant themselves particularly to a strategic and comparative, or ‘patchwork’ approach. The teachers of all participant levels took this approach to their investigations into the repertoire as this afforded them the opportunity to critically and systematically compare different methods and repertoire and, through this comparative approach, find a method that particularly worked for them. A strategic approach was also applied to research as this allowed teachers to critically compare the approaches of other teachers and therefore determine the most used and most useful methodologies.

9.2.6 Inspirational learning

As the participants found ‘deeper ideas about teaching’ and also as they became more experienced, the ways in which they found to learn to teach
became more individual and distinct, and less generalisable. Nevertheless, this polarity between a strategic approach to learning and the inspiration afforded by an individual and distinct excellent example is seen throughout all participant groups. Thus it is possible and desirable to take both a systematic and strategic survey approach as well as an ‘individual inspiration’ approach to all the pathways for learning seen in ‘deeper ideas about teaching’. Of the ‘deeper ideas’ pathways, participants took a survey approach to the learning opportunities presented by repertoire, as this afforded them the opportunity to critically and systematically compare different methods and materials. In many cases this systematic approach resulted in the selection of a method that they could then take a deeply reflective approach to after excluding other systems. This is not something that has been considered by literature that investigates applied music teaching in any form with the exception of Haddon (2011) who suggested that novice teachers should aim to be more resourceful in their choice of teaching materials. If, as this study has found, a creative and innovative approach to teaching were developmental, it would be fruitful to understand the reasons behind Haddon’s participants’ choice of teaching materials and repertoire in order to determine how these teachers might direct their own future learning in order to become more resourceful as they become more experienced.

9.3 Web Forum Issues

9.3.1 Communication

The web forums of this study were successful in that they provided a detailed picture of the issues of importance for instrumental teachers who are not primarily experts or primarily novices, two areas of expertise that have been investigated in detail by previous research (Bautista et al., 2010; Castejón & Martinez, 2001; Marín et al., 2012). Their success as a mode of communication and collaboration was less clear-cut and this is partly because the forums represented uncharted territory in terms of research because previous studies that investigated the effectiveness of
web forums in encouraging reflective discussion used forums within a university context. Thus, the researcher was also the teacher, creating an environment where students are directed to respond following specific “guidelines, checklists and rubrics regarding acceptable responses” (Black, 2005, p.19). The university environment of these studies also served to ensure that participants remained engaged with others within the forum for the duration of the study (for example, Bai, 2009; Chong, 2006, 2007, 2008, 2011, Garrison, Anderson & Archer, 2001). The other kind of research that investigates the responses of participants in discussion forums delved into the discussions of pre-existing communities and therefore self-selected communities that are already communicating effectively and have a level of proven longevity (Bauer, 2008) and thus these studies are unable to consider the mechanics of community building.

The question pertaining to the web forums that could not be predicted by the literature was:

In what ways can an asynchronous online forum become an effective medium for shared reflection and group problem solving?

Given that a) the participants were free to leave the study at any time and engage with the questions and participants in any way that they wished, and b) the participants were not members of a pre-existing web forum with an already demonstrated success, running these forums as a large research project was an act of faith because their success could not be predicted. Nevertheless, the two web forums demonstrated broad similarities in the discussion findings even though they communicated quite differently.

Beyond these similarities in discussion findings, the manner in which the forums chose to communicate was very different and the lack of the ‘safety nets’ used by other research may explain why the two forums operated in such different ways. The practical enquiry model developed by Garrison, Anderson and Archer (2001) and adapted by Bai (2009) was designed to be
used by students as a guide for their own responses. According to Bai (2009), “when the students were aware of what discourse was expected, the responses were structured with intent” (p. 162). I used this model as a coding schema rather than a scaffold for participant responses and therefore the participants were left with complete freedom as to how they chose to respond to each question. This was done in order to allow a community of practice to self-create following the theory of Wenger (1998) that communities of practice are self-organizing systems.

The lack of a scaffold for participant responses would seem to make the questions and discussion prompts, themselves, highly important. Bai (2009) suggests that “the question that initiates discussion usually sets the tone of online discourse” (p. 162). This, however, doesn’t effectively explain why the discussion that occurred in each of the forums in this study were so radically different as many of the questions used were the same in each forum and the style of questioning didn’t change.

As these forums deliberately lacked any scaffold for participant responses, participants appeared to look to the first prolific respondent to provide a frame for later responses thus building a community of practice in which the most articulate participant or group of participants drives a social cognition. This outcome was reflected in the research of Chong (2006, 2007, 2008, 2011) and Chong and Soo (2005) who found that although an ideal of collaborative knowledge construction as described by Rogoff, Matusov and White (1996) and Fischer (2004) involved learners democratically constructing knowledge with no participant taking the role of the teacher, in actuality, participants need some form of leadership or guidance (Chong, 2006, 2008, 2011). Whereas Chong’s studies investigated the interactions of students and therefore the teacher provided the scaffold, my study, investigating as it does, the interactions of experts, fits the framework of a community of practice in which a core group of participants energise the community through their engagement (Wenger, 1998).
This phenomenon appears to provide an explanation for the predominantly philosophical communicative mode seen in the first forum of experienced teachers, forum 1a, as compared to the practical and strategies based communications of the high range group, also experienced teachers although part of a larger group of experienced and expert, of forum 1b. The distinct differences between the posting profiles of forum 1a as compared to forum 1b can also be explained when considered through the lens of a community of practice. The high range group of forum 1b can be defined as core members by their continuous participation along with their willingness to engage with each other as well responding to the posted question. Additionally, the middle range group can be viewed as occasional participants and the low range group as peripheral participants. In both web forums the invisible lurkers could be considered transactional participants – “outsiders who interact with the community occasionally to receive or provide a service without being members themselves” (Despres & Chauvel, 2000, p. 218). The only information gathered on the lurkers is their number, however, due to this disproportionately high rate of lurking as compared to participation, it seems reasonable to cast the lurkers in this transactional participation role in that the rate of sustained lurking suggests that the knowledge gained from lurking can be seen as a valuable transactional commodity.

9.3.2 Pedagogy

The web forums of this study were investigated in order to answer two distinctly different questions and the relative success of each forum could be considered differently in light of each of these issues. The first was:

What are the issues of significance for instrumental teachers teaching school aged students?

The participants of both forums, who ranged from experienced teachers to experts, were concerned with current issues of day-to-day teaching, evidenced in the participant raised questions. Within these issues was a
large focus on soft skill topics of inspiration and motivation, musical independence and issues of effective communication. The second forum possibly due to its greater number of participants and questions, saw a secondary focus on ‘hard skill’ pedagogical strategies however these, again, were framed within issues of day-to-day teaching. In both forums, the questions that asked participants to reflect on their own, rather than the student’s, learning were all raised by me and were drawn from the literature with the exception of one question in forum 1a that asked participants to discuss they ways in which they learned to teach.

The issues that generated the most reflection and collaborative discussion all focused on issues of student development and thus the tensions that occur in day-to-day teaching when teacher and student understandings of a student’s development differed. Therefore, the first forum participants were very concerned with issues of facilitating a student to move from the known to unknown. This idea, and the participant raised questions and ensuing discussion, suggested that participants have a very clear idea of the end goal for their students, in contrast to findings of previous research (Gaunt, 2008; Haddon, 2011; Purser, 2006). Perhaps this is due, as Carey (2004) attests, to the extrinsic and product orientated focus of tertiary instrumental teachers, a role not necessarily adopted easily but adopted as a result of the institutional pressure to produce that 4 percent of professional musicians that Daniel (2005) describes.

9.4 Stages of Experience

The study investigated three distinct groups of experience, novices, experienced teachers and experts and these three levels of experience fitted three distinct profiles. Although there is quite a degree of research that investigates the life stages of teachers in classroom based fields, there is very little research that investigates the stages of experience of teachers who teach one-on-one and the research that exists has found that instrumental teachers’ development of expertise is anomalous from the development of classroom teachers. One of the expert participants of this
study very clearly described the teaching life stages that she had progressed through as being the ‘big sister’ stage when a novice, the ‘tough nut’ stage for the results based experienced level and the ‘holistic’ and student focused expert stage that she was currently experiencing. These levels were so well described that, in conjunction with the literature on the development of expertise, I used them as life stage coding descriptors and found that they held true with all of the participants and levels of this study.

Table 9.1: Stages of Experience

<table>
<thead>
<tr>
<th>Stages of Experience</th>
<th>Novice Teachers</th>
<th>Experienced Teachers</th>
<th>Expert Teachers</th>
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<tbody>
<tr>
<td>‘Big sister’ stage:</td>
<td>Concerned with learning being fun. Highly constructivist and student centred.</td>
<td>Concerned with student development. Were focused on developing outcomes based teaching systems that were consistent. Concerned with tensions between freedom and discipline. Creativity was a secondary consideration to technique building.</td>
<td>‘Holistic’ stage: Most distinct and least generalisable group. Used individually distinct methods to unite a student centred and creative approach and a systematic and technique based approach informed by distinctly individual teaching philosophy. Saw their students as partners in the teaching/learning paradigm.</td>
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<tr>
<td></td>
<td>Highly constructivist and student centred. Emphasis on creative tasks. Prioritised the interpersonal relationship of the one-to-one teaching setting over the musical skills taught. Taught from reflecting on past learning experiences, research, repertoire, being mentored and learning from peers. Just as reflective and analytical as the more experienced groups only with a smaller toolbox to draw from.</td>
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<td>‘Tough nut’ stage:</td>
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9.4.1 Novice teachers – ‘big sister’ stage

Whereas much of the literature paints a picture of rules based conservatism being the novice teacher’s experience, this study found, and this is supported by the research of López-Iñiguez et al. (2013), that the novice teachers of case 2 were highly constructivist and student-centred with student-directed strategies such as composition and student-chosen repertoire taking front and centre. It would, however, be unwise to generalise from this finding for three reasons. Firstly, because the novice data set was extremely small (6 participants). Secondly, because the focus
group format encourages concord between participants and it is therefore reasonable to assume that individual interviews would have generated a greater range of responses. Thirdly, because all of these six participants were in the final stages of a music degree that places a high amount of importance on creative practices, collaboration and informal learning strategies and these place a large degree of choice and responsibility for his or her learning onto the learner, it seems likely that this approach has filtered into the novices' teaching. This anomalous level of participation and the issues relating to my choice of a focus group to collect data from this group, compared to the larger experienced and expert groups, is explained in chapter 6 where these participants described the reasons behind their fear of public and web-based discussion. It is, however, regretful and it would have provided a more complete picture to have been able to host focus groups or individual interviews with students who have experienced more traditional, conservatoire-based music educations.

Nevertheless, a student-centred and creative approach is apparent with this group of novices, as is an emphasis on the social and interpersonal benefit to music lessons that appears to outweigh the musical skills learnt. Also apparent is that, although these novices have a smaller toolbox to work with that includes ‘teaching as they were taught’, research, repertoire, being mentored and learning from peers, the passive transmission style of learning to teach is not in evidence. Rather, these participants take a reflective and analytical approach to their teaching. Of issue for these teachers, in this regard, is the idea of working within a safety net, an idea unique to this participant group, although the more experienced groups consider a variation of this idea as bounded experimentation. Perhaps the safety net provided by the active mentoring, which two of these participants described in detail, represented a boundary that allowed them to reflect, analyse and experiment in a way that they might not have as easily without this experienced support.
9.4.2 Experienced teachers – ‘tough nut’ stage

The experienced groups show a distinct concern for student development. Whereas the novices were concerned with keeping learning fun for their students and were focused on achieving a transformative and student centred experience built from good interpersonal relationships, the large experienced groups were concerned with finding outcomes based teaching systems that could consistently achieve effective learning results. This is a teaching stage that López-Iñguez at al. (2013) describe as being an interpretive stage in that it “supposes a traditional conception of the outcome of learning” in which learning is managed by the teacher (p. 14) and teaching promotes technical skills over artistic skills (Davidson et al., 2001). This confirmed previous findings in the instrumental music-teaching domain (Bautista et al., 2010, 2011; López & Pozo, 2011). These participants were concerned with the tensions that the novice group was beginning to recognise when they considered issues of freedom versus discipline. Tensions between freedom and discipline loomed large and appeared as issues of student versus teacher choice of repertoire, creativity versus a disciplined and exams led attitude to technique, and the issues associated with facilitating students in the development of a creative and artistic ‘voice’. Although these participants recognised that helping their students develop a creative, artistic and experimental approach to their music making was key for their lifelong involvement, these goals became lost to the equally necessary goal of developing a student’s technical skills. The experienced teachers could clearly articulate the strategies that they used in the development of technique and they had reflected on, and refined these strategies to the point that they became broadly applicable systems. These systems were effective, demonstrated by this cohort’s success with formal and external systems of teacher and student assessment such as exams and eisteddfodau. What was still developing for many was finding an effective means to build more of a student centred creative approach into their practice and the
improvisational, compositional and games-based strategies seen with the novice group, are the exception rather than the norm here.

9.4.3 Expert teachers – ‘holistic’ stage

Research that investigates the teaching of expert instrumental teachers has found, paradoxically, that the most experienced teachers demonstrate the most traditional profiles. Bautista et al. (2010, 2011) and López-Iñiguez at al. (2013) describe the teaching profile of their highly experienced participants as being a passive transmission from teacher to student in which instructional strategies are irrelevant because musical ability is considered innate, there is only one correct interpretation and the teacher measures outcomes against the ‘product’ or performance of the student.

It is worth keeping in mind that the highly experienced participants of both studies described above were teachers with more than 15 years experience whereas the experts in this research had all been teaching more than 30 years. This is, therefore, a possible reason as to why the findings of the expert group do not align with previous research. The experts were the most disparate and least generalisable of all the levels of experience of this research. A key commonality between the eight experts was that they had all found individually distinct methods through which to build a student-centred and creative approach into the systematic and technique-based approach seen with the experienced group. In this way, the experts were seen to integrate distinct learning styles and methods to create a holistic approach that had developed over time into a distinct overarching teaching philosophy that informed every aspect of their teaching.

The expert group was very focused on their students’ development as artists and the strategies used to facilitate this development varied depending on the age groups taught. However, imaginative strategies such as story-telling and metaphor were common and natural with this group rather than something still being grappled with, as seen by the
experienced group. Curiosity was also key to the expert view with participants drawing from art, literature, history and the world around them in order to teach imaginatively and engage their students. Reid noted this approach also in her investigation of the variety of ways conservatoire teachers and students experience learning and she noted that “developing students’ understandings of artistic, social, political and cultural areas that are different from their previous experience may enable students to find their own views” (Reid, 2001, p. 40).

Whereas Bautista et al. (2010, 2011) and López-Iñíquez et al. (2013) described highly experienced teachers who see their students as empty vessels, the experts of this study saw their students as partners in the teaching and learning process and this group were distinct in that they described the learning that they gained from their students in those terms rather than the problem solving frame seen with the experienced group. Four of the conservatoire teachers of the expert group did fit Bautista et al. (2010, 2011) and López-Iñíquez at al.’s (2013) highly experienced profile in one regard, in that they did use the product of the learning, the student’s performance, to measure teaching outcomes. It is impossible to generalize from the experiences of four people, however, I feel it is possible that this is a factor of the level of students taught and the result of teaching in an environment where a student’s learning is routinely measured by way of performance, rather than a result of conservative teaching. This belief would seem to be supported by the emphasis that these four participants placed on facilitating a student’s authentic and unique musical voice, which runs counter to an element of the passive transmission model which is, according to Bautista et al. (2010, 2011) and López-Iñíquez at al.’s (2013) that there is only one possible interpretation.

As with all the groups of this study, the experts were a group with distinct and different life experiences. The only commonality between them was years spent teaching and level of expertise achieved as musicians as well as teachers. Yet, this disparate group had developed holistic teaching
models that were very similar, grounded as they were, in a student-centred and creative approach informed by a highly developed teaching philosophy. It seems likely that the differentiating factor between these experts and the teachers of all levels of experience below them is simply the years spent consistently reflecting.

9.5 The Acquisition of Expertise

The types of learning discussed in sections 9.2.5 and 9.2.6, strategic learning and inspirational learning, highlight a mechanism through which expertise is acquired. The three levels of participant experience all show both early ideas about teaching and deeper ideas about teaching and these can be understood through the lens of deep and surface approaches to learning (Biggs, 1987, 1993; Entwhistle, 1981; Marton & Säljö, 1976; Ramsden, 1992; Säljö, 1979). Surface learning involves acquiring information, skills and methods that can be retained and used as required whereas deep learning involves abstracting meaning, making connections between what is being learnt and the real world and interpreting and understanding reality a different way (Säljö, 1979). This research has found that as participants grow in experience their engagement with deep and surface learning changes with surface learning becoming more strategic as greater experience and greater exposure to learning experiences of all forms allows greater critical comparison of information. Likewise deeper learning experiences become more prevalent and as participants grow in experience they are more able to draw theoretical ideas from these experiences and incorporate these ideas into a holistic teaching philosophy.

9.6 Transformative Learning

Previous research has documented the significance of reflection on experience as being crucial to transformative learning. This research has sought to highlight the processes and lessons learned from reflecting on transformative experiences and their resultant applications in studio
teaching. Kitchenham (2008) suggests that the evidence of transformations is often bound in reflective practices, narrative construction and dialogue (p. 117). This makes the transformative learning events, described by participants of all levels of experience, very explicit because the descriptions of transformative experiences were accompanied by a change of communicative mode with participants shifting from a conversational frame to a highly detailed story-telling mode in which seemingly extraneous details became important in order to communicate to me a nuanced and realistic narrative. The impetus for these narratives was a paradigm shift that occurred through a highly charged experience, whether positive or negative, and the reflections and lessons learned from these experiences became part of the narrative with the level of detail provided and the ability to draw transferable theories of teaching from the lessons learnt increasing with experience. The ability to articulate with clarity the learning achieved from specific transformative experiences appeared, with these participants, to increase along with the acquisition of expertise.

A theme in this research has been the various ways in which teachers scaffold a student’s ability to move from the known to unknown. This theme is also apparent in the transformative learning experiences of the participants’ own learning. Although all of the heightened experiences that triggered transformative learning in the participants were unique and personal to each individual, a commonality that they shared was a leap into the unknown involving an element of risk. Whether participants were moving into the unknown in the form of a change in teaching methodology to solve a new problem, were risking a move away from the safety of teaching as they were taught, or were simply changing their teaching in light of new inspiration, all these changes involved risk for the participants. It seems likely that transformative learning experiences involve embracing uncertainty. Perhaps it is the teachers who can tolerate experimentation, and therefore uncertainty, in their practice who stand to gain from transformative learning experience. For an experience to lead to
enduring learning there must be meaning made from the event. The act of reflection, therefore, becomes the mechanism by which these experiences of risk and the unknown become reconstructed, reorganized and re-imagined and therefore bring about lasting changes in teaching practice.

9.7 Implications for Practice

An understanding of the ways in which instrumental teachers learn to teach through informal means, rather than an insistence upon a formal educational frame that doesn’t necessarily fit a studio-teaching context, represents a catalyst for change in this under-researched profession. The research presented in this thesis legitimises and categorises the ways in which instrumental teachers learn to teach through a spectrum of means ranging from several informal approaches to formal courses and, through doing so, provides a classification that teachers can reflect upon and build upon in their own practices. Thus the research in this thesis provides an alternate view of professional development for instrumental teachers. The research on the development of expertise and transformative learning provides a description of the journey to becoming an expert that walks a path built from teacher reflection and experiences rather than solely teacher action. As such, it provides a picture of the ways that reflection and experience develop teaching skills but also, it makes explicit the reflective processes involved when learning from the paradigm shift that can bring about transformative learning. This adds to the knowledge on transformative learning which generally rests in theoretical and higher educational contexts with research investigating the processes of reflection that shape these experiences being limited (Taylor, 2008). Perhaps, in the cases presented here, the interview process facilitated participants’ identification of transformative learning experiences and articulation of the reflections that these experiences prompted. A sharing of narratives in this way, therefore, has the potential to provide a further avenue for informal professional development.
9.8 Implications for Future Research

It is evident from this research that instrumental teachers rely heavily upon learning acquired from the ‘school of life’ in order to develop teacher efficacy across a career span. It is also evident that these auto-didactic learning strategies are effective in producing reflective practitioners, however they rely upon a social and communicative dimension which can be difficult to achieve. I hypothesised that web-based communication would provide a solution to this issue and this theory didn’t prove as reliable as anticipated. The thesis’ sub-question therefore: *In what ways can an asynchronous online forum become an effective medium for shared music teaching reflection and group problem solving* gives rise to a larger issue: *What social and communicative environments can instrumental teachers use to facilitate informal learning and reflection?*

The high number of web forum responses that fitted a story-telling frame, coupled with the detailed and reflective responses in answer to transformative learning questions, suggests that teachers feel more comfortable to share their beliefs and opinions framed within a personal narrative. If, as Purser (2005) suggests, self-taught studio teachers are afraid to “air in public what has been developed in private” (p. 297), discussions designed to trigger reflection on transformative narratives might side step issues of discomfort associated with holding one’s current teaching practice up for examination. The role of personal narrative in developing expertise in the instrumental studio, and an exploration of ways in which these narratives can be reflected upon within a peer collaboration that represents a non-confrontational and safe environment, are twin avenues for further research.
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Appendix A: Expert Interview Questions

INTERVIEW QUESTIONS – EXPERT WEB FORUM MODERATOR

1. Tell me about the web forums that you facilitate.
2. For how long does each forum run?
3. How many participants are involved in each forum?
4. Are there posting requirements?
5. What is the nature of the discussions?
6. How do you assess the quality of the posts?
7. How do you accommodate participants who may be uncomfortable with the technology?
8. How do you structure online discussion so as to engage students and get meaningful dialogue?
9. Tell me about the questions that you pose for the participants.
10. How much do you, as moderator, involve yourself in the discussion? What is your role?
11. How do you encourage critical thinking and in-depth discussion rather than simply a sharing of experiences?
Appendix B: Participant Interview Questions

PARTICIPANT INTERVIEW QUESTIONS (EXPERIENCED)

5. What made you want to teach instrumental music?
6. How did you learn to teach?
7. When you started teaching, what did you think you needed to know about teaching?
8. Is there anything now that you would like to learn about teaching?
9. What factors keep you learning about teaching?
10. Have you ever used web based resources for professional development?
11. What qualities are needed to be a successful teacher?
12. Have you ever had an experience that changed the way in which you taught?
13. Do you see instrumental teaching as a long-term career?
14. How would you go about structuring a teaching career so that you can stay effective in the long term?
15. On a continuum where 1 is exclusively studio teacher and 10 is exclusively ‘other’ (performer/accompanist/conductor/academic/classroom etc) how do you see yourself?
PARTICIPANT INTERVIEW QUESTIONS (EXPERT)

1. What made you want to teach instrumental music?
2. How did you learn to teach?
3. When you started teaching, what did you think you needed to know about teaching?
4. In the spirit of ‘lifelong learning’, is there anything now that you would like to learn about teaching?
5. What are the main influences on your teaching?
6. Do you mentor your students to teach?
7. If so, how does that work?
8. What qualities are needed to be a successful teacher?
9. Have you ever had an experience that changed the way in which you taught?
10. How have you structured your teaching career so as to be an effective teacher long term?
11. On a continuum where 1 is exclusively studio teacher and 10 is exclusively ‘other’ (performer/accompanist/conductor/academic/classroom etc) how do you see yourself?
Appendix C: Focus Group Questions

PARTICIPANT FOCUS GROUP QUESTIONS (NOVICE)

1. How long have you all been teaching for?
   - So what brought you into it?
   - Did you go into it with any ideas, any expectations about what it was going to be like or what you were going to find out?

2. What factors keep you learning about teaching?
   - How do you know if your teaching is improving, how do you assess that?
   - If you get stuck and a student is not improving, where do you look to solve the problem?

3. Have you ever used web based resources for professional development?

4. Have you ever had an experience that changed the way in which you taught?

5. Do you see studio teaching as a long-term career, given that it’s so hard to make a career as a performer?
   - How do you develop a career as an instrumental teacher for the long term? How do you make it a viable thing when you’re 40 or 50?
Appendix D: Participant Information Statement, Consent and Posting Protocols

Participant Information Sheet (General)

An information sheet, which is tailored in format and language appropriate for the category of participant - adult, child, young adult, should be developed.

Note: if not all of the text in the row is visible please 'click your cursor' anywhere on the page to expand the row. To view guidance on what is required in each section 'hover your cursor' over the bold text. Further instructions are on the last page of this form.

Project Title: Shared Concerns: investigating an informal collaborative approach to teaching music studio instrumental pedagogy

Who is carrying out the study?
This study will be carried out by me, Eleanor McPhee, and my supervisors Associate Professor Diana Blom, Dr Anne Power and Dr Maria Angel.

This research will form the basis for the degree of Doctor of Philosophy (music) at the University of Western Sydney under supervision.

What is the study about?
The purpose of the research is to investigate the ways in which instrumental/vocal teachers can develop their teaching practice through collaboration with other instrumental/vocal teachers by means of a web-based forum.

What does the study involve?
I am recruiting instrumental teachers who are currently studying at, or who have recently completed, university and who teach one or more instrumental/vocal music students. You will be asked to contribute ideas about, and experiences of, instrumental teaching in a web forum discussion over the course of eight months or to contribute some in a focus group of one hour's duration. I am also recruiting a small number of highly expert instrumental teachers who will be interviewed. The focus group and interviews will be recorded for transcription purposes.

How much time will the study take?
The web forum will involve 5-10 minutes for about once a week over the course of 8 months. Or, if you are asked to participate in a focus group or interview this will take 60 minutes (focus group) or 30 minutes (interview) at a time and place of convenience to you.

Will the study benefit me?
Instrumental music teaching is a very isolated profession therefore this study will be of benefit to you because it will provide the opportunity to discuss your teaching with other instrumental teachers and to see how others teach. It will also open up avenues for shared problem-solving.
Will the study involve any discomfort for me?
It is possible that you may be made to feel uncomfortable by the close observation that this web forum/ focus groups will entail. To minimise the potential for this I will emphasise the collaborative and sharing aspects of the study and discuss my research objectives prior to commencement. You will possibly be identifiable to other participants (and they to you) although all data will be coded to protect your identity at the point of data analysis.

How is this study being paid for?
I am a PhD candidate at the University of Western Sydney. There are no expenses directly impacting on the study.

Will anyone else know the results? How will the results be disseminated?
All aspects of the study, including results, will be confidential and only the researchers will have access to information on participants. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

Can I withdraw from the study?
Participation is entirely voluntary: you are not obliged to be involved and, if you do participate, you can withdraw at any time without giving any reason and without any consequences.

Can I tell other people about the study?
Yes, you can tell other people about the study by providing them with the chief investigator's contact details. They can contact the chief investigator to discuss their participation in the research project and obtain an information sheet.

What if I require further information?
When you have read this information, I will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact myself, Eleanor McPhee on 0404 474 307 or my principal supervisor Associate Professor Diana Blom on 0247 360 164.

What if I have a complaint?
This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval number is H8563.

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Office of Research Services on Tel 02-4736 0883 Fax 02-4736 0013 or email humanethics@uws.edu.au.

Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

If you agree to participate in this study, you may be asked to sign the Participant Consent Form.
PARTICIPANT CONSENT FORM

Shared concerns: investigating an informal collaborative approach to teaching music studio instrumental pedagogy

I have read the attached information sheet and I understand that my participation in this study will involve contribution in a web forum discussion over the course of a year plus possible participation in an interview at the conclusion of my involvement.

I have discussed any queries with the researcher and I understand that I may withdraw at anytime without providing explanation and this will not affect my relationship with the University of Western Sydney.

I am willing to participate in the Shared concerns: investigating an informal collaborative approach to teaching music studio instrumental pedagogy PhD research project being undertaken by Eleanor McPhee.

________________________ NAME [please print]

________________________ SIGNATURE and DATE

Thank you very much.

Please return this document to:

Eleanor McPhee
[Postal Address]
PARTICIPANT CONSENT FORM

Shared concerns: investigating an informal collaborative approach to teaching music studio instrumental pedagogy

I have read the attached information sheet and I understand that my participation in this study will involve an interview of approximately 30 minutes duration.

I have discussed any queries with the researcher and I understand that I may withdraw at anytime without providing explanation and this will not affect my relationship with the University of Western Sydney.

I am willing to participate in the Shared concerns: investigating an informal collaborative approach to teaching music studio instrumental pedagogy PhD research project being undertaken by Eleanor McPhee.

________________________ NAME [please print]

________________________ SIGNATURE and DATE

Thank you very much.

Please return this document to:

Eleanor McPhee
[Postal Address]
PARTICIPANT CONSENT FORM

Shared concerns: investigating an informal collaborative approach to teaching music studio instrumental pedagogy

I have read the attached information sheet and I understand that my participation in this study will involve contribution in a focus group of approximately 1 hour's duration.

I have discussed any queries with the researcher and I understand that I may withdraw at anytime without providing explanation and this will not affect my relationship with the University of Western Sydney.

I am willing to participate in the Shared concerns: investigating an informal collaborative approach to teaching music studio instrumental pedagogy PhD research project being undertaken by Eleanor McPhee.

__________________________ NAME [please print]

__________________________ SIGNATURE and DATE

Thank you very much.

Please return this document to:

Eleanor McPhee
[Postal Address]
Posting Protocols

Over the next eight months I will be posting questions under a number of discussion headings.

I would love it if you would respond to any questions that take your fancy. The responses will appear in chronological order so if you wish to reply to someone directly please refer to their user name in your post.

Please suggest questions or topics to me and I will add them to the discussions list. Conversely, please tell me if any of my questions seem irrelevant or ‘off the mark’. Feel free to post up the addresses of any blogs or videos that you feel may be relevant to the discussion.

I would love to discuss any issues relating to your instrumental teaching practice however I would ask that you don’t identify students or colleagues in this forum and you should also be aware that it is possible that you are known to each other by the information that you provide.

I will add further questions as discussion fades however questions will not be added more frequently than one per week.

Blog Participation and Anonymity

Anyone can read this blog, but to participate and add entries to discussion threads you will have to provide an email and a username. Please read the Participant Information Sheet and complete the Participant Profile Questionnaire before you participate in the blog discussions.

This username will appear on the blog and can be whatever you choose, therefore, to ensure that anonymity is maintained, I ask that when you provide your username for the blog you use a pseudonym rather than your actual name.

Only you can post under your chosen username and this will protect your anonymity and identity on this forum.

Only the moderator of the blog (me) will see your email address, and it will only be used to administer the blog and will not be provided to anyone else.

Participants will not be identified in any way if and when any of this data is written up in my thesis or in any other publications arising from anything posted to this blog.

Please subscribe to this blog by clicking the 'sign me up' button in the right column on the home page. This will mean that new blog posts will be delivered to your inbox.
Appendix E: Screen Capture Images of Web Forums 1a and 1b

Forum 1a

Shared Concerns
Investigating an informal, collaborative approach to teaching music studio instrumental pedagogy

About Stage One
The first stage of the study will be a trial of this web forum using experienced instrumental teachers. This will enable me to test the effectiveness of this portal as a forum as well as enabling me to gather data on what constitutes effective music teaching, one-to-one according to a group of teachers (yourself) who have great knowledge in this area. The issues raised from these discussions (stage one) will be used to create questions for the stage two forum which will involve young teachers and will run for ten months beginning early next year.

Forum 1b

Shared Concerns Stage 2

About Shared Concerns
Welcome to the web portal for my PhD project. This project seeks to investigate the ways in which instrumental teachers can improve their teaching practice through collaboration with other instrumental teachers by means of a web based forum. It expects that the forum will facilitate the sharing of knowledge and experiences and become a medium for group problem solving thereby allowing teachers to learn from each others’ experiences and improve their own teaching practice.
Appendix F – Web Forum 1a Questions

1. Your teaching Philosophy – Why do you teach instrumental music?
2. Your teaching goals – What do you consider the most important goals for a studio music teacher?
3. Your lesson structure – How do you structure an average lesson?
4. Your assessment – How do you monitor or assess the quality of your teaching?
5. Your motivation – How do you motivate a student who is suffering the slumps?
6. Interpersonal issues – How do other teachers deal with parents?
7. Inspiration – How do you make classical music relevant to the contemporary student?
8. Teaching musicianship – How do we teach students musical independence?
9. Modelling – Do you play for your students? What is the role of modelling in instrumental lessons?
10. Your best teaching moments – When have you felt particularly helpful to a student? Did this change your later teaching?
11. Your successful idea – What business issues have we encountered in setting up our practice? What is your one really successful idea?
12. How did you learn to teach?
13. Does being an accomplished performer automatically make one an accomplished teacher?
14. Your student retention – How does one retain students over a long period of time?
15. Your thoughts on student ensembles?
Appendix G – Web Forum 1b Questions

1. Why do you teach instrumental music?
2. How did you learn to teach?
3. Tell me about an occasion when you felt particularly helpful to a student.
4. What do you consider to be the most important goals for a studio music teacher?
5. A few people have raised the idea that one starts teaching following a fairly rigid ‘method’, either a system of learning (such as Suzuki or the Brandman method) or the ‘method’ passed on from our teachers. When this method doesn’t work for a student we then have to broaden our teaching strategies or ‘improvise’. How has this worked for people? How do you ‘improvise’ in lessons? How do you find new methods that may be outside your personal experience and how do you know if they are effective?
6. What is your best ‘trick’?
7. How do you make technical work (scales etc) fun?
8. How do you teach students to value practicing the boring stuff?
9. How does your performing impact your teaching?
10. If you were mentoring young instrumental teachers, what knowledge would you pass on to them?
11. What is the structure of your lessons?
12. Why do you use this structure?
13. How do you monitor/assess your own teaching?
14. What value is to be had from playing in students’ lessons?
15. Tell me about the repertoire that you choose? How do you choose it and what is its purpose?
16. How do you handle problematic student/teacher relationships?
17. How do you go about teaching a new piece?
18. How do you introduce interpretive elements?
19. How do you get students to go from knowing the piece and playing it well most of the time to transform into a really confident performance?
20. How significant are performance opportunities to student motivation and development?
21. Does a student’s cultural background affect the ways in which you teach?
22. How do you motivate students who are suffering the ‘slumps’?
23. What issues have we encountered in setting ourselves up in studio teaching (business-wise, child-protection, income-protection, insurance etc)
24. What would we do differently if we had a do-over?
25. How do you retain students over a long period of time?
26. What’s your teaching philosophy?
27. Your thoughts on student ensembles?
28. Your best teacher – Tell me about the best teacher that you had when you were learning. What did you learn from that person and what do you take from this into your teaching?

29. Inspiration – How do you make classical music relevant to the contemporary student?

30. Teaching musicianship – How do we teach students musical independence?
Appendix H – Coding Sample

Macy: Well exactly and it’s like… Then the kid doesn’t enjoy it as much if they’re sort of being, you know, forced to, you know their parents going, you have to sit this exam and you have to play these four pieces for a whole year and not play anything else but that…” And like, I’ve got like older girls that want to sing and play chords. They come and just say, “Look, I just want to play just modern stuff, you know, you have to sit this exam and you have to play these four pieces for a whole year and not play anything else but that…” And like, I’ve got like older girls that want to sing and play chords. They come and just say, “Look, I just want to play just modern stuff, you know, can you teach me?” Yeah, sure you know? I take it as not just like, I’ll just teach you a C chord and a G chord and stuff like that. I’ll teach you to do things in between chords. I’ll teach you to play the melody at the same time as play chords.

Like, stuff that I do already you know? And then so at least it’s not like “pay me 25 bucks to learn two notes you know?”

Eleanor: [laughs] Three chords.

Macy: I work the technical side but then it’s not like...

Fay: It’s not boring; it’s fun because it’s applicable to what they want to learn. It’s not, “now it’s going to be scale and aural time”. If they want to learn how to sing, you can teach them how to sing, not “what’s this note and tell me what pitch it is; no, that’s incorrect, you’re going to fail your exam”...

Macy: And if they want to learn scales and stuff like that then you know, you teach them that but like it’s the same as AK. It’s just you know, teach them what they want to learn, not...

Eleanor: Yeah, not jump through the hoop for the sake of it...

Macy: Not force it upon them. I was taught by my grandma who was so strict; and I think maybe because she was my grandma she could just be stricter with me or something because she knew that like I would never get mad at her or whatever. So it was just kind of always like, “You must do half an hour of scales every single day before you play any song. You must practice for at least an hour, if not an hour and a half a day, and you must only play classical because classical is the only way to go.” And so like I played straight classical for the first seven years of playing piano, and kind of branched out and played a bit of jazz and stuff like that and would show her, and she would literally cut me off halfway through and be like “No, no, no, I don’t like that one.” And I’d be like “oh ok” [Laughter] But I still love her to death.

Eleanor: [laughs] Oh that’s harsh!

Macy: It’s just her way of teaching. I mean like, she’s 85 years old so you know, so it’s so long ago. That’s how she was taught and stuff like that; so she just does the same thing but I kind of went… I enjoyed still going to lessons. I still went every week and I still practiced everything, mainly out of fear that she’d yell at me or something...

But you know then I kind of went… when I started teaching I went “okay, I’m not going to force these kids to do their scales”. There’s kids that come, they don’t even practise. One kid, she didn’t have a piano for like the first six months of learning so there was no progression, nothing coming from each lesson but she loved it. She absolutely loved it you know and she’d listen to everything that I’d say and the next week it would sort of go over her head because she didn’t have anything to practice on; but ‘cause she enjoyed it so much you just go, “yeah alright. You don’t practise but that’s ok, we’ll just keep going.”

Samantha: I bribe them if they don’t practise, like they get lollies at the end of term; it’s all tax deduction so it doesn’t matter how much... (Laughter).